

**Summative Evaluation of the Fathers of Confederation
Buildings Trust Program**

Final Report

**Department of Canadian Heritage
Evaluation Services Corporate Review Branch**

Based on research by:



**233 St. George St.
Moncton, N.B.
E1C 1V8**

March, 2006

Table of Contents

Executive Summary.....	i
1. Introduction	1
2. Program Profile	2
2.1 Background	2
2.2 Program Objectives and Expected Results	2
2.3 Description of the Program’s Management and Delivery	3
2.4 Description of Program’s Single-Recipient (Confederation Centre for the Arts)	4
3. Profile of Evaluation.....	6
3.1 Purpose of Evaluation.....	6
3.2 Methodology	6
4.0 Evaluation Findings.....	9
4.1 Findings: Performance Measurement.....	9
4.2 Findings: Relevance/Need.....	12
4.3 Findings: Success/Objective Achievement	20
4.4 Findings: Cost-effectiveness	29
4.5 Findings: Alternatives	32
5.0 Conclusions	40
6.0 Recommendations	44
Annex A – Evaluation Framework.....	45
Annex B – List of Documents	49
Annex C – List of Program Files.....	52
Annex D – List of Key Informants.....	54
Annex E – Key Informant Interview Guides.....	57
Annex F – Case Study Guides.....	71
Annex G – Funding Scenario Methodology, Assumptions and Limitations.....	77
Annex H – RMAF Guidelines for Expressing Expected Results	80
Annex I – Evaluation Matrix.....	82

Executive Summary

This is a summative evaluation of the Fathers of Confederation Buildings Trust Program.

The Government of Canada established the Program in 1964 as a means to allow the Confederation Centre for the Arts in Charlottetown, PEI, to develop and maintain itself as Canada's unique national memorial to the Fathers of Confederation.

This evaluation covers the period between April 1, 2001 and March 31, 2006, which corresponds to the most recent Contribution Agreement between the Department of Canadian Heritage and the Centre. The evaluation was performed with a view to renew the Program's Terms and Conditions and the Contribution Agreement.

Program description

The Fathers of Confederation Buildings Trust Program is a single-recipient Program. It has a simple design where PCH provides basic funding for the Centre's operations. Funding is not earmarked. Contribution funds become part of the Centre's general operating budget.

With the Program's funding (\$ 1.5 million per year between 2001 and 2006), the Centre is expected to produce the following results and outcomes:

- Increased profile of the Centre as one of the primary centres in Canada for the development, production, and presentation of outstanding new and tested diverse and creative Canadian work, primarily in the areas of musical theatre, music, visual arts, and heritage activities;
- Increased programming celebrating First Nations and linguistic duality;
- Increased profile, heightened positioning, and improved programming of the Art Gallery/Museum within the overall structure of the Centre;
- Strengthened existing partnerships and developed new partnerships with the public and private sectors to increase the Centre's access to the necessary funding to improve the actual condition of the buildings as well as the programming; and
- Increase outreach to the community for the purpose of introducing the community to the arts and heritage and of creating closer ties with the First Nations and Francophones living on the Island.

The Centre is also expected to adequately address its role as the "only official memorial to the Fathers of Confederation."

In addition, the Contribution Agreement (2001) states that the Centre is expected to perform the following activities:

- Develop and implement a multi-year business plan and marketing strategy;
- Organise and present the Charlottetown Festival, continuing to reflect the Centre's national and regional mandate while meeting the expectations of its audience;
- Provide services and programming in both official languages notably in the areas of programming, staffing, communications, box-office and signage;
- Forge partnerships with the public and private sector;
- Continue to intensify all aspects of its co-operative promotional work with Tourism PEI in developing a more focussed and aggressive marketing strategy; and
- Develop outreach activities.

Evaluation Objectives and Methodology

The evaluation explored program relevance/need, success/objectives achievement and cost-effectiveness and alternatives. It also documented the following:

- progress made on implementing the recommendations from the formative evaluation;
- corrective actions taken as a result of the formative evaluation; and
- report on evidence that the changes made by the Centre to its operations since the last Contribution Agreement have contributed to the achievement of the Program's expected results.

The evaluation used six data gathering methods and thus multiple sources of evidence: a literature review, a document review, a program file review, key informant interviews, case studies and funding scenarios.

Evaluation Findings and Conclusions

Relevance/Need

The evaluation broadly concludes that, on balance, there is a continuing need for the Program. While the relevance of the Centre is difficult to demonstrate empirically at the moment, there is sufficient evidence in the literature and in testimonies to suggest that commemorations serve multiple functions and provide numerous societal benefits, including building national identity. Furthermore, arts and culture have been linked to social cohesion, another important dimension of society. Funding of such a Centre is also entirely consistent with other governments' practices in support of institutions and events that fulfill a memorial role.

The need that gave rise to the Program is not well documented, but the basic rationale for the Program is one of supporting a memorial or commemorating an important facet of Canada's history through the arts.

The Centre is subjected to broadly-stated expectations that are sometimes not entirely consistent and are open to some interpretation.

The evidence obtained for this evaluation only vaguely supports the notion that there is a continued need for national scope in the Centre's programming. This said, the "national scope of the Centre's programming" is not well defined in Program documents.

There is a continued need for a national arts institution in the Atlantic region to the extent it plays a role in the cultural and economic life of Islanders.

The evaluation cannot establish clearly how Canada and the Canadian population benefits from the Program. Canada may benefit from the Program to the extent that the Centre enhances the Canadian population's knowledge about its history and heritage and fosters a sense of shared values and understanding.

As clients, First Nations communities accrue few benefits from the Centre. They derive benefits to the extent that their culture is showcased at the Centre. There are indications that Francophone communities increasingly benefit from the Centre both as clients and partners.

The Centre has been making inroads in meeting the cultural needs and preferences of Islanders.

The Centre is increasingly emphasizing the re-engagement of provincial and territorial governments as a way to fulfill its national mandate. The re-engagement of provincial and territorial governments may have more positive impact on the Centre's national status than its bottom line.

There is no duplication or overlap between the Centre and other national/provincial/territorial institutions.

The federal government may derive social and fiscal benefits from the Centre.

There is a continued role for the federal government in the Centre. The role continues to be essentially one of financial support.

There is ongoing alignment between the Centre's objectives and those of PCH.

Success/Objective Achievement

The Centre has made progress in meeting the Program's Terms and Conditions and its obligations under the Contribution Agreement. However, the evaluation team identified several challenges and weaknesses that need to be overcome if the Centre is to truly fulfill its national mandate.

Awareness for the Centre is high in the Maritime provinces. However, in the rest of Canada, it cannot be clearly established because of the absence of objective data.

Programming that celebrates First Nations continues to be a challenging aspect of the Centre's work.

The evaluation points to some programming that celebrates linguistic duality, but persisting confusion over the use of terms such as "linguistic duality" and "services in both official languages."

There are positive outcomes emerging from the Art Gallery and Museums, including an increasingly important role in the Centre's outreach activities.

The evaluation team finds that the Centre continues to be committed to strengthening existing partnerships and building new ones. In this regard, there are indications of many successes, several identified opportunities and some challenges.

The evaluation team finds that, like all other institutions reviewed as part of the case studies, the Centre places considerable emphasis on outreach and there is strong evidence of increased activity in this area.

Despite ongoing challenges, there is good evidence pointing to increased programming for the Francophone population as well as new partnerships with this group.

It is not entirely clear, based on the evidence, if the Centre adequately reflects its role as a memorial to the Fathers of Confederation.

Clients and stakeholders are generally satisfied with the Centre, with some notable exceptions. There are indications that First Nations communities remain unsatisfied.

The Program has had impacts that were not originally intended or that are not explicitly stated in the Program's Terms and Conditions (2001) or the Contribution Agreement, namely impacts on the economy and on the community.

Cost-effectiveness

The current Program management framework and the data made available for this evaluation do not allow the consulting team to report with a high degree of certainty as to whether Program resources are being used in the most efficient and effective way to achieve the expected results. The findings on cost-effectiveness can be summarized as follows:

- For the same amount of money, it does not appear likely that the Program could have been redesigned or improved upon to achieve better results. Similarly, it does not seem likely the Program could have achieved the same results for less money.
- To the extent it plays a key role in providing an essential operating base and stability to the Centre, it appears the Program has had considerable positive impact on fund leveraging.
- The Program devotes considerably less resources to administration than other single-recipient programs.
- The evaluation team finds that the division of responsibilities between HQ and the regional office is largely appropriate, with opportunity for fine-tuning.
- Current levels of program funding may not be adequate if the federal government expects the Centre to fulfill a meaningful national mandate in the future.

Alternatives

In addition or in complement to several points made above, this study concludes that there are a number of areas where Program and Centre officials can look to for improvement, growth and development.

The Program's structure could be improved by articulating the Program's expected results more clearly.

The Centre's current financial situation is unstable. The Centre outperforms most Canadian performing arts organisation in self-generating revenue, but generally under performs in generating funds from private donations (although it does well compared to the 2 case study organisations.) The Centre draws approximately 31% of its revenue from government operating grants, which is roughly in line with most Canadian performing arts organisations. But most comparable organisations (case studies and others) are located in urban areas and many have considerably more revenue generation assets than the Confederation Centre.

The evidence obtained from Program files and interviews suggests there are existing opportunities for new Program partnerships and other government funding. However, the Centre may not have the required time, financial resources and ongoing support to take full advantage of these opportunities.

The Centre has shown progress in its fundraising capacity, but it must overcome critical weaknesses (e.g., lack of profile outside PEI) before embarking on a national endowment campaign.

Abolishing the Program would mean a significant reduction in the Centre's activities and possibly a full shut down. The maintaining of Program funding at existing levels would allow the Centre to continue on, but its capacity to fulfill a national mandate would be eroded. Enhancing funding progressively to reach \$4 million in 2011 would likely enhance the Centre's capacity to fulfill its national mandate and become a centre of artistic excellence in the Atlantic region.

Performance Measurement

Based on the evidence gathered for this evaluation, the Program does not have an adequate and appropriate performance measurement strategy. Little progress has been made on the setting of measurable targets and on the RMAF since the Program's formative evaluation in 2003. Since the targets and all aspects of the RMAF were left undefined, the Centre could not be asked to measure and address specific performance indicators in its annual reporting to PCH.

The evaluation team finds that the Centre collects a considerable amount of data that it uses to support sound business decisions. But data collection at the Centre does not seem to be part of a systematic strategy designed to demonstrate Program results.

The evaluation team finds no evidence that any Program resources have been set aside to implement a performance measurement data collection strategy. This is true of both the Program and the Centre.

Recommendations

Recommendation 1: Linkages between Program Terms and Conditions and Contribution Agreement

That the phrasing of the Program's Terms and Conditions and that of the Contribution Agreement be more consistent with one another. The main benefits of this harmonization will be clarity of intention and a better alignment between the Program's objectives and targets and the use of resources.

Recommendation 2: Linkages between Contribution Agreement and RMAF

That the next Contribution Agreement include a reference to the RMAF, the document where PCH's expectations on a broad range of issues should be clearly defined. This measure will assist in creating a common understanding and expectations of such expressions as "increasing programming that celebrates First Nations and linguistic duality" or "provide services and programming in both official languages."

Recommendation 3: Program Performance Management

That PCH proceed immediately with the formulation of a new RMAF. The RMAF should contain a logic model, the short, medium and long-term results expected from the Centre, targets, as well as a program performance measurement strategy, including performance indicators. Adequate resources should be set aside for the formulation of the RMAF and the collection of data. Data

collection should not be overly burdensome and should dovetail as much as possible with the Centre's existing data gathering efforts. Program managers and the Centre's management should plan for the collection of both qualitative and quantitative data. PCH should also recognize that there are costs associated with performance measurement, from both the Program and the Centre's perspectives.

Recommendation 4: Program Funding

That, if PCH cannot, or does not want to enhance Program funding, it should consider revising downward its expectations of the Centre. This recommendation is based on the finding that current Program funding is likely not adequate if PCH expects the Centre to fulfill a meaningful national mandate in the future. The scenario analysis also points to a similar conclusion.

1. Introduction

The purpose of this report is to present the findings of a summative evaluation of the Fathers of Confederation Buildings Trust Program (hereafter “the Program”).

The Government of Canada established the Program in 1964 as a means to allow its sole recipient – the Confederation Centre for the Arts in Charlottetown, PEI – to develop and maintain itself as Canada’s unique national memorial to the Fathers of Confederation.

This report contains six main sections. In section 2, which follows this introduction, we present a profile of the Program; its expected results, delivery mechanisms and other key components. Section 3 provides a profile of the summative evaluation, namely its objectives, methodology and constraints. Section 4 presents the evaluation’s findings by key evaluation issue, respectively the relevance/need, success/objective achievement, the cost-effectiveness and the alternatives to the Program. Section 5 presents the evaluation’s conclusions followed by recommendations (Section 6).

Consortia Development Group carried out this evaluation under the direction of the Department of Canadian Heritage (hereafter “PCH”) Evaluation Services Directorate, Corporate Review Branch, between August and October 2005.

2. Program Profile

2.1 Background

The origins of the Program can be traced back as early as the late fifties when Frank MacKinnon, principal of Prince of Wales College, had the idea of a cultural centre in Charlottetown. The concept eventually evolved into the broader vision of a national shrine to commemorate the Fathers of Confederation.¹

The Confederation Centre for the Arts (hereafter “the Centre”) was originally conceived as a joint, cost-shared project involving the federal and provincial governments. In the early sixties, the PEI government accepted to assume the annual maintenance cost of the Centre’s buildings. Other provinces eventually agreed to put in \$0.15 *per capita* as a one-time contribution and with the understanding that the Centre would offer national programming.²

When construction was completed in 1964, a newly formed group – The Fathers of Confederation Buildings Trust (the Trust) – was established to operate the facility. In addition to operating grants from the PEI government, the group was soon able to secure funding from federal government sources. It assumed that the rest of the operating revenue would come from sponsors, patrons and other users of the Centre. But the road ahead would prove bumpy.³

In the late sixties and throughout the seventies the Centre experienced operational deficits and set out to convince provincial governments to provide operational funding. The campaign succeeded and the amounts negotiated with the provinces varied both in terms of size and form, some fixed, some *per capita*, and some intermittent. However, provincial support began to fade again starting in the late eighties.⁴

By 1991, the Centre had mounted a deficit of approximately \$3 million. The governments of Canada and PEI, through the *Canada/Prince Edward Island COOPERATION Agreement on Cultural Development*, retired the accumulated deficit.⁵ About the same time, the government of PEI introduced legislation requiring, among other conditions, the Centre to operate on a balanced budget basis.

Over the years, the federal government’s contribution towards the Centre’s operating funding has come in many forms, including Program funding, special project grants, contributions and bailouts.

2.2 Program Objectives and Expected Results

The objective of the Program is to improve the capacity of the Fathers of Confederation

¹ MacDonald, Edward, *Cradling Confederation: The Origins of the Confederation Centre for the Arts*, 2005, p. 2

² Bogusky, Alfred M., *Crossing that Bridge...A Study of the Confederation Centre Art Gallery and Museum*, August 2001, p 8.

³ Goss Gilroy, *Formative Evaluation of the Fathers of Confederation Buildings Trust Program*, 2003, p. 3. See also Bogusky, p. 8.

⁴ *Ibid.*, p. 4.

⁵ Fathers of Confederation Buildings Trust Program – Results-based Management and Accountability Framework, February 28, 2001, p. 1.

Buildings Trust to develop and maintain the Centre as Canada's unique national memorial to the Fathers of Confederation. The Program is thus a single-recipient mechanism specifically designed to help cover the costs related to the Centre's operating budget.

According to the latest Program's Terms and Conditions (March 2001), the Centre is expected to produce the following results and outcomes:

- Increased profile of the Centre as one of the primary centres in Canada for the development, production, and presentation of outstanding new and tested diverse and creative Canadian work, primarily in the areas of musical theatre, music, visual arts, and heritage activities;
- Increased programming celebrating First Nations and linguistic duality;
- Increased profile, heightened positioning, and improved programming of the Art Gallery/Museum within the overall structure of the Centre;
- Strengthened existing partnerships and developed new partnerships with the public and private sectors to increase the Centre's access to the necessary funding to improve the actual condition of the buildings as well as the programming; and
- Increase outreach to the community for the purpose of introducing the community to the arts and heritage and of creating closer ties with the First Nations and Francophones living on the Island.

The Centre is also expected to adequately address its role as the "only official memorial to the Fathers of Confederation."

2.3 Description of the Program's Management and Delivery

PCH is responsible to fund, manage and deliver the Program. Another Department responsibility is to report on program performance before Parliament. The Program is delivered through a contribution agreement between the Centre and PCH. The Contribution Agreement (2001) states that the Centre is expected to perform the following activities:

- Develop and implement a multi-year business plan and marketing strategy;
- Organise and present the Charlottetown Festival, continuing to reflect the Centre's national and regional mandate while meeting the expectations of its audience;
- Provide services and programming in both official languages notably in the areas of programming, staffing, communications, box-office and signage;
- Forge partnerships with the public and private sector;
- Continue to intensify all aspects of its co-operative promotional work with Tourism PEI in developing a more focussed and aggressive marketing strategy; and
- Develop outreach activities.

The Department's Atlantic Regional Office, located in Moncton, New Brunswick, is largely responsible for managing the Agreement. In so doing, the regional office closely collaborates with the Department's Arts Policy Branch at Headquarters and with its PEI office.

In practical terms, the regional office liaises with the Centre, administers the funding process, monitors and reports on program performance and advises management and the Minister of Canadian Heritage on events and issues related to the Centre.

In addition, the Director General, Arts Policy Branch, and the Manager, Arts, Culture and Heritage, in the Atlantic Regional Office, are liaison members of the Board of Directors and the Executive Committee of the Centre and in this capacity attend meetings regularly.

2.4 Description of Program’s Single-Recipient (Confederation Centre for the Arts)

Mandate

The Centre’s mandate is to “inspire all Canadians to celebrate, through heritage and the arts, the creative vision of Confederation, and Canada’s evolving nationhood.” The organisation operates under PEI’s *Fathers of Confederation Memorial Buildings Act*.

The Centre’s mandate is national in scope, a notion built in the Program’s Terms and Conditions and the Contribution Agreement.

