

# Formative Evaluation of the Fathers of Confederation Buildings Trust Program

Final Report

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Department of Canadian Heritage

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# Executive Summary

## *Introduction*

This report presents the results of a formative evaluation of the Fathers of Confederation Buildings Trust Program (the Program) conducted by Goss Gilroy Inc. (GGI) between November 2002 and February 2003.

This evaluation was designed to assess the adequacy of the Program's design and delivery, the likelihood of the Program meeting its objectives, and the Program's performance measurement and reporting practices. The study covers the Program's current funding period which started in April 2001 and will end in 2006. The evaluation team focussed its data collection and analysis on the Program rather than the Centre.

## *Program Description*

The Fathers of Confederation Buildings Trust Program is a single-recipient program of the Department of Canadian Heritage (PCH) designed to provide funding support to the Confederation Centre of the Arts (the Centre) located in Charlottetown, Prince Edward Island (PEI).

The objective of the Program is to improve the capacity of the Fathers of Confederation Buildings Trust to develop and maintain the Centre as Canada's unique national memorial to the Fathers of Confederation.<sup>1</sup> It is delivered through a Contribution Agreement between the Centre and PCH and is managed by the Department's Atlantic Regional Office located in Moncton, NB, in close collaboration with the Department's Arts Policy Branch at Headquarters and with its PEI office.

<sup>1</sup> *Results-Based Management and Accountability Framework*, February 28, 2001, p.7.



The mandate of the Centre is to “*inspire all Canadians to celebrate, through heritage and the arts, the creative vision of Confederation, and Canada’s evolving nationhood.*” It houses theatre stages, an art gallery, a lecture hall, a memorial hall, a restaurant, a club and an arts and craft gift shop. It also rents space to the provincial library. The art gallery has a permanent collection of historical, modern, and contemporary Canadian art and produces and tours art exhibits. The Centre’s main performing arts activities include production and presentation of musicals, plays, music and dance performances.

As stated in the Programs’ Terms and Conditions (March 2001), it 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
- Increased 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.

In the introductory paragraphs of the Program’s Terms and Conditions, the Centre is described as the “only official memorial to the Fathers of Confederation.” For this reason, the team is considering, for the purpose of this evaluation, that the Centre adequately addressing its role as a memorial to the Fathers of Confederation is another expected result of the Program.

According to its Contribution Agreement (2001) with PCH, in addition to being “the only official memorial to Confederation”, 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 audiences;
- 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 construction of the Centre was a joint initiative of the federal government and all provincial governments to mark the centennial of the 1864 Charlottetown Conference. This initiative was launched by a private group of citizens, led by the President of Prince of Wales College in Charlottetown as a member of the Canada Council.<sup>2</sup> It was designed to “*inspire all Canadians to celebrate, through heritage and the arts, the creative vision of Confederation, and Canada’s evolving nationhood.*”<sup>3</sup>

All provinces agreed to fund the construction of the building, at a rate of 15 cents per capita, in the belief that the Centre would deliver national programming. Provinces expected their support to be a one-time contribution, except the province of Prince Edward Island which also accepted responsibility for the building’s annual maintenance costs. The founders of the Centre expected that sponsors, patrons and other users of the Centre would provide revenues for the Centre’s operations and programming.<sup>4</sup>

<sup>2</sup> Smith Green & Associates, *Final Report, Confederation Centre of the Arts Management Review*, February 1994, p.1.

<sup>3</sup> Confederation Centre of the Arts. *Celebrating Canadian Creativity: Fathers of Confederation Buildings Trust Strategic Business Plan*, February 2002, p. 4.

<sup>4</sup> Alfred M. Bogusky, *Crossing that Bridge...A Study of the Confederation Centre Art Gallery and Museum*, August 2001, p.8.





Once the building was completed, the Fathers of Confederation Memorial Trust (the Trust) was established to operate the facility. This Trust was composed of PEI residents and a selection of national representatives.