Governance and Management

A 25-member national Board of Trustees governs the Centre. The Board consists of a Chair, an executive director, an executive committee, directors and governors. Provincial governments appoint board members, nine of which are from PEI and the rest from other Canadian provinces. In addition, all Board members are formally appointed by Order-in-Council of the Province of Prince Edward Island. An Executive Committee meets monthly and is responsible for planning, governance and nominations. The National Board meets twice a year. The Executive Director oversees the Centre’s administration with the assistance of a team of senior staff.⁶

For all of the Contribution Agreement period, the Centre has been guided in its operations by a strategic plan, thus fulfilling its obligation to “develop and implement a multi-year business plan and marketing strategy.” The Centre renewed its strategic plan in the summer of 2005.

Programming

The Centre’s programming is largely organized around performing arts, visual arts, heritage, and education and outreach activities. On its stages, the Centre produces and presents a wide range of plays, musicals, music and dance performances. By way of example, here is a listing of plays in 2004: *Anne of Green Gables-The Musical™*, *Something Wonderful*, *A Closer Walk With Patsy Cline*, *Broadway Heroes*, *Les Feux Follets*, *Fête Acadienne*, *The Music of Acadie*, *The Cottars*, *Island Flavours*.⁷

In terms of visual arts, the Centre houses an Art Gallery and Museum. The Gallery has a permanent collection of historical, modern, and contemporary Canadian art and produces and tours art exhibits. In recent years, the Art Gallery and Museum have become more involved in virtual exhibitions and multimedia.

The Centre integrates a heritage dimension in many of its activities. For example, *Canada Rocks* is a musical production that illustrates Canada’s contribution to rock’n roll over the past 50 years. Other key areas of activity are education and outreach. Examples include Choral Music, youth camps and community events.

Over the past five years, the Centre has continued to “organise and present the Charlottetown Festival,” as required by the Contribution Agreement.

⁶ For more information see www.confederationcentre.com

⁷ www.confederationcentre.com

Services

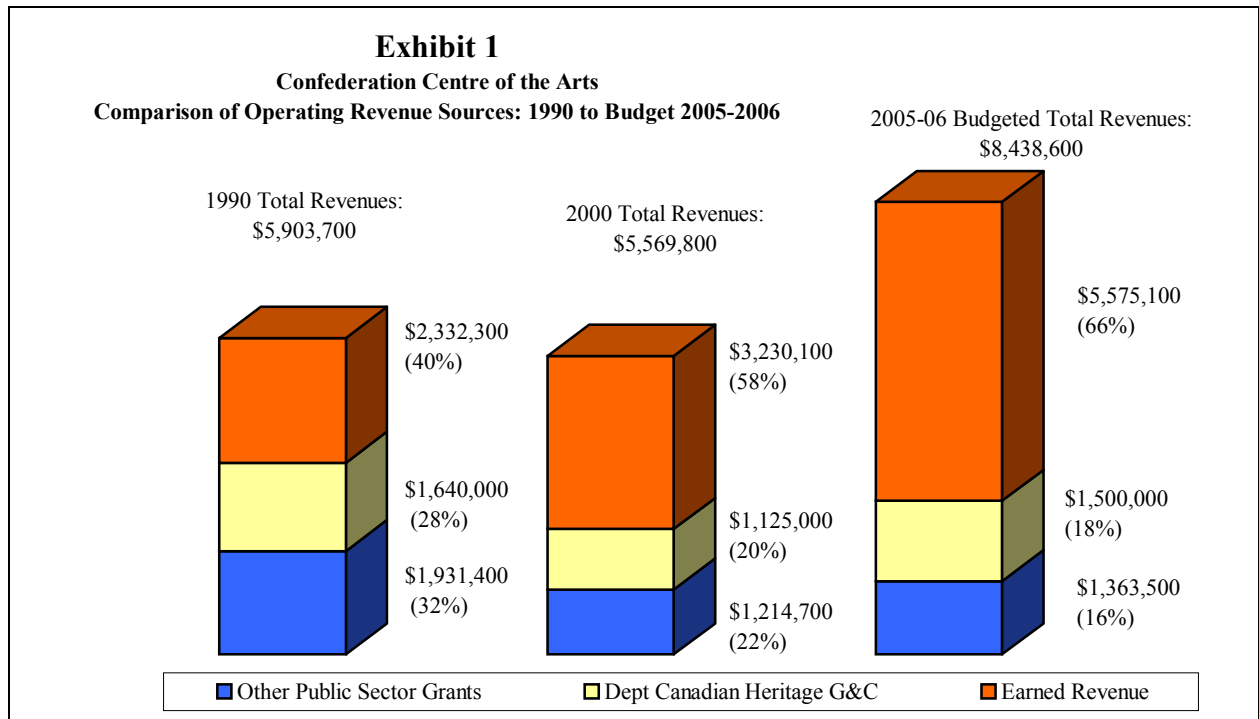
The Centre houses a bistro that serves food and beverages. To complement the bistro, just adjacent, is a coffee outlet. The facility has a newly expanded gift shop where visitors can browse through a selection of Canadian art and crafts, and Charlottetown Festival memorabilia. The Centre also leases space to the Province to house the Confederation Centre Public Library, the largest public library in Prince Edward Island, although it plays no role in the management of the library. The Centre can also host exhibitions and trade shows. Services include all standard audio-visual equipment and power. In addition, it has an in-house catering service equipped to handle functions of all types and sizes.

Clients

The Centre basically serves three markets: year-round residents of PEI, PEI summer residents and cultural tourists. Each year the Centre attracts approximately 250,000 clients and visitors from around the world. The Maritimes, Ontario and the United States are the Charlottetown Festival’s primary markets. During the off-season, the Centre targets mainly Islanders. The Centre places a special emphasis on Canadian youth.

Centre’s Financing

The Centre draws its funding from three main sources: Program funding, other public sector grants and contributions, and earned revenue (including fundraising). The following figure presents the progression of the Centre’s revenue between 1990 and today. While all three categories have fluctuated, the earned revenue category is largely responsible for the overall growth in revenue.



Source: Confederation Centre for the Arts

3. Profile of Evaluation

3.1 Purpose of Evaluation

The purpose of this initiative is to conduct a summative evaluation of the Program. The evaluation covers the most recent Contribution Agreement renewal, which came into effect on April 1, 2001. The Agreement is due to expire March 31, 2006.

It is noteworthy that the Department of Canadian Heritage carried out a formative evaluation of the Program in 2002-03. The formative evaluation found that the Program was appropriately designed to support the Centre's activities and that progress was being made towards the achievement of the objectives. However, it concluded that the existing RMAF and data collection mechanisms would be insufficient to support a summative evaluation of the Program.

The current evaluation explores program relevance/need, success/objectives achievement and cost-effectiveness and alternatives. It also documents the following:

- progress made on implementing the recommendations from the formative evaluation;
- corrective actions taken as a result of the formative evaluation; and
- report on evidence that the changes made by the Centre to its operations since the last Contribution Agreement have contributed to the achievement of the Program's expected results.

More specifically, the evaluation questions are as follows:

- Is there a continuing need for the Program?
- To what extent has the Program achieved its expected results?
- Are the Program's resources being used in the most efficient and effective way to achieve the expected results?
- What alternatives exist for reaching the objective and expected results of the Program?
- Does the Program have an adequate and appropriate performance measurement strategy?

Annex A shows the evaluation framework, including the evaluation questions, indicators and sources of information.

3.2 Methodology

The evaluation used six (6) data gathering methods and thus multiple sources of evidence.

Literature Review

The consulting team searched for documents on how performing arts institutions with a provincial or national scope compare to the Confederation Centre for the Arts. The team compared institutions along a series of criteria, including: mandate, programming, services and financing. Based on a consultation with the Project Authority, the team chose to examine the following 5 institutions: The Banff Centre (Banff), National Theatre School of Canada (Montréal), Saidye Bronfman Centre for the Arts (Montréal), John F. Kennedy Centre for Performing Arts (Washington), and Harbourfront Centre (Toronto).

The literature review also included information on how governments in other provincial jurisdictions or countries have chosen to support activities/events/institutions that fulfill a memorial role for its population.

Document Review

The consulting team gathered and reviewed a number of documents for the evaluation. These included planning documents, annual reports, special studies and analyses. Annex B presents the complete list of documents reviewed for this evaluation.

Program File Review

The team reviewed all minutes of Semi-Annual Meetings of the Confederation Centre for the Arts since the publication of the formative evaluation in 2003 as well as the regional Program manager analyses for the past two years. Documentation relating specifically to the RMAF development process was also examined. Annex C shows a list of all Program files reviewed.

Key Informant Interviews

The evaluation team conducted 21 key informant interviews with a broad range of individuals. These included PCH officials, Centre staff and board members, and other stakeholders from the public, private and community sectors. PCH officials and the consulting team collaborated in identifying the appropriate key informants. The list of key informants can be found in Annex D.

Consortia developed interview guides (Annex E) and conducted the interviews in person or by phone in the language of the respondents' choice.

Case Studies

The consulting team also prepared two (2) case studies for the evaluation. One of these case studies examined the National Arts Centre (NAC), as prescribed by the Request for proposals. As well, based on preliminary work done on the Literature Review, Consortia recommended the Banff Centre as the second case study.

For the case studies a consultant reviewed relevant documents, visited the organisations and conducted interviews with institution managers, a PCH manager acting as contact with the institution and a manager of another department also interfacing with the institution. Case study interview guides may be found in Annex F.

Funding Scenarios

The evaluation team developed three (3) "what if" funding scenarios the Program could consider for the future of the Centre.

3.2.2 Evaluation Constraints and Limitations

Like all evaluations, there were constraints and limitations associated with this project.

First, it is important to emphasize that the current study was to evaluate the Fathers of Confederation Buildings Trust **Program**, not the Confederation Centre for the Arts per se. As

was mentioned earlier, the Program contributes annually \$1.5 million to the Centre, which represents only about 18% of its operating budget. Program funding is not earmarked for specific Centre activities. Consequently, attributing any success of the Centre back to the Program represented a challenge of the evaluation.

The formative evaluation (2003) recommended that the Program's Results-Based Management and Accountability Framework (RMAF) be revised to include, among other things, "*an ongoing data collection mechanism to demonstrate achievement of objective at the time of the summative evaluation.*" The evaluation team discovered that no such data collection tools are in place to measure outcome indicators with any degree of consistency. Fortunately, the Centre gathered some quantitative data in the recent past, which helped to validate and give texture to the qualitative data. But the lack of highly relevant and reliable quantitative information does weaken the quality of the findings to some degree.

The requirement for up to four (4) funding scenarios also presented a challenge for the evaluation team. Because of limited resources, the consulting team had to build the scenarios using fairly broad assumptions.

4.0 Evaluation Findings

This section presents the evaluation findings in accordance with the following evaluation issues:

- 4.1 Performance Measurement
- 4.2 Relevance/Need
- 4.3 Success/Objective Achievement
- 4.4 Cost-Effectiveness
- 4.5 Alternatives

4.1 Findings: Performance Measurement

As the formative evaluation placed considerable emphasis on performance measurement in its conclusions, the summative evaluation team deems it appropriate to begin its report on this subject matter.

The broad question to be addressed in this section is the following: Does the Program have an adequate and appropriate performance measurement strategy? This section addresses the question from four different perspectives as prescribed by the evaluation framework.

4.1.1 Status of revision to the RMAF

In 2003, the formative evaluation found the Program to be operating under a 2001 RMAF, which was said to be “no longer up to date, having been completed before the development of the Centre’s new Strategic Business Plan (2002).”⁸ The evaluators concluded: “the existing RMAF and data collection mechanisms would be insufficient to support a summative evaluation of the Program.”

The formative evaluation recommended that specific “measurable targets be established”⁹ and that the “current RMAF be revised and that it reflect the revised performance indicators and targets of the Contribution Agreement.”¹⁰

Since the publication of the formative evaluation, there is little evidence of progress on either the setting of measurable targets or the RMAF. The consulting team has obtained a draft version of a new RMAF dated January 2005. However, this document does not yet contain the key elements recommended by the consultants in 2003.

Evidence from some key informants and the document review suggest two main reasons for the postponement of the formative evaluation recommendations. First, internal documents indicate time constraints by Program managers may have played a role following-up on the study recommendations. Program managers were also counting on the summative evaluation to provide guidance for the updating of the RMAF.¹¹ Secondly, it appears Department officials were concerned that a new RMAF would lead to a premature reopening of the Contribution Agreement.

⁸ Goss Gilroy, 2003, p. 54.

⁹ Goss Gilroy, Recommendation 1.

¹⁰ Goss Gilroy, Recommendation 2.

¹¹ Draft note from Cynthia White-Thornley to Laura Ruzzier, August 8, 2003.

Since the targets and all aspects of the RMAF were left undefined, the Centre could not be asked to measure and address specific performance indicators in its annual reporting to PCH, as was recommended by the formative evaluation. This finding is meaningful and will be referred to further in this report.

The consulting team offers a comment to help guide the formulation of the expected results in the RMAF in Annex H.

One last point to conclude this section: for this evaluation, the consulting team tried to gain insight from other single-recipient programs and to understand some of the challenges they face. These programs work with 1st generation RMAFs and are confronted with similar challenges. There are problems attributing results back to the Program. Expected results are expressed in terms that are abstract and use far too many indicators. Program managers expect the next generation of RMAFs to be better adjusted and take into consideration long-term impacts.

4.1.2 Status of data collection

The Centre uses a sophisticated database to collect detailed audience and sales statistics. It knows where its audience comes from and what patrons like to see. The system is able to link box office data with accounting and fundraising functions. The Centre also gathers client satisfaction cards from Mavor's Bistro, although these are not compiled and tracked over time.

The Centre periodically conducts market intelligence studies. For example, the Centre recently conducted the "Maritime Cultural Survey,"¹² a study that explores cultural interests of Maritimers as well as their awareness for the Centre and other arts and cultural venues. The Study also touches on client satisfaction.

While these types of studies are of high quality and can be helpful in demonstrating Program results, their main motivation is business-related. In other words, the Centre does not appear to use the expected results of the Contribution Agreement as the basic framework to design this type of data collection tool. This should not come as a surprise given that the Contribution Agreement does not explicitly require it.

4.1.3 Quantitative vs. qualitative data

The 2003 formative evaluation stated the following: "A mechanism remains to be put in place for collecting and reporting more qualitative (as opposed to financial data and attendance statistics) information on the Centre's results and impacts. This information could include, for instance, consultation of the Centre's stakeholders with regard to their satisfaction with its activities. Qualitative information such as peer assessments would be particularly relevant for assessing the quality of the Art Gallery's activities and the effectiveness of its national outreach."

As mentioned previously, the Centre carries out or commissions quantitative research periodically. More examples include a 2004 commissioned economic impact statement and the Campaign Planning Study (2005).¹³ As well, there are indications the Centre episodically collects

¹² Maritime Cultural Survey, Confederation Centre for the Arts, May 2005.

¹³ Confederation Centre for the Arts Campaign Planning Study Final Report, RBR Development Associates Ltd., May 2005.

qualitative research through public input sessions.¹⁴ However, the consulting team finds that these data collection efforts relate to business imperatives of the day, and not so much to an ongoing, systematic performance measurement mechanism.

The consulting team asked PCH and Centre representatives if they believed there was an appropriate balance of qualitative and quantitative data available to measure the performance of the Program. Clearly, many respondents struggle with the question. Those who did comment provided a medley of answers, from “it will be tough to measure...a lot of it will be anecdotal,” to “there is a need for a much better RMAF that would establish benchmarks for the resources committed.”

4.1.4 Resources to implement data collection strategy

The Program costs approximately \$31,500 per year to administer.¹⁵ This amount is comprised of salaries and operations and management costs incurred by headquarters and the regional office. There is no evidence suggesting that a portion of this amount is reserved to implement a data collection strategy.

In addition, one can assume there is a significant cost associated with the Centre’s data collection activity (i.e., database design, market intelligence surveys, etc.). As Program funding is not earmarked for specific Centre activities, there is no evidence of Program resources specifically assigned to data collection on the Centre’s part. Neither the Program’s Terms and Conditions nor the Contribution Agreement refer to data collection.

The “Maritime Cultural Survey” referred to earlier was funded by ACOA, an indication that the Centre uses external resources to fund at least a portion of its data collection activities.

¹⁴ See Baker Consulting, *Celebrating Canadian Creativity*, p. 4

¹⁵ Internal data provided by PCH. See section 4.4.3 for more details.

4.2 Findings: Relevance/Need

The evaluation team examined various aspects of Program relevance and the needs the Program is meant to address. The evaluation therefore addresses the following general question: Is there a continuing need for the Program? This section addresses the evaluation question from twelve different perspectives, all stemming from the evaluation framework.

4.2.1 Continuing need for memorial to the Fathers of Confederation

Historical data provides little specific information as to the need the Program was meant to address. The origins of the Program can be sourced to the idea of a local educator who promoted a cultural centre in Charlottetown that would memorialize the Fathers of Confederation. The basic rationale for the Program is one of supporting a memorial or commemorating an important facet of Canada's history through the arts and heritage.

The evaluation's literature review confirms that commemorations serve multiple and important functions in society: pedagogical, cultural, political, and even ideological. Commemorations link our past with our present, and enable us to reproduce our culture's dominant values. Hence, the end result of all commemorations is the building of a collective identity. Our commemorations give meaning to our collective history and it helps identify what must be preserved to maintain continuity – the elements that must persist and those that can change.¹⁶

The evaluation team has also looked at a number of ideas and assertions about the role of arts and culture in fostering social cohesion. Most researchers in this field remark “these ideas require additional conceptual analysis and empirical evidence to evolve from loose claims to well-grounded foundations.”¹⁷ However, two researchers seem to capture the essence of the issue when they write: “In conceptualizing social cohesion within a policy context, social cohesion can be seen as an outcome of investments in social and cultural programs and in social capital. This view allocates central roles to social and cultural programs and policies in the process of maintaining the fabric of our society.”¹⁸

Clearly, key informants believe there is a continuing need for a memorial to the Fathers of Confederation. In the words of one respondent who quotes former PEI Premier Joe Ghiz: “Powerful memories give rise to powerful dreams.” Many respondents look at the Centre in the context of an evolving society. Canada is changing, they say, and it is critically important to have unifying forces in the nation. In a sense, the Centre is seen by most as playing an increasingly important social cohesion role, though few respondents use those words. The Centre helps Canadians celebrate an important historical event – the birth of the nation – through contemporary artistic expressions. The Fathers of Confederation are intended as the icon and the general backdrop for telling the stories about the Canada of yesterday, today and tomorrow.

¹⁶ http://www.canadacapital.gc.ca/corporate/do_busin/donate/commemorations_e.asp

¹⁷ Canadian Journal of Communications, Volume 27, Numbers 2 & 3, 2002, p. 125

¹⁸ Jeanotte, Sharon, and Stanley, Dick, *How Will We Live Together*, Canadian Journal of Communications, Vol 27 (2002), p. 133-139

4.2.2 Expectations to meet the national mandate

A review of documents and program files reveals the general expectations the Centre must meet to uphold its national mandate. In its simplest form, the Centre is expected to present the best of Canadian works, and provide services and programming in both official languages. The Program objectives listed in an earlier section serve as the foundation of those expectations. The Contribution Agreement also states some general expectations of the Canadian government. However, the evaluation team notes, as the formative evaluators did in 2003¹⁹, that the wording of the Program's Terms and Conditions are not entirely consistent with those of the Contribution Agreement.

Based on the Program File Review, the Centre is expected to reflect all of Canada as a nation with two (2) official languages. It is also expected to foster cultural diversity, mutual understanding and shared values, such as tolerance and respect. It is to represent artistic excellence and give consideration to a more diverse kind of artistic development, productions and presentations. It is expected to be accessible to all Canadians through touring or other means. It must be self-sustaining, well governed and coherent in marrying its artistic vision with financial reality.²⁰

In responding to questions about expectations, key informants focus on the importance for the Centre to offer bilingual services/programming and participation by provinces. The last point is probably top-of-mind for many respondents because of considerable efforts in recent months to engage provincial governments. Interestingly, a board of directors representative of all parts of Canada was not brought up by respondents in the context of these discussions, which could lead one to believe that it is not seen as an expectation to fulfill the national mandate. However, a closer look at the documents reveals that PCH attaches some importance to this point.²¹

4.2.3 Continued need for national scope in Centre's programming

The evaluation team's search for a continued need for a national scope in the Centre's programming did not yield strong evidence. It must be said that the "national scope in the Centre's programming" is not defined in either the Program's Terms and Conditions or the Contribution Agreement.

According to a 2001 study, "Canadians, particularly younger Canadians, appear to have limited knowledge about their history and heritage. Several pieces of consumer research suggest that Canadians in general know little about their history, particularly 18th and 19th century history, although they have a great sense of pride in their country and being Canadian is very important to them."²² To the extent that this research identifies a real need in Canadian society, the Centre's national scope would find some elements of justification.

Questioned about the national scope of programming, several key informants are adamant that it continues to be relevant and appropriate. Several Centre representatives in particular refer to the work of the National Vision Committee as an indication of the Centre's commitment to its national scope. Another example often given in this context is a new initiative called the "Symons

¹⁹ Goss Gilroy, p. 28

²⁰ Minutes of Semi-Annual Meeting, July 2003

²¹ Minutes of Semi-Annual Meeting, July 2003

²² The Economic Planning Group, *The Birthplace of Canada Study, Volume 1*, 2001, p. 6, (citing work by the Dominion Institute).

Lecture.” Quebec Premier Jean Charest inaugurated the annual Lecture Series in 2004 by addressing the state of Confederation. However, the Centre’s commitment to a national mandate is not in itself strong evidence that a need still exists.

At least two (2) respondents linked the national scope of the Centre’s programming to the very idea of the Fathers of Confederation. In other words, the Fathers of Confederation had a vision for a nation, as opposed to a region or a province.

4.2.4 Continued need for a national arts institution in the Atlantic region

If the opinion of Island households about the importance of having the Centre in PEI is any indication of the continued need for a national arts institution in the Atlantic region, then one would have to conclude that the need indeed exists.

Based on a 2001 survey, 90% of Islanders believe having the Centre in PEI is important or very important. The table below shows the breakdown of the responses to this question along urban/rural lines.²³

Table 1

	Importance of having the Confederation Centre for the Arts in PEI		
	<i>Urban</i>	<i>Rural</i>	<i>PEI Total</i>
Very Important	70.1%	57.8%	64.3%
Somewhat important	20.1%	30.9%	25.5%
Somewhat unimportant	4.0%	4.0%	4.0%
Very unimportant	4.0%	3.6%	3.8%
Don’t know /refused	1.2%	3.6%	2.4%

The same survey asked respondents if the Centre was important to the economy of PEI. As shown in the table below, over 88% of respondents said it was, compared to only 7.4% who answered “no.”²⁴

Table 2

	Is the Centre important to the economy of PEI		
	<i>Urban</i>	<i>Rural</i>	<i>PEI Total</i>
Yes	89.2%	87.1%	88.2%
No	8.0%	6.8%	7.4%
Don’t know /refused	2.8%	6.0%	4.4%

Given the Government of PEI’s significant and ongoing financial contribution to the Centre, it is fair to say that it too believes in the continued need for a national arts institution in the Atlantic region.

It is not entirely clear, however, how citizens of other Atlantic provinces view this issue. Certainly, their governments contribute only marginally to the Centre,²⁵ which could be an indication that their perception of a need for a national arts institution in the region is low.²⁶

²³ Prepared by Advantage Fieldworks, the research, called “On-Island Perception and Awareness Study,” surveyed 500 Island households by telephone.

²⁴ Ibid., p. 10.

²⁵ See section 4.2.8 below for more information on the provincial governments’ participation in the Centre.

²⁶

A 2004 study confirms the economic importance of the Centre on the Island. It estimates that the “total economic activity within Prince Edward Island attributable to the presence of the Confederation Centre for the Arts would be in the range of \$34 million.”²⁷

Another study concludes: “No one would dispute the enormous contribution the Centre has made to the cultural and economic life of the province and the region over the years.”²⁸

Key informants who commented on the continued need for a national arts institution in the Atlantic region (two (2) respondents) spoke of the need to celebrate nationhood in all of Canada’s regions. According to them, a national cultural institution in PEI is a way to strengthen the region to the benefit of the country as a whole. The same logic applies to national parks scattered in all regions of the country.

4.2.5 Benefits to Canada and the Canadian population

As mentioned previously, at least one study consulted for this evaluation indicates that Canadians have limited knowledge about their history and heritage.²⁹ This limited knowledge has pushed researchers to conclude: “there is a need to inform the public of Canada’s historical beginnings.”³⁰

Many key informants believe that a general benefit accruing to those who come in contact with the Centre is a sense of shared values and understanding. In responding to the evaluators’ question, respondents use words such as “unites,” “educates,” “informs and reminds us” and “makes us proud.”

4.2.6 Benefits to First Nations and Francophone communities

The evaluation team examined documents and Program files for evidence of benefits to First Nations and Francophone communities. It found a list of activities undertaken by the Centre as part of its programming. These activities will be reported on in the Success Section of this Report.

The team also asked key informants to comment on the benefits that accrue to First Nations and Francophone communities because of the Centre’s existence. Based on these discussions, it does not appear First Nations widely benefit from the Centre as clients. Rather, they would seem to derive a certain benefit to the extent that the story of their contribution to Canada is told. For example, the show “Feux Follets” and the Art Gallery both place some emphasis on the First Nations’ contribution to Canada.

With respect to Acadian and Francophone communities, a number of key informants suggest they increasingly benefit as clients and partners of the Centre. Their story is also being told to some degree through various programs. The show “C’est What” is often cited as an example of how Acadians benefit by their story being told. The result, according to some key informants, is a better understanding of the Acadian culture by the Anglophone majority.

²⁷ Baker Consulting, *Economic Impact Statement: Confederation Centre for the Arts (2004)*, p. 9.

²⁸ Baker Consulting, *Celebrating Canadian Creativity*, 2002.

²⁹ Economic Planning Group, 2001, p.6.

³⁰ Ibid. p. 15.

4.2.7 Cultural needs and preferences of Islanders

The Centre discovered in 2001 that about 31% of Islanders did not attend the Centre because they were not interested in its programming. A further 37% said they had no time or were too busy.³¹

In 2002, Islanders also told the Centre it did not serve the Island community in any strategic way during non-festival months. “While the Centre is home to a variety of choral activities and concerts, some educational and French language programming, the local symphony, a Christmas show, and some occasional commercial events, this potpourri of activity is not marked or branded in any cohesive manner such as a master calendar/brochure.”³²

It is largely for these reasons that the Centre launched *PEI Presents* in 2002. *PEI Presents* is essentially the Centre’s winter off-season programming. It best exemplifies the way by which the Centre tries to reach out to Islanders. If growth of this line of programming is any indication of the needs being met, then, arguably, the Centre has come a long way in meeting the needs of Islanders. As the table below shows, over three (3) years *PEI Presents* has expanded from a program of five (5) concerts in 2002-2003 to one of 26 acts in 2004-2005.

Table 3

<i>PEI Present Season</i>	Program	Financial results
2002-2003	5 concerts	(\$11,919.00)
2003-2004	10 professional acts plus 4 cabaret events (total: 14)	\$14,551.00
2004-2005	26 acts as well as a more diversified offering with an increased Acadian Series.	(\$16,144.00)

Source: PEI Presents Internal Evaluation (2005)

Overall, attendance at *PEI Presents* has been increasing. The varying financial results reflect the fact that the Centre is still experimenting with the Program and continuing to learn about how to position it in the future.

Key informants generally agree that the Centre has made considerable strides to meet the cultural needs and preferences of Islanders. Many cite *PEI Presents* as an example of the Centre reaching out. Some respondents also cite Dance Umbrella, a newly acquired dance company, and Art Gallery programs as catering well to the Island’s youth population during the winter months.

Yet, according to several respondents, some challenges prevail. For example, it is still difficult to attract Francophones at the Centre. The absence of a critical mass of Acadians and their location, mostly in outlying regions, partly explain some of the difficulties. First Nations communities still do not feel that the Centre meets their needs. Some local artists allegedly criticize the Centre for not being open to them. The high cost of space rental at the Centre is also a barrier for some.

But, in the words of one respondent: “No arts institution will cater to all people.”

³¹ Advantage Fieldworks, p.17

³² Baker Consulting, *Celebrating Canadian Creativity*, p. 45

4.2.8 Involvement/participation of provincial and territorial governments

A review of the minutes of the last several Annual and Semi-Annual meetings indicates the Centre deploys considerable efforts to fulfill its national mandate. In this context, clearly, the re-engagement of provincial and territorial governments is a top priority. The Centre has created the National Vision Task Force, chaired by Prof. Tom Symons, specifically for this reason.

The Centre's strategy largely revolves around board members approaching government representatives in their respective provinces. PEI Premier Pat Binns has also played a role by bringing the issue up with other Premiers over the years.

The following is an up-to-date summary of the provincial participation in the Centre.³³

Table 4

Newfoundland	The province has recommitted to financially support the Centre in the amount of \$ 5,000 annually.
Prince Edward Island	The province contributes over \$800,000 annually to the Centre, but the annual operating grant was reduced by \$40,000 in 2005/06.
Nova Scotia	The province does not currently support the Centre financially. The Centre is planning some approaches.
New Brunswick	The province has recently re-committed and provides \$2,500 annually.
Quebec	Discussions are ongoing. Quebec pays for board member attendance and has provided some program funding.
Ontario	The province currently does not provide support. Efforts are ongoing.
Manitoba	The province currently does not provide support.
Saskatchewan	The province currently does not provide support.
Alberta	Alberta provides an annual grant of \$50,000 under a 3-year agreement.
British Columbia	The province currently does not provide support. Discussion are ongoing.
Yukon	Yukon is an important supporter of the Centre by providing an annual grant of \$5,000 and paying expenses for one board member to attend meetings.
Northwest Territories	Currently does not provide support.
Nunavut	Government of Nunavut has recently donated an important artwork.

PCH has encouraged the Trust to be as aggressive as possible in sourcing additional financial support from provinces and territories.

While respondents see increased provincial participation as an important objective, one respondent makes a compelling case that provincial contributions are not likely to come in the form of unrestricted operational funding. If this is true, then provincial participation may prove more helpful to enhance the Centre's national status than its actual bottom line. Still, any contribution or partnership stemming from other provinces and territories will have to be perceived as a win-win situation.

³³ Minutes of the National Vision Task Force, July 14, 2005, p. 2 and 3.

4.2.9 Duplication, overlap with other national/provincial/territorial institutions

It is apparent based on the Literature and Document Reviews that the Centre's role as a living memorial of the dreams of the Fathers of Confederation expressed through the arts is unique. Of the arts institutions examined in the Literature Review the J.F.K. Centre for Performing Arts is the only other arts organisation with a memorial role.

Some key informants see the NAC as the only other organisation whose mandate is somewhat comparable to that of the Centre, but those who commented on this view the mandates of the two organisations as complementary.

4.2.10 How does PCH and the federal government benefit from the existence of the Centre?³⁴

The Document, Program File and Literature Reviews yield little direct information about how PCH and the federal government benefit from the existence of the Centre.

However, according to some key informants, the Government of Canada benefits to the extent the Centre builds bridges between individuals and communities. Through information, education and appreciation of the arts, the Centre helps Canadians understand one another and reconcile differences. The Centre is seen by some as a way for the Government of Canada to be closer to the PEI community. In a nutshell, the Government of Canada benefits to the extent that the Centre strengthens the nation's social fabric.

In addition, the Government of Canada's \$1.5 million investment contributes to leveraging \$34 million in economic activity, which translates into tax revenue.³⁵

4.2.11 Continued role for the federal government

For an overwhelming majority of key informants the federal government clearly has a central role to play in the funding of the Centre. The Centre, they say, has been set up as a national memorial to the Fathers of Confederation, and it is important for national governments to support national monuments. For several respondents, the Centre is not fulfilling its national role because it lacks the financial resources to do so.

It is the evaluation team's view that the federal government continues to have a role to play in the Confederation Centre of the Arts. The role continues to be essentially one of financial support. Even if the relevance and benefits of such an institution are difficult to demonstrate empirically at the moment, there is sufficient evidence in the literature and in testimonies to suggest that commemorations serve multiple functions and provide numerous societal benefits, including building national identity.³⁶ Furthermore, arts and culture have been linked to social cohesion, another important dimension of society. Funding of such a Centre is also entirely consistent with other governments' practices in supporting of institutions and events that fulfill a memorial role.

³⁴ This is a standard question for summative evaluations. It should be interpreted in a general sense and not limited to the pecuniary advantages.

³⁵ Baker Consulting, *Economic Impact Statement*, (2004)

³⁶ See also section 4.2.1 above.

4.2.12 Alignment with PCH Objectives

PCH has had a policy orientation framework for federal involvement in the arts since 2001.³⁷ This policy helps guide the way in which the Arts Policy Branch works with stakeholders, portfolio agencies, other departments, and other branches in the Department. A dominant value underpinning the policy is that all Canadians, including youth, have the right to have access to art, and that a sustainable and dynamic arts sector developed in partnership with the private sector has a powerful impact on Canadian society.

Futhermore, PCH has two strategic objectives: (a) Canadians express and share their diverse cultural experiences with one another and the world; (b) Canadians live in an inclusive society built on intercultural understanding and citizen participation.

PCH's official documentation advances that "the Program directly supports the first objective by presenting Canadian works, created and interpreted by Canadian artists from across the country, including First Nations and Francophones, for the enjoyment and participation of all Canadians."³⁸ The formative evaluation also concluded that the Program remains relevant to the strategic objectives of PCH.³⁹

³⁷ A Framework for the Arts, Arts Policy Branch, Department of Canadian Heritage, July 19, 2001.

³⁸ Request for Proposal, July 2005, p. 3.

³⁹ Goss Gilroy, 2003, p. 24.

4.3 Findings: Success/Objective Achievement

The evaluation team considered the extent to which the Program has achieved its expected results through the mandate of the Centre.

The general question under review in this section is the following: to what extent has the Program achieved its expected results? In accordance with the evaluation framework, this section specifically addresses nine expected results. It also explores unintended impacts.

Documents and interviews form the main lines of evidence for assessing the questions in this section. It is very important to underscore once again that Program funding is not earmarked for specific Centre activities. Consequently, attributing any success or effect of the Centre back to the Program funding represents a key challenge of the evaluation.

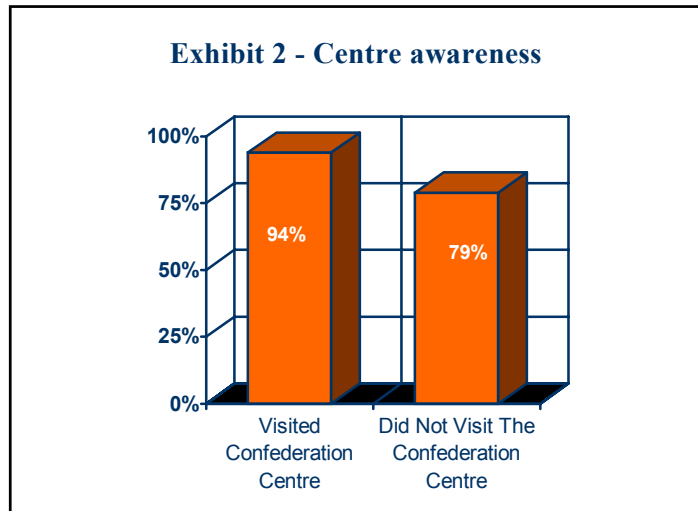
4.3.1 National Profile

In May 2005, the Centre published the results of a survey of 600 households in New Brunswick and Nova Scotia. Half of the survey respondents had visited the Centre in the past 2 years.

The survey results show that awareness of the Centre is high. A total of 88% said they had heard of the Centre.

Of those who had experienced programming delivered by the Centre (visited), 94% said they heard of the Centre.⁴⁰

Of the respondents who had not visited the Centre 79% had also heard of the Centre of the Arts.⁴¹



Source: Maritime Cultural Survey, 2005

However, another recent study concludes that the Centre suffers from a lack of public profile outside PEI.⁴² This Study is largely based on 27 interviews with informants from across the country, which is quite a small number.