Since 1965, the Trust has received federal funding towards the Centre's operations. The rationale for the federal government's support to the Trust was the Centre's national mandate and the need to mitigate the many challenges it faced in delivering its mandate, including its geographical location.<sup>5</sup>

However, shortly after the creation of the Centre, it became clear to members of the Trust that the Centre would not be able to operate solely from its revenues and the federal and PEI governments' operating grants. In the late sixties, other provincial governments were convinced to provide some operating grants to the Trust. Starting in 1977, provinces provided various amounts, some fixed, some per capita, and some intermittent. However, due to decreasing budgets and/or shifting priorities, the majority of provinces started withdrawing their support in the 1980s.

In spite of the public sector operating grants and contributions it received, the Centre encountered difficulties in generating sufficient revenues to cover its programming costs.<sup>6</sup> By 1991, the Centre had incurred a deficit of approximately \$3 million. The debt was retired by the Governments of Canada and Prince Edward Island through the 1992 *Canada/Prince Edward Island Cooperation Agreement on Cultural Development*. As a result of this agreement, the Centre now operates under an act of the provincial legislature.

Still, in spite of the retirement of its debt and a number of successes during this period, the funding structure of the Centre changed significantly between 1990 and 2000. In 1990, 60% of the budget was derived from government operating grants or contributions, compared with 36% in 2000.

<sup>5</sup> RICA Inc. Management Services, *Fathers of Confederation Buildings Trust Program. Results-Based Management and Accountability Framework*, February 28, 2001, p.3.

<sup>6</sup> Smith Green & Associates, *Final Report, Confederation Centre of the Arts Management Review*, February 1994.





The year 2001 was the beginning of a renewal process for the Centre. A Strategic Business Plan was developed to provide financial sustainability for the Centre. The Strategic Business Plan outlines three key directions: rejuvenating the mandate and programming; changing the organisational culture; and focussing on revenue generation and fundraising. The Centre's actual revenues for 2002/03 were \$7.4 million.

### ***Methodology***

For this evaluation, an extensive document review was conducted as well as 26 semi-structured interviews with Centre managers, current and past Board members, PCH officials, provincial government representatives, and other stakeholders.

Focus groups were conducted with Centre staff and representatives from the Francophone, First Nations, and multicultural communities. A fifth focus group was held with other Island stakeholders with an interest in the arts.

### ***Evaluation Findings and Conclusions***

The study's findings and conclusions are presented according to each evaluation issue: program design, program delivery and likelihood of program meeting its objectives.

#### ***Program Design***

The Program's reporting structure and communication channels are considered adequate by both the Centre and PCH representatives. In addition, improvements were brought to the mandate and structure of the Board of Trustees to help better position the Board to leverage additional revenues from private and public funders.

Evidence also shows substantial improvements in the Centre's management and organisational structure. Since 2001 and the completion of a Strategic Business Plan in 2002, the Centre has undergone organisational changes with a view to improving its functioning, effectiveness and quality of programming, as well as reducing certain aspects of its administrative overhead. It has also undertaken extensive





renovations to bring needed repairs to the building and to make it more inviting to the public. The new organisation is characterised by dynamism, team cohesiveness, and a clear commitment to the Centre's mandate. This commitment is reflected in the Centre's Strategic Business Plan and in the strong buy-in by managers and staff to the objectives of the new plan.

The Program is appropriately designed to support the Centre's activities as long as the performance expectations associated with the funding are more clearly defined and are not too broad in relation to the level of funding provided. The Program's Terms and Conditions and Contribution Agreement with the Centre include a list of expected results (national programming, French services and programming, programming which celebrates First Nations and linguistic duality,<sup>7</sup> public/private sector funding partnerships, outreach to the community, memorial role, and increased profile of the art gallery<sup>7</sup>) without providing targets for the achievement of these results. In order to guide the Centre in its operations and programming, PCH needs to determine acceptable levels of performance to address the specific requirements outlined in the Program's Contribution Agreement and its Terms and Conditions. These targets will also be necessary for the summative evaluation of the Program at the end of the current funding period in 2006.

The Program's intent remains relevant to PCH's strategic objectives. This is especially the case with respect to PCH's objectives for "promoting the creation, dissemination and preservation of diverse Canadian cultural works..." and "fostering access to and participation in Canada's cultural life." This is accomplished through the federal government's contribution to a portion (currently 20%) of the budget of this already existing organisation. Also, while there may be other more cost-effective ways of achieving these objectives given the costs of operating such a large institution, with a broad mandate and a small local economy to support it, the Centre is the only arts institution in that part of Canada with a national mandate. Termination of the Program would reduce the Centre's capacity to pursue its national mandate. It is in this context that continued federal government support to the Centre and level of support through the Program needs to be considered by PCH.