Key informants generally agree that the Centre's profile has increased in the last few years. Respondents provide three examples of how the Centre enhances its profile nation-wide.

The Symons Lectures is a new initiative of the Centre (2004). It is a lecture series that will provide a national platform for a distinguished Canadian to discuss the current state and future prospects of Confederation. It encourages Canadians to think and talk about their country and the issues it faces now and look into the future. Each lecture is broadcast and published, which helps to enhance the profile of the Centre. Quebec Premier Jean Charest launched the series in 2004.

⁴⁰ The remaining 6% undoubtedly attended cultural activities they did not associate with the Centre.

⁴¹ Confederation Centre for the Arts, Maritime Cultural Survey, May 2005.

⁴² RBR Development Associates Ltd., Campaign Planning Study Report, May 2005

The Honourable Roy McMurtry, Chief Justice of Ontario, is the guest speaker in 2005.⁴³ The Symons Lecture is broadcast on the Internet.⁴⁴

Canada Rocks! is a musical review presented as part of the Charlottetown Festival. The show takes audiences on an imaginary train voyage across Canada with stops at entertainment venues in Halifax, Montreal, Ottawa, Toronto, Winnipeg and Vancouver. The show's value from a Program point of view is that it tells the story of Canada's contribution to popular music over the past 50 years.⁴⁵

The Centre is also reaching out through new technologies. In 2003, the Centre embarked on a project to digitize approximately 4,000 works of art, including the Centre's Robert Harris Collection and the work of other prominent artists.⁴⁶

It should also be mentioned that the Charlottetown Festival has received several awards in the past few years, including the 2003 Premier's Award for Tourism, the Top Event in Canada by the American Bus Tour Association, and the Event of the Year by the Tourism Industry Association of Canada. The East Coast Music Awards also nominated the Centre for Venue of the Year in 2004.

While the above activities surely help to promote the Centre, no objective data exists to show their impact on the awareness level of Canadians, especially those outside the Maritimes.

4.3.2 Programming that celebrates First Nations

In presenting the results of the formative evaluation in 2003, the evaluators concluded the following with respect to First Nations programming: "this aspect of the Centre's mandate is the area where the fewest outcomes can be observed. The Centre's programming that celebrates First Nations is very limited."⁴⁷

While the Centre continues to express its commitment to programming that celebrates First Nations⁴⁸, this area of activity continues to be challenging. Clearly, key informants would like to see more done. When asked to what extent the Centre had achieved more programming that celebrates First Nations, a common response was "more could be done," "not as much as we would like," or "we're still working on it." Many others simply did not know of any activity that celebrates First Nations.

Based on the interviews, there is room for improvement in the relationship between the Centre and this group. First Nations do not appear to be adequately reflected in the Centre and little, if any, programming growth has been observed.

It should be noted that the Art Gallery has been working with Aboriginal artists in the past few years. For example, the formative evaluation reported a mural had been commissioned from native artist Levy Cannon, and that First Nations artists' paintings were displayed in the Gallery,

⁴³ Centre's Web site.

⁴⁴ CEO Report to PCH, July 2005

⁴⁵ Centre's Web site.

⁴⁶ Annual Report 2003-2004, p. 3.

⁴⁷ Goss Gilroy, p. 39.

⁴⁸ Strategic Plan 2005-2010 (Heritage and Diversity)

including those of Ojibway artist Rebecca Bellmore.⁴⁹ The Gallery hosted an exposition of Mrs. Bellmore in 2004, which she attended. In addition, the Gallery hired two young Aboriginal people to organize the Cyber Pow Wow, an on-line, engaging event. An exhibition by Native artist K.C. Adams was presented in 2005. Finally, the Gallery hosted an exhibition called Images of Justice: Sissons/Morrow Collection, a collection of 25 Inuit sculptures. This exhibition was held in conjunction with the 2005 Symons Lecture.

4.3.3 Programming that celebrates linguistic duality

The Centre is required to increase programming that celebrates linguistic duality. In 2003, the formative evaluation pointed out: “most stakeholders consulted had difficulty making a distinction between this component and French programming.”⁵⁰

Clearly, confusion persists over the use of terms. Probed on this question, many key informants refer to “French services and programs” as examples of how the Centre meets its linguistic duality programming obligation.

Respondents do give the example of “C’est What,” a bilingual performance by two former members of the internationally renowned group “Barachois.” The performance uses comedy in a way that appeals to both Francophone and Anglophone audiences respondents that believe this and is a good example of programming that celebrates linguistic duality.

4.3.4 Profile, positioning and programming of Art Gallery and Museum

The formative evaluation pointed to “overall improvements in increasing the profile, heightening the positioning and improving the programming of the Art Gallery.”⁵¹

According to most key informants, the Art Gallery and Museum has been very active in the last few years and is seen as a major contributor to the Centre’s outreach activities. Since 2002, the Gallery has presented 186 Canadian artists in group exhibitions and 20 solo exhibitions.⁵² In addition, artists-in-residence are regularly invited to work at the Centre and engage visitors in discussions about their work.

Perhaps the most discussed aspect of the Gallery over the past few years is the movement to virtual exhibitions. New media like the Internet have opened up new opportunities for art galleries and the Centre caught the wave. The Gallery currently hosts two (2) virtual exhibitions: *The L. M. Montgomery Exhibition* and the *Telling Stories: Narratives of Nationhood*. A keyword search on Culture.ca does not indicate links to the *L.M Montgomery Exhibition*, but linkages are clearly established with the *Telling Stories* site.

The first invites visitors to explore L.M. Montgomery's life and visual imagination through a sample of her personal scrapbook pages and book covers, found in five (5) Canadian archival and museum collections. Visitors may see in one place a sample of the images Montgomery collected, created, and inspired, including souvenirs, photographs, and cover art.⁵³

⁴⁹ Goss Gilroy, p. 38.

⁵⁰ Goss Gilroy, p. 39.

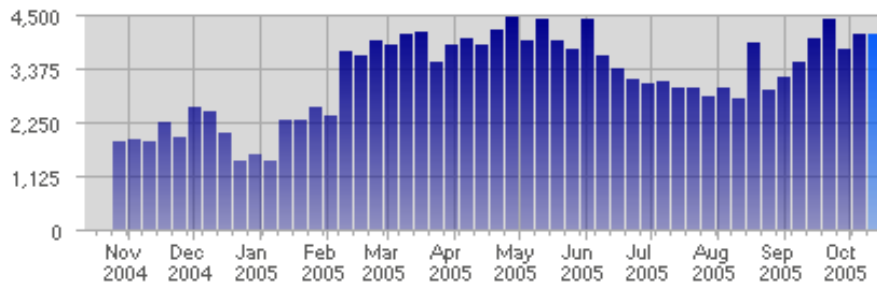
⁵¹ Goss Gilroy, p. 48

⁵² CEO Report to PCH, July 2005

⁵³ <http://lmm.confederationcentre.com/>

The second project involved the digitization of over 4,000 works of art, including most of the Gallery's Robert Harris collection. The Gallery views this exhibition as an invaluable tool for teachers, students and lifelong learners.⁵⁴ The following chart indicates the number of weekly visits to the virtual exhibition since November of 2004. It shows a general progression upward, even if there was a slower period in the summer into early fall.⁵⁵

Exhibit 3 – Weekly visits to virtual exhibition



Source: Deep Metrix Corporation, 2005

Key informants generally speak highly of the Art Gallery and Museum and most believe it has a better profile today than a few years ago. This said, the evaluation team has been told that the number of visitors to the Gallery has been going down over the past three years. The team asked for but could not obtain precise written information on this matter.⁵⁶

4.3.5 Partnerships with public and private sectors

The Centre currently enjoys a number of partnerships with public, private as well as community organisations.

The Centre's public partners include PCH, the Atlantic Canada Opportunities Agency, the Human Resources and Skills Development Canada, the Canada Council for the Arts, several provincial and territorial governments⁵⁷, and the City of Charlottetown.

In addition, the Centre's 2004-2005 Annual Report lists no less than 80 corporate sponsors. Sponsors come in various forms. For example, corporations may sponsor specific events within the Charlottetown Festival or PEI Presents. The telephone company sponsors the box office toll free line. The Centre also builds partnerships with some of its suppliers in an effort to create win-win situations (i.e., beverage supplier).

There is also evidence of the Centre establishing other types of community or business-related partnerships. The following are examples:

⁵⁴ Annual Report, 2003-04, p. 7

⁵⁵ Slower periods in the summer and early fall may be normal given that the site caters to many teachers and students.

⁵⁶ Attendance allegedly ranges between a 16,000 and 20,000 per year. The evaluation did not determine the exact reasons for the decline in attendance. It may be due to a number of factors (i.e., decline in tourism, other more popular attractions, etc.).

⁵⁷ Discussed in section 4.2.8 of this Report.

- With Centrepointe Theatre/NAC/Atlantic Scene Festival to present *Anne* in Ottawa
- With the University of P.E.I. for the Art Gallery’s Culture Café, McKinnon and Symons Lecture Series
- Collaborations with national organisations: Library and Archives Canada, National Gallery of Canada, Glenbow Museum, Vancouver Art Gallery, Council for Business and the Arts in Canada

The Centre has many local partnerships: Capital Commission of PEI, Hotel/Motel Association, P.E.I. Symphony, Confederation Bridge, Tourism Advisory Council, Tourism Industry Association of P.E.I., Department of Education. This is strong evidence that the Centre is meeting its Contribution Agreement obligation “to continue to intensify all aspects of its co-operative promotional work with Tourism PEI in developing a more focussed and aggressive marketing strategy.”

Key informants comment positively on the Centre’s partnerships. Some point to new opportunities in the context of the 140th Anniversary of Confederation in 2007 and the 400th Anniversary of the foundation of Quebec in 2008.

Still, many key informants believe attracting corporate partners and governments from outside PEI remains a key challenge of the Centre.

4.3.6 Outreach to community

The Program’s Terms and Conditions explicitly states that the Centre is to “increase outreach to the community for the purpose of introducing the community to the arts and heritage and of creating closer ties with the First Nations and Francophones living on the Island.”

The Centre has been involved in education and outreach activities for many years. The Centre’s Choral Music program is probably the best example of ongoing outreach activities. It has been running since the early seventies. Through this program, participants of all ages receive music education and gain valuable performance experience.

Based on the Document and File Reviews, the Centre appears to have intensified its outreach activities in recent years. Here are a few examples of outreach activities in just the last few years:

- *Anne of Green Gables – The Musical*TM tour to Ottawa in 2003
- *Anne of Green Gables – The Musical*TM tour to New Haven in 2005
- PEI Presents, enhanced programming specifically designed to cater to Islanders in the off season
- Culture Cafés, Gallery Gigs and Electric Martini Parties series directed at young adults
- Touring of Gallery exhibitions in Victoria and Winnipeg

The evaluation’s Literature Review indicates the Centre’s role in education and outreach is consistent with that of many other similar organisations in the country. Each organisation reviewed as part of the case studies is heavily involved in education and outreach activities. Most offer art education programs, targeting various population groups.

It should be mentioned that the Centre’s CEO is also very active locally and nationally. In addition to his role as Chair of the Tourism Advisory Council and the Charlottetown Task Force

on Arts and Culture, he is Board Member of the National Theatre School, and Member of the Canadian Arts Summit.⁵⁸

4.3.7 Services and programming in both official languages

In this regard, the 2003 formative evaluation concluded: “The Centre has brought substantial improvements to its delivery of services in French...Although some members of the Francophone community still see room for improvement in the Centre’s networking with the community and involvement in programming decisions, they recognise that additional efforts have been made in this respect in the past few years.”

The Document Review indicates the Centre has continued to enhance French programming and build partnerships with the Francophone community. It should be mentioned that 2004 marked the 400th anniversary of the foundation of l’Acadie, which the Centre used as an opportunity to strengthen the relationship. Perhaps the highlight of the year was a partnership with Le Carrefour de l’Isle-Saint-Jean. It culminated in a new production entitled “Acadie en Musique,” a show played for a total of 12 performances both at Le Carrefour and at the MacKenzie Theatre.

Other recent activities include:

- Barbara LeBlanc, an Acadian author gave a lecture entitled “Postcards from Acadie;”
- The Centre presented Glamour Puss Blues, a francophone jazz & blues group, as part of “Festival Port LaJoye;”
- The Ross Family, an Acadian group, performed Fête Acadienne several times per week throughout the summer in the outdoor theatre;
- Acadian vignettes were presented on the Centre’s outdoor plaza several times daily during the summer months;
- L’Orchestre de la francophonie canadienne, with special guest Lina Boudreau, gave a performance in the Centre’s outdoor amphitheatre.⁵⁹

Key informant interviews suggest that progress has been made in the past 2 or 3 years with respect to the Centre’s French programming and services. The absence of a critical mass of Francophones on the Island is a challenge. In addition, most Acadian communities are a distance away from the Centre. However, the Centre seems to have responded to these challenges in creative ways. For example, the Centre has been co-producing shows with Francophone groups in remote regions (Christmas concert in West Prince). The Centre used its marketing and coordination expertise to assist a local group host the show, which turned out to be a success. On one occasion, it even chartered a bus to transport people from distant communities into Charlottetown for a show.

In comparison, it is interesting to note that the National Arts Centre places considerable emphasis on French theatre. On stage in Ottawa, the NAC’s French theatre includes creative collaborations with partners from Canada and abroad, new works and classics and the annual Carte blanche, offered each year. Co-productions of the French Theatre have been performed overseas. But French theatre is challenging for the NAC. It reportedly does not have the same success as English theatre.

The Banff Centre’s French offering is minimal.

⁵⁸ CEO Report to PCH, July 2005

⁵⁹ 2005 Annual Meeting Report

4.3.8 Centre’s role as a memorial to the Fathers of Confederation

In November 2001, the Centre commissioned an On-Island Perception and Awareness Study. The study asked 500 Islanders “Can you tell me where Canada’s Memorial to the Fathers of Confederation is located?” Unaided, approximately one fifth (20.9%) of respondents were able to correctly identify that the Confederation Centre is Canada’s Memorial to the Fathers of Confederation. A further 54% identified Charlottetown.⁶⁰

Table 5

	Unaided awareness of where Memorial to Fathers of Confederation is located		
	<i>Urban</i>	<i>Rural</i>	<i>PEI Total</i>
Charlottetown	52%	55.4%	54.2%
Confederation Centre	24%	17.7%	20.9%
Province House	8.4%	6.8%	7.6%
Ottawa	0.0%	1.6%	1.0%
Somewhere on PEI	0.0%	0.0%	0.0%
Don’t know/refused	12.9%	17.3%	15.1%

These results tend to show that Islanders generally do not associate the Centre with the Fathers of Confederation. One could assume that even fewer people would make that association outside PEI. Since the Centre did not commission similar surveys in recent years, it is impossible to observe changes in the perception during the life of the Contribution Agreement.

Key informants are somewhat split on this issue. About half the respondents indicate that the Centre is not really known as a memorial. Among this group, some suggest that the Centre is not explicit enough in portraying itself in this fundamental role. More should be done within the building. One respondent suggests that the Centre should have a wall showing a quote from the Fathers of Confederation. It should also be more explicit about what it does to reflect their spirit (e.i., program artists from all over the country, recognize two official languages and therefore provide services and program activities in both languages, respect the contribution of the First Nations, support the next generations of artists by such and such activities, while telling the story of Canada.)

Another half seem satisfied that there are tangible reminders of the Centre’s memorial role. They point to Memorial Hall where corporate and citizens’ functions are held. They also refer to some signage in the building. Some suggest that there are limits to what the Centre can do in its programming in terms of commemoration. They say the commemoration aspect is reflected in the bricks and mortar.

4.3.9 Client satisfaction

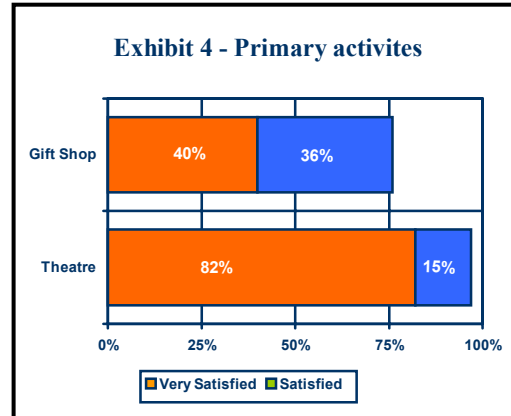
The Document Review provides fairly convincing evidence of satisfaction among the Centre’s patrons. A population (600) of Maritime travellers who visited the Centre were asked about their experience. The results were classified in three categories depending on which part of the Centre was most popular with visitors.⁶¹

⁶⁰ Advantage Fieldworks, On-Island Perception and Awareness Study, 2001, p. 6

⁶¹ Satisfaction data extracted from the Maritime Cultural Survey, 2005.

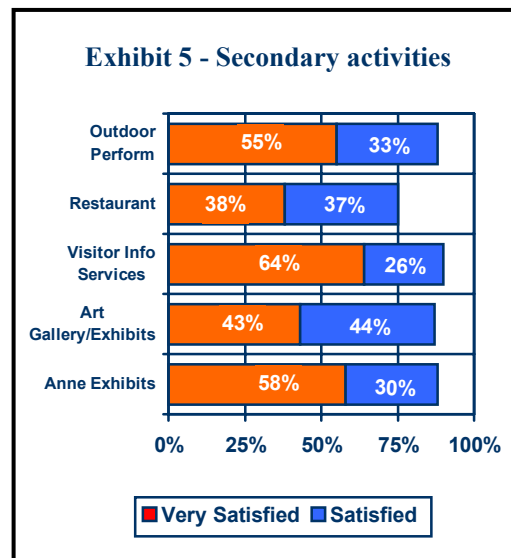
Primary activities (most popular with visitors)

- 75% visited the Gift Shop. 76% of those visiting the Gift Shop were either very satisfied or satisfied with their experience.
- 80% attended Live Theatre. 97% of those attending said they were satisfied with their experience.