<sup>7</sup> Mentioned only in the Terms and Conditions.





### *Program Delivery*

Delivery of this Program is very simple, given that it is a single-recipient program and its delivery is limited to a transfer of funds to the Trust according to specific financial and activity reporting deliverables. The funds are delivered to the Centre's overall operating budget and reporting is done according to areas of activity such as theatre programming, Festival programming, art gallery activities, etc. In that respect, the Program is implemented as intended.

However, as previously mentioned, neither the Contribution Agreement nor the Terms and Conditions establish clear targets for the Centre's performance in meeting the various components of its mandate, thereby leaving up to various stakeholders' interpretation the question of "how much is enough." As well, the roles and responsibilities of PCH and the Centre are not specified in the Contribution Agreement. Nonetheless, the Centre managers consider that they have a clear understanding of their roles and responsibilities and of what is expected in terms of results reporting. One exception to this observation is the Program's objectives regarding First Nations and linguistic duality, which are not included in the Contribution Agreement but are mentioned in the Program's Terms and Conditions<sup>8</sup>, and the Centre's role as memorial to the Fathers of Confederation. Although they are aware of these components of their mandate, Centre managers had various interpretations as to how the Centre was to be a memorial to the Fathers of Confederation and the great majority were unclear as to what was meant by "celebrating linguistic duality" beyond providing French services and programming.

Stakeholders consulted as part of this evaluation are generally very satisfied with the quality of programming provided by the Centre. Both its theatre and art gallery are perceived as national calibre institutions and residents of PEI are proud to have the Centre in their community. However, some local stakeholder groups, in particular groups representing Francophone, First Nations and artists are less satisfied with the Centre's outreach to the local community and some of its programming choices. Consulted stakeholders however agree that they perceive a positive shift in efforts to reach the Francophone communities and to open the Centre to an increasing number

<sup>8</sup> The Contribution Agreement outlines the objectives set by PCH for the Centre's activities. The Terms and Conditions establish the activities for which Treasury Board has granted financing to PCH.



of community events. The Centre also makes a significant contribution to the local economy and to the tourism industry in PEI.

### ***Likelihood of Program Meeting Its Objectives***

As outlined above under Program Description, the Program objectives were expressed in the Contribution Agreement as a list of activities to be carried out by the Centre and in the Terms and Conditions as a list of expected results. The evaluation team examined the Program's likelihood of meeting its objectives with regards to the elements listed in both documents. Specifically, the evaluation addressed the following categories of objectives:

- The Centre's national profile
- French programming and bilingual services
- Programming which celebrates First Nations
- Programming which celebrates linguistic duality
- Partnership building with public/private sector funders
- Community outreach
- The Centre's role as memorial to the Fathers of Confederation
- The profile of the Art Gallery and Museum
- Meeting Islanders' cultural needs and preferences

Given its limited financial resources and geographical location, the Centre has succeeded relatively well in meeting its mandate of offering national scope programming that promotes Canadian diversity and develops and showcases artists from across the country. The Centre's national scope however does not appear to be sufficient to attract sponsorships from private and public organisations outside of the Atlantic region. Resuming its touring of *Anne of Green Gables - The Musical*<sup>TM</sup>, as well as the new fundraising responsibilities given to its Board members, may help the Centre increase its national exposure in the future.

The Centre has brought substantial improvements to its delivery of services in French, including signage, marketing and front line services. 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, it recognises that additional efforts have been made in this respect in the



past few years. The impacts of the 79% increase in the budget for French services and programming in 2002/03 will likely be measurable during the Program's summative evaluation after 2006.

The Centre's programming that celebrates First Nations is very limited and is the aspect of the Centre's mandate where the fewest outcomes can be observed.

The Program's Terms and Conditions and Contribution Agreement with the Centre must define more clearly what is meant by “celebrating First Nations and linguistic duality” to more effectively guide the Centre's programming and to enable an accurate assessment of the extent to which it has fulfilled these aspects of its mandate.