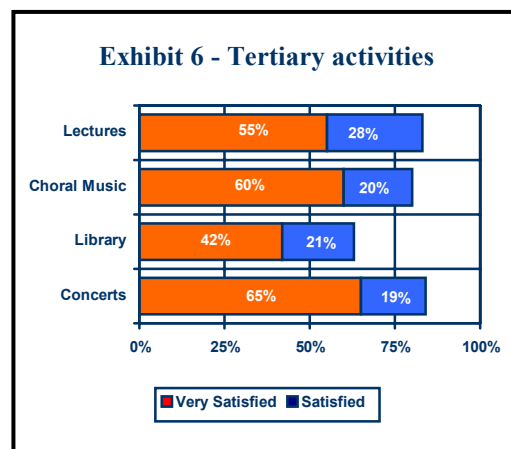
Secondary activities (somewhat popular)

- 53% of the Maritime travellers who visited the Confederation Centre attended Outdoor Performances (88% satisfied)
- 34% visited the Restaurant (75% satisfied)
- 45% accessed Visitor Info Services (92% satisfied)
- 45% visited the Art Gallery/Exhibits (87% satisfied)
- 48% visited Anne Exhibits (88% satisfied)



Tertiary activities (less popular)

- 4% of the Maritime travellers who visited the Confederation Centre attended Lectures (83% satisfied)
- 5% attended Choral Music (80% satisfied)
- 8% visited the Library (63% satisfied)
- 12% attended Concerts (84% satisfied)



The following are other facts extracted from the documentation indicating general satisfaction:

- In 2001, 67% of Islanders felt ticket prices were either reasonable or very reasonable;⁶²
- Stakeholders consulted as part of the formative evaluation were generally very satisfied with the quality of programming provided by the Centre, although First Nations, Francophones and artists have expressed some dissatisfaction about the Centre's outreach and programming choices;⁶³
- A study finds that a majority of those familiar with the Centre feel it has a good reputation and is well thought of as a cultural centre. *Anne* is seen as a first class production.⁶⁴
- A Mystery Shopping Guide Study gives the Centre an 82% mark and indicates it occasionally exceeds expectations.⁶⁵

Evidence from key informants suggests a fairly high level of satisfaction among clients and stakeholders, with some notable exceptions. Respondents representing the Centre unanimously agree that the Centre's clients and stakeholders are satisfied and refer to past market studies as supporting evidence. Some respondents insist that ongoing, consistent data is needed to benchmark and measure satisfaction.

Some respondents suggest that the First Nations community remains dissatisfied with the Centre's offerings.

4.3.10 Unintended impacts

By supporting the Centre, the Program is indirectly having the following unintended impacts. First, it is estimated that the total economic activity within Prince Edward Island attributable to the Centre is in the range of \$34 million dollars. Due to the presence of the Centre, an estimated 325 full-time equivalent jobs are maintained within the province. This is in addition to approximately 54 permanent full-time, 134 seasonal full-time, 105 seasonal part-time and six permanent part-time positions employed by the Centre itself.⁶⁶

Second, according to several respondents, there is an enduring perception within the local artistic community that the Centre is siphoning dollars that would otherwise go to it. The formative evaluation also pointed out this apparent negative impact.

⁶² Advantage Fieldworks, p. 16

⁶³ Goss Gilroy, p. 31

⁶⁴ Confederation Centre for the Arts – Campaign Planning Study (2005), p. 3.

⁶⁵ Signature Attractions of Atlantic Canada, Baker Consulting with others, 2005. This Study involved sending mystery shoppers, people who visit businesses posing as customers, to evaluate the service they received at key attractions in the Atlantic region, and complete an evaluation form. The documentation does not indicate how the Confederation Centre compares with other attractions, but 82% is considered a fairly high score.

⁶⁶ Baker Consulting, *Economic Impact Statement: Confederation Centre of the Arts*, 2004, p. 10.

4.4 Findings: Cost-effectiveness

The next section presents the evaluation findings on the issue of cost-effectiveness. The consulting team addresses the following evaluation question: Are the Program's resources being used in the most efficient and effective way to achieve the expected results? The section is once again organized to match five sub-questions from the framework.

4.4.1 Link between program design and expected results

To try to understand linkages between program design and expected results, the evaluation team asked key informants (only PCH officials and Centre representatives) two questions:

- For the same amount of money, could the Program be redesigned or improved upon to achieve better results?
- Given the results over the last five years, do you believe the Program could have achieved the same results for less money?

On both counts, there is general consensus among respondents. For the same amount of money, it does not appear likely that the Program could have been redesigned or improved to achieve better results. The Program itself has a simple design where PCH provides basic funding for the Centre's operations. Funding is not earmarked. Contribution funds become part of the Centre's general operating budget. PCH expects these funds to be used to pursue the Centre's mandate as specified in the Contribution Agreement.⁶⁷ Several respondents consider that assigning Program dollars to specific activities would unduly tie the Centre down. According to many respondents, the Centre is at the limit of what it can accomplish with the existing funding.

Similarly, key informants strongly suggest the Program could not have achieved the same results for less money – it would have achieved fewer.

If the results of the Centre's Program funding decline in the 1990's is any indication, then key informants may have a point. At least one key document shows, based on its analysis of historical data, that the Centre has reacted to reductions in public funding by reducing programming quality, postponing building maintenance, and reducing administrative overhead.⁶⁸

4.4.2 Leverage obtained by the Centre as a result of program funding

Key informants see the Program as an essential funding base that provides some stability and that allows the Centre to generate other revenue. According to several respondents, the Program helps to convey the message that the Federal government supports the Centre. This is an essential argument in approaching other funding partners, be they public or private.

The Centre's operating revenue has been growing between 2001 and 2005. During this period there was a 65.5% increase in development revenue; 42% increase in ticket sale revenue and \$9.3 million in capital improvements.⁶⁹

⁶⁷ Goss Gilroy, p. 27

⁶⁸ Baker Consulting, Celebrating Canadian Creativity, p. 10

⁶⁹ CEO Report to PCH, July 2005.

In 2004-2005, the Centre secured in excess of \$456,000 from various PCH programs, in addition to the Fathers of Confederation Buildings Trust Program funding.⁷⁰

If the key respondents are right (something that is difficult to prove because of the attribution issue), then the Program indeed has had considerable positive impact on leveraging.

4.4.3 Program management and administration costs vs. what it costs for other PCH single-recipient programs

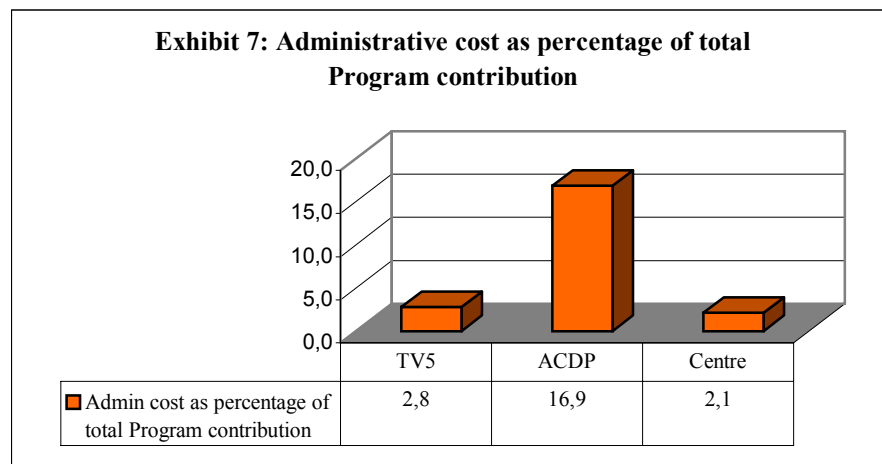
As part of the evaluation the consulting team set out to interview managers from other single-recipient programs. The objective was a better understanding of challenges faced by such programs. The programs chosen were PCH’s Arts, Culture and Diversity Program and TV5. As it turned out these were not typical single-recipient programs.

The Arts, Culture and Diversity Program (ACDP) funds both the Canadian Conference of the Arts (“CCA”) and the Coalition for Cultural Diversity (“CCD”). Globally this program has a total envelop of \$890,000. The manager estimates the Program dedicates 1.5 full-time equivalents (FTE) for management and administration.⁷¹

TV5 is also divided into two components: TV5 – Québec-Canada is a contribution program and TV5 – Monde a grant program. Combining both components, this program is worth \$5.6 million. The Program dedicates 1.5 FTE to management and administration plus approximately \$50,000 per year for traveling, for a total of approximately \$200,000.

In comparison, the Fathers of Confederation Buildings Trust Program is a \$1.5 million program that costs approximately \$31,500 to manage.⁷²

Figure 7 shows the administrative costs of each program as a percentage of the total program contribution.



Based on this information, the Fathers of Confederation Buildings Trust Program devotes considerably less resources to administration than its peer programs.⁷³

⁷⁰ Canadian Heritage Client Funding History for 2004-2005.

⁷¹ For this analysis, the consultants estimate that 1.5 FTE represents approximately \$150,000.

⁷² HQ spends approximately \$6,000 in salary and \$8,000 in O&M budget to administer the Program. For its part, the Atlantic Regional Office spends \$15,000 in salary and between \$2,000 and \$3,000 in O&M budget.

⁷³ This comparison is based on estimates and has not been subjected to scrupulous analysis. The intent is to show a general comparison.

If one begins with the premise that there are basic administrative functions to be performed for every program, small or large, then smaller programs would logically be expected to have higher costs as a percentage of total program contribution.

The Arts and Diversity Program (CCD) is marginally smaller than the Fathers of Confederation Buildings Trust Program, but it devotes almost 17% of total program contribution to administration, compared to only 2.1% for the Fathers of Confederation Buildings Trust Program. Even TV5, a much larger program, seemingly devotes relatively more resources to administration than the Fathers of Confederation Buildings Trust Program.

4.4.4 Division of responsibilities between HQ and the regional office

From the Centre's staff perspective, the division of responsibilities between PCH's headquarters and regional office is appropriate. Key informants praise PCH staff for their diligence in attending various meetings and for their ongoing support.

PCH key informants also believe the division is appropriate, though there may be room for some fine-tuning (i.e., updating and revising RMAF, more support to regional office).

Based on information from other single-recipient programs and case studies, there is no compelling evidence to suggest that the Fathers of Confederation Buildings Trust Program should be managed exclusively by PCH headquarters.

4.4.5 Adequacy of current Program funding in relation to national scope of Centre's programming

Section 4.3 of this Report (Findings: Success/Objective Achievement) shows that the Centre has made progress during the past five years. But it also reveals challenges in a number of areas.

These challenges, or weaknesses, relate directly to the Program's Terms and Conditions and to the Centre's national mandate. Therefore, until the Centre overcomes these issues, it is arguably not fulfilling its national mandate, at least not entirely.

Can the Centre overcome its weaknesses within the existing financial framework? In all likelihood, it cannot. There is converging evidence from key informant interviews that the Centre has exhausted most, if not all, avenues to develop further within the current financial context.

Based on this analysis, a case can be made that the current Program funding is not adequate if PCH expects the Centre to fulfill a meaningful national mandate in the future. In fact, the analysis from the funding scenarios in section 4.5.5 below indicates that maintaining Program funding at existing levels would result in an erosion of its capacity to fulfill a national mandate. In other words, if PCH cannot, or does not want to enhance Program funding, it should consider revising downward its expectations of the Centre.

In considering enhancements to Program funding, one could ask the legitimate question: "How much is enough?" Unfortunately, the current Program management framework is not sufficiently developed to provide a clear answer to this question. There is, in essence, no rational link between the Program's funding and the expected results. And, as mentioned previously, the Program currently has no defined targets, nor does it have identified performance indicators. So there are no objective criteria on which to base a judgement.

4.5 Findings: Alternatives

This section presents the evaluation team's findings on alternatives to the existing Program. The central question to be addressed in this section is: What alternatives exist for reaching the objective and expected results of the Program? The section is broken down in seven sub-questions in accordance with the terms of the evaluation framework.

4.5.1 Structural challenges in the Program's design

To gain insight into this issue, the consulting team asked key informants the following question: "Aside from the cap on funding, are you aware of any constraints faced by the Centre that are due to the way the Program is designed?"

Unfortunately, most of the constraints identified cannot be rationally linked to the Program. For example, one respondent identified geography, declining tourism and a small private sector base as constraints. While these may be valid constraints, they can hardly be attributable to the Program itself.

According to a few respondents, the lack of funding indexation is a source of constraint.

4.5.2 Current financial situation compared to others

This section shows that the Centre's current financial situation is unstable. It demonstrates also that the Centre is outperforming most Canadian performing arts organisations in self-generating revenue. The Centre generally under performs in generating funds from private donations, although it does well compared to the two (2) case study organisations. The Centre draws approximately 31% of its revenue from government operating grants and contributions, which is roughly in line with most Canadian performing arts organisations.⁷⁴ Most comparable organisations (Case Studies and Literature Review) are located in larger urban areas and many have considerably more revenue generation assets than the Confederation Centre.

4.5.2.1 Centre's current financial situation

The Centre's current financial situation can be qualified as unstable. In February 2005, the Centre CCA adopted a balanced budget for 2005-2006, but at year-end, on March 31, 2005, it registered a deficit of \$535,690, primarily the result of low ticket sales (downturn in tourism). Under existing PEI legislation, any deficit in a given year must be the first expense in the next fiscal year. This \$535,690 expense had an impact on the 2005-2006 budget. At the Board meeting in June 2005, it was announced that the Centre was now forecasting a deficit of \$379,500 for 2005-2006. The Board decided not to cut programming and monitor the situation closely.

4.5.2.2 Performing arts organisations in Canada

To explore how the Centre's financial situation compares to others, the evaluation team first considered the results of the Annual Council for Business and the Arts of Canada (CBAC) Performing Arts Survey 2002-2003 & 2003-2004.⁷⁵ The results of this survey of 198 performing arts organisations in Canada shows the surveyed organisations derive approximately 50% of their

⁷⁴ National Survey of Arts Organizations (CBAC), 2003-2004.

⁷⁵ See <http://www.businessandthearts.org/>

revenue from earned income, 29% comes from government sources and 21% from private sources. Interestingly, even if earned revenue is down at the Centre, it was still higher (58%) than the average of other performing arts institutions in 2003-2004. The Centre derives slightly more from government sources (31%) than its peers, but considerably less from private sources (11%).

4.5.2.3 Case study institutions

The evaluation team also examined the revenue profile of the case study institutions.

National Arts Centre

In 2003-2004 (latest annual report), the NAC raised approximately 50% of its revenue and received a federal grant for the other 50%. The commercial operations (parking, catering, restaurant, hall rentals and facilities fees) account for 22% of revenue; programming (sale of tickets) for 19%; fundraising for 8%.

The NAC Foundation handles fundraising activities. Corporate sponsorships make an increasingly important contribution to the NAC's programming: more than 30 corporations lent their names to artistic series and performances. Approximately 35% of total funds raised come from outside the National Capital region. The fundraising team within the NAC comprises some 20 professionals. Funds raised through the Foundation's annual campaign, major gifts program, planned giving initiatives, and special events such as the annual NAC Gala help finance the artistic and educational activities.

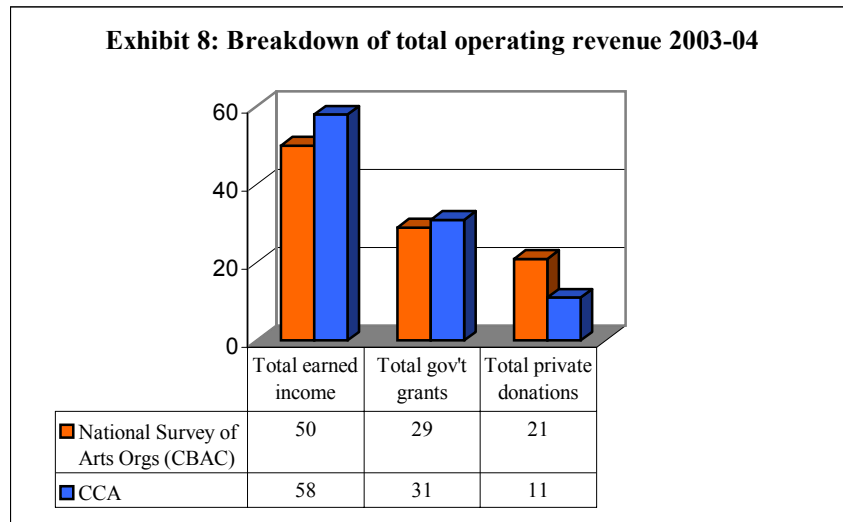
The NAC Foundation has a few small endowment funds provided by individual donations.

The federal grant, called a Parliamentary Appropriation, is decided yearly through the federal budget. It has fluctuated in the past, with very important cuts during the nineties. It currently stands at roughly 30 million dollars.

Banff Centre

In 2004-2005, the Banff Centre generated 68% of its revenue, mainly through commercial operations (46%), tuition (12%) and fundraising (6%). Grants made up 32% of its revenue. The province of Alberta provides a learning operating grant of \$11.3 million. The main federal contribution to the Banff Centre comes from the PCH's National Arts Training Contribution Program, which represents \$1.5 million. The Banff Centre receives other federal grants/contributions.

Fundraising campaigns are intended for three types of needs: 1) replacement and upgrading of facilities, 2) endowments, and 3) programming. The institution has undertaken fundraising campaigns such as Constantinople in Toronto, the Manitoba Brunch and The Banff Midsummer Ball Weekend in 2004.



Within the Banff Centre Foundation, a number of endowment funds have been created to meet donors' philanthropic needs. Donors can make restricted or unrestricted gifts. There are different types of endowment funds: some are specific (e.g. cultural journalism), some are for scholarships, and there is a general unrestricted fund.

The following table summarizes the case study institutions' revenue categories to that of the Confederation Centre for the Arts.

Table 6

REVENUE (2003-04)	NAC (\$ 000)	%	Banff (\$ 000)	%	CCA (\$000)	%
Commercial Operations	12,701 ⁷⁶	22	20,249 ⁷⁷	46	493	9
Programming or Tuition and related fees	11,481 ⁷⁸	19	4,968	12	4,376	44
Foundation Revenue/Donations	4,700	8	2,643	6	972	9.7
Investments and other	701	1	68	0.1	15	1.5
Grants / Contributions/ Parliamentary appropriations	30,191	50	14,322	32	3,705	37⁷⁹
Amortization of deferred expended capital contributions			1,499	4		
TOTAL	60,529	100	43,749	100	9,561	100

Both the NAC and the Banff Centre claim to have budgetary challenges, mostly related to infrastructure. Both draw a significant portion of their revenue through commercial operations. These two (2) institutions have significant revenue generation assets currently not available to the Confederation Centre.

Interestingly, despite both the NAC and the Banff Centre having foundations/endowments, in relative terms, they do not appear to draw as much funds from donations than the Confederation Centre.

4.5.2.4 Other peer institutions

The evaluation team examined somewhat more cursorily other Canadian and international institutions: National Theatre School of Canada (NTSC); Saidye Bronfman Centre for the Arts (SBCA); John F. Kennedy Centre for Performing Arts (JFKCPA); and Harbourfront Centre (HC). The following is a brief summary of each institution:

The National Theatre School of Canada, located in Montreal, offers professional training in English and French in theatre arts: acting, directing, playwriting, set and costume design and technical production. It is national in scope.

⁷⁶ Restaurants, Parking, Rentals, Facilities Fees

⁷⁷ Rooms, conferences, meals, sales, rentals and services

⁷⁸ Music, English Theatre, Dance, French Theatre, Other Programmes, Programming Support

⁷⁹ Operating and Capital grants

The Saidye Bronfman Centre for the Arts provides Montrealers with opportunities to explore the arts and to discover the rewards of creative expression through outstanding, educational and cultural programs in the Theatre, School of Fine Arts, Art Gallery, Yiddish Theatre and the Youth Institute. It is regional in scope. The Centre does not have an endowment, but has various types of membership options (i.e., a Friend or a Patron of the Centre).

The John F. Kennedy Centre for Performing Arts, located in Washington, D.C., has a Congressional, national mandate to present and produce all aspects of the performing arts from this nation and abroad, and also specifically to develop education programs for its audience in Washington, DC and around the country.

The Harbourfront Centre (Toronto) organizes and presents public events and operates a 10-acre site encompassing York Quay and John Quay. With a regional mandate, it presents contemporary arts in all disciplines.

The following table presents the organisations' revenue streams in 2003-2004.

Table 7

REVENUE (2003-04)	NTSC (\$ 000)	%	JFKCPA (\$ 000)	%	HC (\$000)	%	CCA (\$000)	%
Commercial Operations			55	.5	6,900	31	493	9
Programming, Tuition and Self-generate	1,722	32	36,920	32	3,500	16	4,376	44
Foundation Revenue/Donations	26	0.5	32,345	28	4,600	21	972	9.7
Investments and other	41	0.8	2,135	2			15	1.5
Grants	3,548	67	41,982	36	7,000	32	3,705	37
Other			4,552	4				
TOTAL	5,337	100	117,989	100	22,000	100	9,561	100

Based on this information the Confederation Centre for the Arts and the JFK Center for the Performing Arts receive similar percentage levels of government funding (37% and 36% respectively). Interestingly, they are the only two institutions with memorial roles. The National Theatre School is by far the organisation that seems to rely more heavily on government funding, probably because of its training mandate. (The Banff Centre also has a training mandate, but has significant self-generated revenue.) Harbourfront Centre appears to be slightly less dependent on government funding, but seems to have many opportunities for commercial operations.

It is important to underscore the fact that the above institutions operate in a metropolitan setting. This may explain in large part why the JFK Centre and the Harbourfront Centre draw as much resources from private donations (28% and 21% respectively).

4.5.3 Opportunities for new partnerships/devolution/other federal government funding

The Centre is currently eligible for some Canada Council of the Arts theatre programming funding, but for some reason, it has been unable to secure money from this source. Program and Centre officials have been working collaboratively on overcoming this challenge. It is interesting

to note that Canada Council's funds, per capita, are most heavily distributed in PEI and Manitoba.⁸⁰

Along these lines, it is also interesting to note that PEI, with Quebec, leads the nation in terms of public administration cultural spending. The following table breaks down public administration expenditures by province and Canada.

Table 8

Public administration cultural expenditures, per capita, 2003-2003				
	Federal expenditures	Provincial Expenditures	Municipal expenditures	Total
Québec	\$156	\$97	\$56	\$309
PEI	\$139	\$86	\$20	\$245
CANADA	\$111	\$69	\$63	\$243
Ontario	\$119	\$51	\$72	\$242
Manitoba	\$73	\$96	\$56	\$225
Nova Scotia	\$125	\$61	\$37	\$223
Saskatchewan	\$46	\$88	\$73	\$207
British Columbia	\$49	\$64	\$75	\$188
Newfoundland	\$87	\$75	\$23	\$185
New Brunswick	\$75	\$69	\$32	\$176
Alberta	\$48	\$63	\$59	\$170

Source: Statistics Canada⁸¹

Although it was not explored in detail with key informants, the above table could point to some opportunities with PEI municipalities, and the city of Charlottetown in particular.

PCH's Canadian Arts and Heritage Sustainability Program has a number of components, including endowment incentives. Under this program, the Government of Canada essentially provides match funding. However, to be eligible for this program, the Centre would have to set up its own foundation. The Centre can also participate in the program through a community foundation. The Centre is currently exploring these options.

There is also probably some opportunity for Program officials to work more intensely with ACOA with respect to the continuing planning of the coordination of the Centre's management and infrastructure needs. ACOA could assist with periodic projects like a marketing initiative or a new technology proposal. However, it does not appear likely that ACOA would accept to play a role within the Fathers of Confederation Buildings Trust Program (by providing operational funding).

While these opportunities seem to exist, an earlier section (4.4.5) has found that that the Centre has exhausted most, if not all, avenues to develop further within the current financial context. Therefore, the Centre may not have the required time, financial resources and ongoing support to take full advantage of these opportunities. The same may be said for fundraising below.

⁸⁰ Council for Business and the Arts, Annual Performing Arts Survey (2005)

⁸¹ See also Claude Picher, "Dépenses culturelles : le Québec en tête", *La Presse*, November 1, 2005, p. Affaires-5.

4.5.4 Fundraising capacity of the Centre and Stakeholder capacity

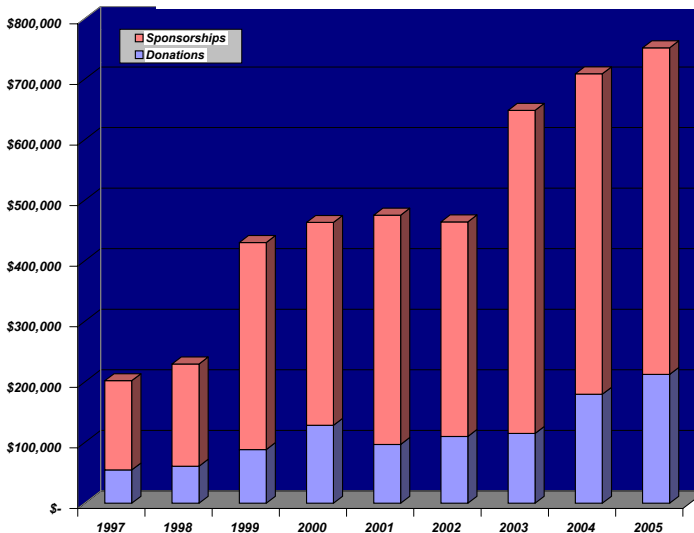
Fundraising has been a recurring theme at the Centre since the renewal of the Program in 2001. In 2002, it was concluded: “there are opportunities to develop an individual giving program, develop staff driven corporate sponsorship initiatives, and increase philanthropic efforts through a redesigned governance structure.”⁸²

As the figure shows, the Centre’s efforts are starting to pay off. In 2004, the Centre raised \$700,000, or about 8.8% of its total revenue.⁸³ However, an internal report suggests there are still challenges in attracting Island corporate donations and national donations.⁸⁴

The Centre is actively working on the possibility of setting up an endowment. It has commissioned a study in this regard. Interestingly,

the study shows the Centre is not ready at this time to embark on a significant endowment campaign. According to the report, the Centre must first overcome some critical weaknesses: lacks profile outside PEI, is underutilized and is not viewed as a national historic site. The Centre has recently hired a Development Specialist and groundwork is underway to overcome weaknesses. There is general consensus among respondents that growth is with large donors outside PEI.

Exhibit 9 – Centre Development Revenue



4.5.5 Implications of maintaining, increasing or decreasing Program funding to the Centre

The evaluation team asked key informants the following question: “Describe (in order of importance) the impact on the Centre if the Program funding was completely eliminated? If the Program funding was maintained at the existing level? If Program funding was progressively enhanced to reach \$4 million per year in 2011?”

The following table presents in broad terms the likely conditions of the Centre in 2011. This table is based on financial data and key informant interviews.

⁸² Baker Consulting, p. ii

⁸³ This includes sponsorship, memberships and donations.

⁸⁴ Annual Meeting Development Report, July 2005.

Scenario 1 Abolishing the Program	Scenario 2 Status Quo (\$1.5 million annually for 5 years)	Scenario 3 Enhanced funding (\$4 million in 2011)
<ul style="list-style-type: none"> • WORST CASE – CCA shuts down • BEST CASE – - National scope of mandate lost - No longer legitimate for PCH to have expectations of the Centre - CCA likely to become summer operation (4 months) - PEI government operating grant reduced to reflect summer operations - Programming severely impacted (Summer Festival, Theatre school, Gallery, Heritage, Choral Music) - Staff layoffs (Centre offers mostly seasonal employment) - Unstable financial conditions - Risk of closure as Centre cannot respect PEI anti-deficit legislation. 	<ul style="list-style-type: none"> • CCA continues to exist • Fulfilling national mandate becomes increasingly difficult • PCH's expectations remain largely unchanged or are reduced (measurable targets are introduced to make expectations clear) • Programming erodes over time with negative impact on more challenging aspects of the mandate (special populations, First Nations, Francophones) • CCA shuts down more frequently and for longer periods • Gallery may be at risk • Quality goes down (non-equity actors, costumes) 	<ul style="list-style-type: none"> • CCA Strategic Plan is achieved • CCA fulfils its national mandate (measurable targets are introduced to make expectations clear) • PCH expects a national centre of artistic excellence in the Atlantic • Young Company enhanced. • Incentive for increased buy-in and contributions from provinces and territories, endowment, earned revenue, and one-year reserve is in place • Improved human and capital resources

The following chart presents the Centre's 2010-2011 projected budget by scenario. Scenarios 1 and 2 are based on the actual budget prepared by management for the year 2005-2006 and adjusted using the above hypotheses and significant assumptions. Scenario 3 is based on the actual projected budget provided by the Centre and based on the Center's 5-year strategic plan. The detailed methodology, assumptions and limitations of the projected budgets are in Annex G.

				2010-2011 Projected Budget by Scenario		
				Scenario 1	Scenario 2	Scenario 3
REVENUE						
Government Grants/Contributions						
	Department of Canadian Heritage			0	1 500 000	4 000 000
	Other Provincial Grants/Leases			446 834	1 088 500	1 638 100
	City of Charlottetown - Tax Grant			275 000	275 000	280 000
	Programming (incl. other government grants)			1 459 500	3 675 150	5 957 400
	Other			1 000 163	3 000 488	3 310 700
	TOTAL REVENUE			3 181 497	9 539 138	15 186 200
EXPENDITURES						
	Programming			1 654 613	3 842 775	7 449 000
	Other			2 018 100	6 054 300	7 737 200
	TOTAL EXPENDITURES			3 672 713	9 897 075	15 186 200
	SURPLUS / DEFICIT			(491 216)	(357 937)	0

Scenario 1 shows the financial picture of the Centre operating 4 months per year. Under this scenario the Centre's revenues and expenditures have gone down significantly, reflecting the 4-month operation. The Centre is therefore not in a sustainable position in 2010-2011. It shows a deficit of half a million dollars, a condition that would be prohibited by law and where the Centre would have few options for recovery.⁸⁵

Scenario 2 portrays a slightly more optimistic view. It shows revenue essentially unchanged from 2005-2006. However, because of inflationary pressures and increased expenses, the organisation faces a deficit. A projected deficit would force tough decisions: probably winter closures and an erosion of programming. This scenario assumes no growth in fundraising (development) revenue from 2005-2006 because of the Centre's difficulties in fulfilling its national mandate.

Scenario 3 shows a growing and vibrant organisation, with enhanced activities in arts education, performing arts (existing and new works, touring), media and visual arts, heritage & diversity. Under this scenario, the Centre uses Program funding to leverage other sources of revenue, mostly from other provincial grants. Under this scenario, development revenue (as part of "other" in the table above) surpasses \$1.1 million. The Centre presents a balanced budget.

4.5.6 Level of performance required for each expected result in relation to level of Program funding provided

The evaluation team recognized in the course of the evaluation that there were methodological limitations in trying to address this evaluation issue. First, the documents reviewed provide little or no relevant information to help in the response. Second, given the ambiguity around the notion of "each expected result" it became apparent that many respondents would find this line of questioning too abstract.

To overcome this challenge the evaluation drew from responses to the following question: "If Program funding was increased, what impact might this have on the Centre's mandate or on the Department's expectations?" This question was asked only of PCH officials.

The general response to this question is that the Centre should be expected to do more to fulfill its national mandate. For example, there could be more touring and more artists from other Canadian provinces performing or exposing at the Centre. Links with the memorial role could be stronger. With more resources the Centre could be more focussed on research for planning and for demonstrating results.

⁸⁵ For simplification, we have assumed that all year-round expenditures would be approximately one-third of what they are today (4-month seasonal operation). However, for some expenditures, this may not accurately reflect reality. For example, under scenario 1, despite the seasonal operation, it is likely that some staff would have to be employed year-round. As well, the facility would still have to be heated during the winter months.

5.0 Conclusions

This section of the report presents the conclusions of a summative evaluation of the Fathers of Confederation Buildings Trust Program. The conclusions are based on the evaluation's key findings.

Performance Measurement

Based on the evidence gathered for this evaluation, the Program does not have an adequate and appropriate performance measurement strategy.

- Little progress has been made on the setting of measurable targets and on the RMAF since the Program's formative evaluation in 2003. Since the targets and all aspects of the RMAF were left undefined, the Centre could not be asked to measure and address specific performance indicators in its annual reporting to PCH, as was recommended by the formative evaluation.
- The evaluation team finds that the Centre collects a considerable amount of data that it uses to support sound business decisions. But data collection at the Centre does not seem to be part of a systematic strategy designed to demonstrate Program results.
- The evaluation team finds no evidence that any Program resources have been set aside to implement a performance measurement data collection strategy. This is true of both the Program and the Centre.

Relevance/Need

The evaluation broadly concludes that, on balance, there is a continuing need for the Program. While the relevance of the Centre is difficult to demonstrate empirically at the moment, there is sufficient evidence in the literature and in testimonies to suggest that commemorations serve multiple functions and provide numerous societal benefits, including building national identity.⁸⁶ Furthermore, arts and culture have been linked to social cohesion, another important dimension of society. Funding of such a Centre is also entirely consistent with other governments' practices in support of institutions and events that fulfill a memorial role.

- The need that gave rise to the Program is not well documented. The basic rationale for the Program is one of supporting a memorial or commemorating an important facet of Canada's history through the arts.
- The Centre is subjected to broadly-stated expectations that are sometimes not entirely consistent and are open to some interpretation.
- The evidence obtained for this evaluation only vaguely supports the notion that there is a continued need for national scope in the Centre's programming. This said, the "national scope of the Centre's programming" is not well defined in Program documents.
- There is a continued need for a national arts institution in the Atlantic region to the extent it plays a role in the cultural and economic life of Islanders.

⁸⁶ See also section 4.2.1 above.

- The evaluation cannot establish clearly how Canada and the Canadian population benefits from the Program. Canada may benefit from the Program to the extent that the Centre enhances the Canadian population's knowledge about its history and heritage and fosters a sense of shared values and understanding.
- As clients, First Nations communities accrue few benefits from the Centre. They derive benefits to the extent that their culture is showcased at the Centre. There are indications that Francophone communities increasingly benefit from the Centre both as clients and partners.
- The Centre has been making inroads in meeting the cultural needs and preferences of Islanders.
- The Centre is increasingly emphasizing the re-engagement of provincial and territorial governments as a way to fulfill its national mandate. The re-engagement of provincial and territorial governments may have more positive impact on the Centre's national status than on its bottom line.
- There is no duplication or overlap between the Centre and other national/provincial/territorial institutions.
- The federal government may derive social and fiscal benefits from the Centre.
- There is a continued role for the federal government in the Centre. The role continues to be essentially one of financial support.
- There is ongoing alignment between the Centre's objectives and those of PCH.

Success/Objective Achievement

The Centre has made progress in meeting the Program's Terms and Conditions and its obligations under the Contribution Agreement. However, the evaluation team identified several challenges and weaknesses that need to be overcome if the Centre is to truly fulfill its national mandate.

- Awareness for the Centre is high in the Maritime provinces. However, in the rest of Canada, it cannot be clearly established because of the absence of objective data.
- Programming that celebrates First Nations continues to be a challenging aspect of the Centre's work.

The evaluation points to some programming that celebrates linguistic duality, but persisting confusion over the use of terms such as "linguistic duality" and "services in both official languages."

- There are positive outcomes emerging from the Art Gallery and Museums, including an increasingly important role in the Centre's outreach activities.
- The evaluation team finds that the Centre continues to be committed to strengthening existing partnerships and building new ones. In this regard, there are indications of many successes, several identified opportunities and some challenges.

- The evaluation team finds that, like all other institutions reviewed as part of the case studies, the Centre places considerable emphasis on outreach and there is strong evidence of increased activity in this area.
- Despite ongoing challenges, there is good evidence pointing to increased programming for the Francophone population as well as new partnerships with this group.
- It is not entirely clear, based on the evidence, if the Centre adequately reflects its role as a memorial to the Fathers of Confederation.
- Clients and stakeholders are generally satisfied with the Centre, with some notable exceptions. There are indications that First Nations communities remain unsatisfied.
- The Program has had impacts that were not originally intended or that are not explicitly stated in the Program's Terms and Conditions (2001) or the Contribution Agreement, namely impacts on the economy and on the community.

Cost-effectiveness

The current Program management framework and the data made available for this evaluation do not allow the consulting team to report with a high degree of certainty as to whether Program resources are being used in the most efficient and effective way to achieve the expected results. The findings on cost-effectiveness can be summarized as follows:

- For the same amount of money, it does not appear likely that the Program could have been redesigned or improved upon to achieve better results. Similarly, it does not seem likely the Program could have achieved the same results for less money.
- To the extent it plays a key role in providing an essential operating base and stability to the Centre, it appears the Program has had considerable positive impact on fund leveraging.
- The Program devotes considerably less resources to administration than other single-recipient programs.
- The evaluation team finds that the division of responsibilities between HQ and the regional office is largely appropriate, with opportunity for fine-tuning.
- Current levels of program funding may not be adequate if the federal government expects the Centre to fulfill a meaningful national mandate in the future.

Alternatives

In addition or in complement to several points made above, this study concludes that there are a number of areas where Program and Centre officials can look to for improvement, growth and development.

- The Program's structure could be improved by articulating the Program's expected results more clearly.
- The Centre's current financial situation is unstable. The Centre outperforms most Canadian performing arts organisation in self-generating revenue, but generally under performs in

generating funds from private donations (although it does well compared to the 2 case study organisations.) The Centre draws approximately 31% of its revenue from government operating grants, which is roughly in line with most Canadian performing arts organisation. But most comparable organisations (case studies and others) are located in urban areas and many have considerably more revenue generation assets than the Confederation Centre.

- The evidence obtained from Program files and interviews suggests there are existing opportunities for new Program partnerships and other government funding. However, the Centre may not have the required time, financial resources and ongoing support to take full advantage of these opportunities.
- The Centre has shown progress in its fundraising capacity but it must overcome critical weaknesses (e.g., lack of profile outside PEI) before embarking on a national endowment campaign.
- Abolishing the Program would mean a significant reduction in the Centre activities and possibly a full shut down. The maintaining of Program funding at existing levels would allow the Centre to continue on, but its capacity to fulfill a national mandate would be eroded. Enhancing funding progressively to reach \$4million in 2011 would likely enhance the Centre's capacity to fulfill its national mandate and become a centre of artistic excellence in the Atlantic region.

6.0 Recommendations

The evaluation team offers the following recommendations based on the summative evaluation's analysis and conclusions.

Recommendation 1: Linkages between Program Terms and Conditions and Contribution Agreement

That the phrasing of the Program's Terms and Conditions and that of the Contribution Agreement be more consistent with one another. The main benefits of this harmonization will be clarity of intention and a better alignment between the Program's objectives and targets and the use of resources.

Recommendation 2: Linkages between Contribution Agreement and RMAF

That the next Contribution Agreement include a reference to the RMAF, the document where PCH's expectations on a broad range of issues should be clearly defined. This measure will assist in creating a common understanding and expectations of such expressions as "increasing programming that celebrates First Nations and linguistic duality" or "provide services and programming in both official languages."

Recommendation 3: Program Performance Management

That PCH proceed immediately with the formulation of a new RMAF. The RMAF should contain a logic model, the short, medium and long-term results expected from the Centre, targets, as well as a program performance measurement strategy, including performance indicators. Adequate resources should be set aside for the formulation of the RMAF and the collection of data. Data collection should not be overly burdensome and should dovetail as much as possible with the Centre's existing data gathering efforts. Program managers and the Centre's management should plan for the collection of both qualitative and quantitative data. PCH should also recognize that there are costs associated with performance measurement, from both the Program and the Centre's perspectives. Annex H provides some guidance for expressing expected results.

Recommendation 4: Program Funding

That, if PCH cannot, or does not want to enhance Program funding, it should consider revising downward its expectations of the Centre. This recommendation is based on the finding that current Program funding is likely not adequate if PCH expects the Centre to fulfill a meaningful national mandate in the future. The scenario analysis also points to a similar conclusion.

* * *

Annex A – Evaluation Framework

Questions	Indicator	Sources
Relevance / Need		
1. Is there a continuing need for the Program?	<ul style="list-style-type: none"> • continued need for memorial to Fathers of Confederation • expectations in regards to national mandate for the Centre • continued need for national scope in Centre’s programming • continued need for a national arts institution in the Atlantic region • benefits to Canada and the Canadian population of investing in the Centre • benefits to the First Nations and Francophone communities of investing in the Centre • Cultural needs and preferences of Islanders met • involvement/participation of provincial/territorial governments • duplication, overlap with other national/provincial/local institutions • benefits to PCH and Federal Government of existence of Centre • Alignment of Program goals to federal/departmental goal • Current situation regarding need that gave rise to Program 	literature review document review file review key informants
Success / Objectives achievement		
2. To what extent has the Program achieved its expected results?	Expected Key Results: <ul style="list-style-type: none"> • increased profile at the national level for creative work • increased programming celebrating First Nations • increased programming celebrating linguistic duality • increased profile, positioning and improved programming of the art gallery/museum • strengthened existing and develop new partnerships with public and 	document review (especially 2003 evaluation) key informant interviews

	<p>private sectors</p> <ul style="list-style-type: none"> • increased outreach to community (First Nations, Francophones) • adequate reflection of the Centre's role as a memorial to the Fathers of Confederation <p>Others:</p> <ul style="list-style-type: none"> • programming and other types of activities put in place by Centre • provision of services and programming in both official languages • clientele groups reached • stakeholder and client satisfaction • unintended outcomes 	
Cost-effectiveness / alternatives		
<p>3. Are the Program's resources being used in the most efficient and effective way to achieve the expected results?</p>	<ul style="list-style-type: none"> • links between program design and expected results • program costs • leverage obtained by the Centre as a result of program funding • program management and administration costs vs. what it costs for other PCH single recipient programs • division of responsibilities between HQ and regional office • adequacy of current Program funding in relation to national scope of Centre's programming 	<ul style="list-style-type: none"> • document review • file review • key informant interviews • case studies
<p>4. What alternatives exist for reaching the objective and expected results of the Program?</p>	<ul style="list-style-type: none"> • structural challenges in the Program's design and resulting in constraints for Centre • current financial situation of Centre (expenses, revenues) • types of expenses and sources of revenues of other national or provincial performance arts institutions in Canada and other countries • stakeholders' capacity and willingness to support the Centre • opportunities for new partnerships and/or devolution • fundraising capacity of the Centre • eligibility for other Federal 	<ul style="list-style-type: none"> • literature review • document review • key informant interviews • case studies • funding scenarios

	<p>Government funding</p> <ul style="list-style-type: none"> • implications of maintaining, increasing or decreasing Program funding to the Centre • level of performance required for each expected result in relation to level of Program funding provided • capacity for Centre to pursue national mandate without the Program's funding • continued role for Federal Government 	
Performance Measurement		
<p>5. Does the Program have an adequate and appropriate performance measurement strategy?</p>	<p>adequate and appropriate performance measurement strategy?</p> <p>status of revisions to RMAF (as per rec. #2 in formative evaluation)</p> <ul style="list-style-type: none"> • status of data collection (e.g., frequency, coverage, quality, usefulness) • amount of quantitative data vs. qualitative data • resources (FTEs, \$) set aside to implement data collection strategy 	<ul style="list-style-type: none"> • document review • file review • key informant interviews

Annex B – List of Documents

1. Memoranda to Cabinet
2. Treasury Board Submissions
3. Memorandum of Agreement (2002)
4. Terms of Reference for the Board of the Fathers of Confederation Buildings Trust
5. Minutes of Board meetings
6. Centre's website (www.confederationcentre.com)
7. Report of the Previous Executive Director, Curtis Barlow (March 2001)
8. Crossing that Bridge...A study of the Confederation Centre Art Gallery and Museum by Alfred M. Bogusky, August 2001
9. The Confederation Centre of the Arts on Island Perception and Awareness Study, prepared by Advantage Fieldworks, November 2001
10. The Birthplace of Canada Study, prepared by The Economic Planning Group, November 2001.
11. 2001 Live Theatre Visitor Report, prepared by PEI Tourism, January 2002.
12. Confederation Centre of the Arts Strategic Plan: Celebrating Canadian Creativity, February 2002
13. Background Research Report to Strategic Business Plan, prepared by Baker Consulting, 2002.
14. Confederation Centre for the Arts Strategic Business Plan, 2005.
15. Confederation Centre's annual reports (from 2001 to 2005)
16. Fathers of Confederation Buildings Trust Program Results-based Management Accountability Framework, 2001
17. Economic Impact Statement: Confederation Centre of the Arts prepared by Baker Consulting, January 2004.
18. Fathers of Confederation Buildings Trust Program Formative Evaluation, prepared by Goss Gilroy Inc., 2003
19. Outline of achievement resulting from 2002 Strategic Plan, prepared by Centre CEO David MacDonald, 2005
20. Cradling Confederation – The Origins of the Confederation Centre of the Arts, prepared by Prof. Edward MacDonald, 2004.
21. Confederation Centre for the Arts Campaign Planning Study, prepared by RBR Development Associates Ltd., 2005-11-27

22. Confederation Centre of the Arts Maritime Cultural Survey, 2005-11-27
23. Signature Attractions of Atlantic Canada, Mystery Shopper Guide Report, prepared by Baker Consulting and others, 2005
24. Making Connections: Culture and Social Cohesion in the New Millennium, Canadian Journal of Communication, Vol 27, Numbers 2 & 3, 2002
25. Confederation Centre of the Arts Business Plan, February 18, 1992
26. National Survey for the Arts (<http://www.businessandthearts.org/>)
27. Confederation Centre for the Arts Web site (www.confederationcentre.com)

Annex C – List of Program Files

1. Minutes of Semi-Annual Meeting, May 2003.
2. Minutes of Semi-Annual Meeting, July 2003.
3. Minutes of Semi-Annual Meeting, February 2004.
4. Minutes of Semi-Annual Meeting, July 2004.
5. Minutes of Semi-annual Meeting, February 2005.
6. Minutes of Annual General Meeting, July 2005.
7. Program manager Report, September 2004.
8. Program manager Report, November 2004.
9. Program manager Report, June 2005.
10. Draft Integrated Results-Based Management and Accountability Framework (RMAF) And Result-Based Audit Framework (RBAF), January 2005.
11. Fathers of Confederation Buildings Trust Program – Results-based Management and Accountability Framework, February 28, 2001

Annex D – List of Key Informants

Interview Groups	Names
DEPARTMENTAL SENIOR MANAGER	Cynthia White Thornley Director General, Arts Policy, PCH
REGIONAL OFFICE STAFF	Deborah Robichaud Regional Manager, Arts, Culture and Heritage, Atlantic Region
	Donald Arsenault Director, Prince Edward Island Office
MEMBER OF THE BOARD	H. Wayne Hambly, Chair (PEI)
	Prof. Tom Symons, Chair of National Vision Task Force
	Dr. Colin MacMillan
CENTRE STAFF	David MacKenzie Chief Executive Officer
	Kim Ladner Director, Finance
	Brenda Gallant Director, Development
	Jon Tupper Director, Art Gallery
	Anne Allan Artistic Director
PROVINCE	Ron MacNeill Tourism PEI, Program Manager
FEDERAL DEPARTMENT	Rory Beck, Vice-president ACOA
PRIVATE SECTOR	Tim Banks, President, APM Group

Interview Groups	Names
	Fred Hyndman, Managing Director, Hyndman & Company Ltd.
REPRESENTATIVES OF ASSOCIATIONS	Darlene Bernard For First Nations, Lennox Island
	Lizanne Thorne Executive Director, Société St. Thomas d'Acquin
	Jacob Malh President, Multicultural Society
PCH MANAGERS INVOLVED IN OTHER SINGLE-RECIPIENT PROGRAMS	Annie Laflamme Manager TV5
	Michel Bourque Manager Policy and Planning (Manager of Canadian Conference of the Arts Program)

Annex E – Key Informant Interview Guides

Summative Evaluation of the Fathers of Confederation Buildings Trust Program

Key Informant Interviews - Guide 1

(Departmental Senior Manager, Regional Staff - Department of Canadian Heritage)

The Department of Canadian Heritage (PCH) is currently in the process of conducting a summative evaluation of the Fathers of Confederation Buildings Trust Program. The Department has mandated Consortia Development Group to conduct this evaluation on its behalf. The purpose of the evaluation is to assess the relevance, the success and the cost-effectiveness of the Program. Our questions today touch on these aspects. We expect the interview to last about 60 minutes.

Do you have any questions before we begin?

Background

1. Could you first describe your role in the Fathers of Confederation Buildings Trust Program?

A. Relevance/Rationale

As you are aware, the Government of Canada established the Program in 1964 as a way to develop and maintain the Confederation Centre for the Arts as Canada's unique national memorial to the Fathers of Confederation.

2. In your opinion, is there a continued need for a memorial to the Fathers of Confederation in Canada? How does investing in the Centre benefit Canadians in general? First Nations communities? Francophone communities? The Canadian Government? Please explain.
3. Is there a continued need for national scope in Centre's programming? What is expected from the Centre for it to meet the national scope of its mandate (*Probe for type of programming, touring of productions, having performers from other provinces or countries, national representation on the board*) How well is the Centre living up to the expectations placed on it in this regard?
4. To your knowledge, is the Centre meeting the cultural needs and preferences of Islanders? If so, how?

5. Does the mandate of the Centre overlap/duplicate those of other national/ provincial/ local institutions? Please explain.

B. Success/Impacts

The next few questions deal with the success and the impacts the Centre has had during the course of the current Agreement, which covers the period from April 1, 2001 to March 31, 2006.

6. To what degree has the Centre achieved the expected results, as laid out in the Confederation Trust Program's Terms and Conditions?
 - a. Increasing the profile of the Centre at the national level as a primary center for Canadian creating work (musical theatre, music, visual arts, heritage activities).
 - b. Increasing programming that celebrates First Nations.
 - c. Increasing programming that celebrates linguistic duality.
 - d. Increasing the profile, positioning and improved programming of the art gallery/museum.
 - e. Increasing French programming and bilingual services.
 - f. Strengthening existing and developing new partnerships with the public and private sectors.
 - g. Increasing outreach to the community.
 - h. Adequately reflecting the Centre's role as a memorial to the Fathers of Confederation.
7. What is the Centre's clientele, and to what degree has the Program helped the Centre reach it? (If time allows)
8. What can you say about the Centre's stakeholder and client satisfaction?
9. Is the Centre having any impacts – positive or negative - that were not intended by design? If there are negative impacts, how can they be addressed?

C. Cost-effectiveness and alternatives

Let's shift to a different kind of question now. I'd like to ask you a few questions about the Program's cost-effectiveness and alternatives.

10. For the same amount of money, could the Program be redesigned or improved upon to achieve better results? If so, how?

11. Given the results over the last five years, do you believe the Program could have achieved the same results for less money? If so, how?
12. To what degree has the Program helped the Centre leverage funding from other sources?
13. How would you describe the division of responsibilities between HQ (Ottawa) and the regional office? Is this division appropriate?
14. Describe (in order of importance) the impact on the Centre if the Program funding was completely eliminated? If the Program funding was maintained at the existing level? If Program funding was progressively enhanced to reached \$5 M per year in 2011? ⁸⁷
15. If Program funding was increased, what impact might this have on the Centre's mandate or on the Department's expectations? (*Probe for expected results and level of performance required, expected percentage of total revenues the Centre would be responsible for generating on its own or through other means.*)
16. Aside from the cap on funding, are you aware of any constraints faced by the Centre that are due to the way the Program is designed? If so, how might they be addressed? (*Probe for internal or external constraints*)
17. What are the Program's opportunities for partnerships and/or devolution?
18. Should the Centre fundraise to help it achieve the Program's expected results? If so, what is the Centre's fundraising capacity? What is the stakeholder capacity and willingness to support the Centre? (If time allows)
19. Are you aware of any existing or new Federal Government funding sources – or other sources - that the Centre could consider to assist in achieving the expected results of the Program.
20. What is the current involvement/participation of provincial/territorial governments? Could this participation be improved? What are the advantages and disadvantages of any enhanced participation by provinces?
21. Is there a continued role for the Federal Government in the Centre? Please explain? (If time allows)

D. Performance Measurement

22. What corrective actions were taken as a result of the formative evaluation in 2003, particularly as it related to the revisions to the Program's RMAF and data collection?
23. To Do you believe there is an appropriate balance of qualitative and quantitative data available to measure the performance of the Program? Please explain.
24. From either PCH or the Centre's points of view, have any resources (FTE's, \$) been set aside to implement the data collection strategy? If so, how much?

Summative Evaluation of the Fathers of Confederation Buildings Trust Program

Key Informant Interviews - Guide 2

(Members of the board, Centre Staff)

The Department of Canadian Heritage (PCH) is currently in the process of conducting a summative evaluation of the Fathers of Confederation Buildings Trust Program. The Department has mandated Consortia Development Group to conduct this evaluation on its behalf. The purpose of the evaluation is to assess the relevance, the success and the cost-effectiveness of the Program. Our questions today touch on these aspects. We expect the interview to last about 60 minutes.

Do you have any questions before we begin?

Background

1. Could you first describe your role at the Confederation Centre for the Arts?

A. Relevance/Rationale

As you are aware, the Government of Canada established the Program in 1964 as a way to develop and maintain the Confederation Centre for the Arts as Canada's unique national memorial to the Fathers of Confederation.

2. In your opinion, is there a continued need for a memorial to the Fathers of Confederation in Canada? How does investing in the Centre benefit Canadians in general? First Nations communities? Francophone communities? Youth population? The Canadian Government? Please explain.
3. Is there a continued need for national scope in Centre's programming? What is expected from the Centre for it to meet the national scope of its mandate? (*Probe for type of programming, touring of productions, having performers from other provinces or countries, national representation on the board*). How well is the Centre living up to the expectations placed on it in this regard?
4. To your knowledge, is the Centre meeting the cultural needs and preferences of Islanders? If so, how? (*Probe for youth needs in particular*)
5. Does the mandate of the Centre overlap/duplicate those of other national/provincial/ local institutions? Please explain.

B. Success/Impacts

The next few questions deal with the success and the impacts the Centre has had during the course of the current Agreement, which covers the period from April 1, 2001 to March 31, 2006.

6. To what degree has the Centre achieved the expected results, as laid out in the Confederation Trust Program's Terms and Conditions?
 - a. Increasing the profile of the Centre at the national level as a primary center for Canadian creating work (musical theatre, music, visual arts, heritage activities).
 - b. Increasing programming that celebrates First Nations.
 - c. Increasing programming that celebrates linguistic duality.
 - d. Increasing the profile, positioning and improved programming of the art gallery/museum.
 - e. Increasing French programming and bilingual services.
 - f. Strengthening existing and developing new partnerships with the public and private sectors.
 - g. Increasing outreach to the community.
 - h. Adequately reflecting the Centre's role as a memorial to the Fathers of Confederation.
7. What is the Centre's clientele, and to what degree has the Program helped the Centre reach it? (If time allows)
8. What can you say about the Centre's stakeholder and client satisfaction? (*Probe for youth satisfaction in particular*)
9. Is the Centre having any impacts – positive or negative - that were not intended by design? If there are negative impacts, how can they be addressed?

C. Cost-effectiveness and alternatives

Let's shift to a different kind of question now. I'd like to ask you a few questions about the Program's cost-effectiveness and alternatives.

10. For the same amount of money, could the Program be redesigned or improved upon to achieve better results? If so, how?

11. Given the results over the last five years, do you believe the Program could have achieved the same results for less money? If so, how?
12. To what degree has the Program helped the Centre leverage funding from other sources?
13. **(Centre staff only)** How would you describe the division of responsibilities between HQ (Ottawa) and the regional office? Is this division appropriate?
14. Describe (in order of importance) the impact on the Centre if the Program funding was completely eliminated? If the Program funding maintained at the existing level? If Program funding was progressively enhanced to reached \$5 M per year in 2011?⁸⁸
15. Aside from the cap on funding, are you aware of any constraints faced by the Centre that are due to the way the Program is designed? If so, how might they be addressed?
16. What are the Program's opportunities for partnerships and/or devolution?
17. Should the Centre fundraise to help it achieve the Program's expected results? If so, what is the Centre's fundraising capacity? What is the stakeholder capacity and willingness to support the Centre? (If time allows)
18. Are you aware of any existing or new public or private funding sources – or other sources - that the Centre could consider to assist in achieving the expected results of the Program.
19. What is the current involvement/participation of provincial/territorial governments? Could this participation be improved? What are the advantages and disadvantages of any enhanced participation by provinces?
20. Is there a continued role for the Federal Government in the Centre? Please explain? (If time allows)

D. Performance Measurement

21. What corrective actions were taken as a result of the formative evaluation in 2003, particularly as it related to the revisions to the Program's RMAF and data collection?

⁸⁸ The formulation of this question could change depending on the outcome of the consultation with the Project Authority on a fourth funding scenario.

22. Do you believe there is an appropriate balance of qualitative and quantitative data available to measure the performance of the Program? Please explain.
23. Have any resources (FTE's, \$) been set aside to implement the data collection strategy? If so, how much?

Summative Evaluation of the Fathers of Confederation Buildings Trust Program

Key Informant Interviews - Guide 3

(Province, ACOA, Private Sector, Bodies and institutions,
Representative of Association - clientele)

The Department of Canadian Heritage (PCH) is currently in the process of conducting a summative evaluation of the Fathers of Confederation Buildings Trust Program. The Department has mandated Consortia Development Group to conduct this evaluation on its behalf. The purpose of the evaluation is to assess the relevance, the success and the cost-effectiveness of the Program. Our questions today touch on these aspects. We expect the interview to last about 60 minutes.

Do you have any questions before we begin?

Background

1. Could you first describe your relationship (and/or your organization's relationship) with the Confederation Centre for the Arts?

A. Relevance/Rationale

As you are aware, the Government of Canada established the Program in 1964 as a way to develop and maintain the Confederation Centre for the Arts as Canada's unique national memorial to the Fathers of Confederation.

2. In your opinion, is there a continued need for a memorial to the Fathers of Confederation in Canada? Is there a continued need for national scope in Centre's programming? Please explain.
3. To your knowledge, is the Centre meeting the cultural needs and preferences of Islanders? If so, how?
4. How does investing in the Centre benefit Canadians in general? First Nations communities? Francophone communities? Multicultural communities?
5. As far as you know, does the mandate of the Centre overlap/duplicate those of other national/ provincial/ local institutions? Please explain.

B. Success/Impacts

The next few questions deal with the success and the impacts the Centre has had during the course of the current Agreement, which covers the period from April 1, 2001 to March 31, 2006.

6. To what degree has the Centre achieved the expected results, as laid out in the Confederation Trust Program's Terms and Conditions?
 - a. Increasing the profile of the Centre at the national level as a primary center for Canadian creating work (musical theatre, music, visual arts, heritage activities).
 - b. Increasing programming that celebrates First Nations.
 - c. Increasing programming that celebrates linguistic duality.
 - d. Increasing the profile, positioning and improved programming of the art gallery/museum.
 - e. Increasing French programming and bilingual services.
 - f. Strengthening existing and developing new partnerships with the public and private sectors.
 - g. Increasing outreach to the community.
 - h. Adequately reflecting the Centre's role as a memorial to the Fathers of Confederation.
7. To what degree has the Program helped the Centre offer services and programs in both official languages?
8. In your view, are stakeholders or clients generally satisfied with the programs or services provided by the Centre?
9. Is the Centre having any impacts – positive or negative - that were not intended by design? If there are negative impacts, how can they be addressed?

C. Cost-effectiveness and alternatives

Let's shift to a different kind of question now. I'd like to ask you a few questions about the Program's cost-effectiveness and alternatives. But first let me remind you that the Fathers of Confederation Buildings Trust Program currently provides 1.5 M \$ a year to the Centre. This represents about 17% of the operation's total costs. In exchange for this money, the Trust essentially has to maintain the Centre as Canada's unique memorial to the Fathers of Confederation with all that this implies.

10. Are you aware of any constraints faced by the Centre? If so, are these constraints in any way related to the terms and conditions imposed by the Program? How might these be addressed?
11. Should the Centre fundraise to help it achieve its mandate? If so, to what extent is the community capable and willing to support the Centre?
12. Is there a continued role for the Federal Government in the Centre? Please explain?

Summative Evaluation of the Fathers of Confederation Buildings Trust Program

Key Informant Interviews - Guide 4

(Managers of other single-recipient Programs)

The Department of Canadian Heritage (PCH) is currently in the process of conducting a summative evaluation of the Fathers of Confederation Buildings Trust Program. As you may be aware, the sole recipient of this Program is the Confederation Centre for the Arts in Charlottetown. The Department has mandated Consortia Development Group to conduct this evaluation on its behalf. The purpose of the evaluation is to assess the relevance, the success and the cost-effectiveness of the Program. Part of the evaluation involves trying to gain insight from other single-recipient Program and what challenges are met in the management of such programs. We expect the interview to last about 60 minutes.

Do you have any questions before we begin?

Background

1. Could you first briefly describe your Program and your role in managing it?

Mandate / Scope

2. What is the broad mandate of the recipient of this program?
 - a. To what extent does this mandate carry a national scope?
 - b. If it does, how does it link to a local or regional, or international scope?
 - c. Can you establish a ratio of national to local / regional / international activities?
3. What does the Department expect in return for providing funding through this Program? What are the terms and condition of the Contribution Agreements?
(Probe for bilingualism and special population programming)
4. Who are the targeted clients? To what extent is the recipient reaching those clients?

Resources/Activities/Results

5. What is the level of contribution of the Program to its sole recipient?

6. What proportion of the recipient's total budget comes from this Program's funding? What are the recipients other sources of revenue? (*i.e., government, sales, sponsors, other*) Can you comment on the recipients' fundraising capacities and activity?
7. Does the Program prescribe activities that have to be carried out in exchange for Program funding? If so, what are the results expected from these activities?
8. In your opinion, is the level of funding adequate given the expected results?
9. To what extent does the Program oblige the recipient to provide services in both official languages?

Cost-effectiveness and alternatives

10. How would you describe the division of responsibilities between the various management levels within your department as it relates to this Program? Is this division appropriate? Is it working well?
11. What are the main challenges faced by the recipient of this Program? To what extent are these constraints related to how the Program is designed? How does the recipient deal with these challenges?

Performance measurement

12. Have you subjected this program to a performance evaluation? If so, do you have any materials that can inform us on the extent to which the Program has achieved results?
13. How much does it cost to manage this program? (*Actual costs and FTEs*) What is the level of effort required for the administration?
14. Does the recipient of this program collect qualitative and quantitative data (# of clients, client's satisfaction...) to measure its performance? If so, how much resources (FTE's, \$) are set aside to implement the data collection strategy? How difficult is it to obtain this information from the recipient?

Annex F – Case Study Guides

Summative Evaluation of the Fathers of Confederation Buildings Trust Program

Comparative Case Studies Interview Guide – Guide 5

(Institution manager)

The Department of Canadian Heritage is currently conducting a summative evaluation of the Fathers of Confederation Buildings Trust Program. This program was established in 1964 as a way to develop and maintain the Confederation Centre for the Arts in Charlottetown as Canada's unique national memorial to the Fathers of Confederation. The Department has mandated Consortia Development Group (www.consortia.ca) to conduct this evaluation on its behalf.

The purpose of the evaluation is to assess the relevance, the success and the cost-effectiveness of the Program. It includes two case studies, for comparative purposes, with major provincial/national arts institutions that develop programming and activities that go beyond the needs of the communities in which they are located. Our questions today touch on these aspects. We expect the interview to last about 60 minutes.

Do you have any questions before we begin?

1. Could you first describe your role within your organization? For how long have you been in the organization and in this position?

Mandate / Scope

2. What is the broad mandate of your organization?
 - a. To what extent does this mandate carry a national scope?
 - b. If it does, how does it link to a local or regional scope?
 - c. Can you establish a ratio of national to local / regional activities?
3. Does your mandate have special focus for First Nations communities, Francophone communities or any other specific identity groups (i.e., youth, multicultural communities)?
4. Who are your targeted clients?
5. To what extent do you provide services in both official languages?

Resources / Activities / Results

6. What are the activities carried out and the resources provided by your organization that meet the national scope of your mandate? (*Probe for touring of their productions; bringing in international products or performers; promoting Canadian products or performers; outreach activities; composition of their Board*)
7. What are the results expected from these activities?
8. Do you have any evaluation materials that can inform us on the extent to which you have reached those results?
9. What is the percentage of your budget that is allocated to national scope activities?
10. What are your sources of revenues?
 - a. Government funding
 - i. Municipal / regional (%)
 - ii. Provincial (%)
 - iii. Federal (%)
 - b. Other sponsors (%)
 - c. Fundraising activities (%) (*Probe for fundraising capacity and willingness of stakeholders to contribute*)
 - d. Sales (%)?
 - e. Services provided (%)
 - f. Endowments (%) (*Probe for details on how this works, gather materials*)
 - g. Other (%)
11. Does your organization implement its mandate through partnerships? Of what kind? (*Probe for examples of how partnerships are struck*).
12. Do you have an opinion on the way your organization complements the activities of the Confederation Centre for the Arts in PEI? Do you have an opinion on the type of new activities the Confederation Centre should embark upon?

Challenges

13. What main challenges do you foresee for your organization? (*Probe for financial (per national / local), programming activities, targeted clientele, location, size of population in their surroundings.*)

Performance Measurement

14. Does your organization collect qualitative and quantitative data (# of clients, client's satisfaction...) to measure its performance? If so, how much resources (FTE's, \$) are set aside to implement the data collection strategy?
15. (If appropriate in the circumstances) Did you encounter challenges in setting up your performance measurement system? If so, what were they? How were these challenges overcome?

Summative Evaluation of the Fathers of Confederation Buildings Trust Program

Comparative Case Studies Interview Guide – Guide 6

(PCH staff)

The Department of Canadian Heritage is currently conducting a summative evaluation of the Fathers of Confederation Buildings Trust Program. This program was established in 1964 as a way to develop and maintain the Confederation Centre for the Arts in Charlottetown as Canada's unique national memorial to the Fathers of Confederation. The Department has mandated Consortia Development Group (www.consortia.ca) to conduct this evaluation on its behalf.

The purpose of the evaluation is to assess the relevance, the success and the cost-effectiveness of the Program. It includes two case studies, for comparative purposes, with major provincial/national arts institutions that develop programming and activities that go beyond the needs of the communities in which they are located. Our questions today touch on these aspects. We expect the interview to last about 60 minutes.

Do you have any questions before we begin?

1. Could you first describe your role within PCH as it relates to this organization (_____)?

Mandate / Scope

2. What is the broad mandate of this organization _____?
 - a. To what extent does this mandate carry a national scope?
 - b. If it does, how does it link to a local or regional scope?
3. Is the organization expected to have special focus for First Nations communities, Francophone communities or any other specific identity groups (i.e., youth, multicultural communities)?
4. Who are their targeted clients?
5. Is the organization expected to provide services in both official languages? If so, how is this achieved? What are the challenges?
6. Does the mandate of the organization overlap/duplicate those of other national/provincial/ local institutions? Please explain.

Resources / Activities / Results

7. Could you give me a picture of the organization's financial situation at the moment? (*Probe for sources of revenue*) How would you describe the organization's fundraising capacity and the willingness of stakeholders to contribute financially?
8. What are the activities carried out and the resources provided by the organization that meet the national scope of its mandate? (*Probe for touring of their productions; bringing in international products or performers; promoting Canadian products or performers; outreach activities; composition of their Board*)
9. Is PCH's financial support linked to national scope activities?
10. What are the results expected from these activities?
11. Do you know of any evaluation materials that can inform us on the extent to which the organization has reached those results?
12. To what degree has PCH financial support helped the organization leverage funding from other sources?
13. How would you describe the division of responsibilities between PCH HQ and the regional office as it relates to supporting this organization? Is this division appropriate?
14. Is there a continued role for the Federal Government in the organization? Please explain?
15. What kind of partnerships does this organization use to implement its mandate? Can you think of other types of partnerships that could be explored?

Challenges

16. What are the main challenges that you foresee for this organization? (*Probe for financial (per national / local), programming activities, targeted clientele, location, size of population in their surroundings.*)

Performance Measurement

17. Does the organization collect qualitative and quantitative data (# of clients, client's satisfaction...) to measure its performance? Have you developed an RMAF?
18. Have there been evaluations conducted to assess the relevance, effectiveness and efficiency of PCH's financial support to this organization? If so, to what extent have any corrective actions been taken as a result of such evaluations? Have you encountered challenges in asking the institution for performance measurements?

19. From either your point of view or that of the organization, have any resources (FTE's, \$) been set aside to implement the data collection strategy? If so, how much?

Annex G – Funding Scenario Methodology, Assumptions and Limitations

The purpose of the funding scenarios is to provide the Department of Canadian Heritage with an overview of the possible effects on the Confederation Centre for the Arts operations based on the 3 different levels of funding. The effects on operations are analyzed in section 4.5.5. This information may not be appropriate for any other purposes.

All the projections shown are for the Centre's budget year 2010-2011.

Scenarios # 1 and # 2 are based on the actual budget prepared by management for the year 2005-2006 and adjusted using hypotheses and significant assumptions that are described under each scenario below.

Scenario # 3 is based on the actual projected budget provided by the Centre and based on the Center's 5-year strategic plan.

Hypotheses and significant assumptions - Scenario 1

- a) Program funding is eliminated.
- b) The activities of the center are limited to summer operations only (4 months) and the facility is closed for the remainder of the year (except the Library).
- c) Revenues and expenditures:
 - Revenues and expenditures were categorized as either, summer programming, other seasonal programming, year round programming or not affected, and the related amounts were adjusted over the 2005-2006 budget as follows:

Summer programming	unchanged
Other seasonal programming	eliminated
Year round programming	reduced by 2/3
Not affected	unchanged
 - Programming and other revenues and expenditures are increased by annual inflation of 3%.

Hypotheses and significant assumptions - Scenario 2

- a) The Canadian Heritage funding is maintained at \$1.5 million.
- b) All existing programs and expenditures remain unchanged and no programs are eliminated.
- c) Revenues:
 - All government grants remain unchanged from 2005/06.

d) Revenues and expenditures:

- Programming and other revenues and expenditures are increased by annual inflation of 3%.

Hypotheses and significant assumptions – Scenario 3

- a) The Canadian Heritage funding is increased progressively over the next 5 years, up to \$4 million annually.

Annex H – RMAF Guidelines for Expressing Expected Results

Annex I – Evaluation Matrix

Evaluation Issue	Key Informant Interviews						Lit. Review Doc Review File Review
	PCH (Guide 1)	Internal Stakeholders (Guide 2)	External Stakeholders (Guide 3)	Single-rec't Program (Guide 4)	Case Study Instit. Mgr (Guide 5)	Case Study Prog. Mg (Guide 6)	
RELEVANCE /NEED - Is there a continuing need for the Program?							
Continued need?	2, 4	2, 4	2, 3				√
Benefits to various populations?	2, 4	2, 4	4		3	3	√
National scope expect?	3	3		2, 3	2, 6	2, 10	√
Overlap/duplication?	5	5	5		11	6	√
SUCCESS / OBJECTIVE ACHIEVEMENT - To what extent has the Program achieved its expected results?							
Extent of outcomes?	6	6	6	12	7, 8	11	√
Clientele reach/ satisfaction?	7, 8	7, 8	8	4	4	4	√
Bilingual services?	6	6	7	9	5	5	√
Unintended impacts?	9	9	9				√
COST-EFFECTIVNESS/ALTERNATIVES - Are the Program's resources being used in the most efficient and effective way to achieve the expected results?							
Links design/results?	10, 11	10, 11	10	7, 8	9	9	√
Leveraging?	12	12				12	√
Division of responsib?	13	13		10		13	√
Admin cost (vs. single recipient programs)?				13			√
							√

COST-EFFECTIVNESS/ALTERNATIVES - What alternatives exist for reaching the objective and expected results of the Program?							
Current financial situation						7	√
Implication increase or decrease funding?	14, 15	14					√
Centre constraints?	16	15	10	11	12	16	√
Opportunities?	17	16				15	√
Fundraising capacity/ stkhlder willingness?	18	17	11		10	19	√
Other sources of revenue (incl prov)?	19, 20	18, 19			10		√
Continued role of Federal government?	21	20	12			14	√
Financial situation of other arts institutions/ single program recip.?				5, 6			√
PERFORMANCE MEASUREMENT - Does the Program have an adequate and appropriate performance measurement strategy							
Status/ corrective measures	22	21				18	√
Qualit. vs quantitative	23	22		14		17	√
Resources set aside	24	23		12	13	19	√