The Centre has been successful in diversifying its sources of funding, which is one of the key objectives of its new Strategic Business Plan, but these new sources are still not sufficient to meet the Centre's financial needs with respect to meeting stakeholders' expectations regarding the various elements of its national mandate. It remains highly dependent on the Program and other sources of government funding for its operations.

Overall, evidence shows that the Centre has improved its outreach to the community and that new activities are being planned to further address this aspect of its mandate. Some groups in the community still consider that the Centre does not make sufficient outreach efforts but it may be too early to measure the impacts of its most recent initiatives, including *PEI Presents*, its new off-season programming.

Without a more specific definition and targets for this aspect of the mandate, it remains difficult to assess whether the Centre has adequately fulfilled its role as a memorial to the Fathers of Confederation.

Overall, the Centre has made some improvements in increasing the profile, heightening the positioning and improving the programming of the art gallery, namely through collaborations with other galleries, the Young Curators Program and Grade 8 Education Kit, and through the opening of the art gallery to other community activities. However, it is too early to tell whether these improvements



will have a significant impact on the number of visitors to the art gallery and on its visibility within the community, the summer tourist population, and the larger Canadian public. If this visibility increases, it may provide an additional incentive for the Centre to allocate more resources to the art gallery.

In light of the evidence gathered for this evaluation, the Program appears successful in meeting its objectives, given that the Centre has conducted some activities addressing each component of its mandate. As already discussed, the absence of performance targets prevents drawing conclusions as to whether these activities are sufficient or appropriate. According to the majority of stakeholders interviewed, the Centre is a well administered institution that provides high quality programming that meets most of their expectations.

### ***Performance Measurement and Reporting***

The Centre collects data on its ticket sales and other sources of revenues, grants and contributions, as well as attendance statistics for its various activities. This information is presented to the Board through monthly financial reports and to PCH through semi-annual and annual reports. Also, a Results-Based Management and Accountability Framework (RMAF) was developed in 2001 to guide departmental Program managers and the recipient organisation in the measurement of the Program's impacts and ongoing monitoring of its performance

Current performance measurement and reporting mechanisms appear to have been sufficient for ongoing monitoring of the Centre's performance by PCH and for the Centre's reporting to PCH. However, 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, and the existing RMAF and data collection mechanisms will be insufficient to support a summative evaluation of the Program. The RMAF would need to be revised in light of the Strategic Business Plan, and would require the development of a logic model and indicators to help focus activities and illustrate how they tie into the Program's overall objectives. The RMAF should also include evaluation questions and indicate what ongoing data collection mechanisms need to be put in place to enable the Program to demonstrate achievement of objectives at the time of the summative evaluation.



The Centre's Strategic Business Plan constitutes a good base from which to develop a comprehensive performance measurement and reporting system.

## ***Recommendations***

The following recommendations stem from the evaluation team's analysis of the findings.

### **Recommendation 1: Program Design**

In keeping with the requirements of the Transfer Payment Policy of June 2000, PCH should clarify its expectations of the Centre in terms of what it considers acceptable levels of performance in meeting the various objectives outlined in the Contribution Agreement. Specific measurable targets are required as well as a clarification of the objectives regarding linguistic duality and the Centre's role as a memorial. Such targets could resemble the commitments made by the Centre regarding French programming and bilingual services in its 1992 Business Plan in response to the *Canada/Prince Edward Island Cooperation Agreement on Cultural Development*. These targets should be commensurate with the level of Program funding provided to the Centre. In particular, PCH should examine the relevance and feasibility of each objective set for the Program in light of the amount of funding it is prepared to give the Trust and in light of the constraints faced by the Centre in meeting these objectives (distance from large urban centres, small size of local population, short tourist season, etc.).

### **Recommendation 2: Program Accountability**

It is recommended that the Results-Based Management and Accountability Framework (RMAF) be revised and that it reflect the revised performance indicators and targets for the Contribution Agreement. The RMAF should also include a revised logic model, an evaluation matrix, and an evaluation strategy. The evaluation matrix should include a list of evaluation questions and sources of data. In addition to the current financial and statistical data provided on its activities, the Centre should be asked to address each performance indicator of the new RMAF in its annual reporting to PCH.



A mechanism also remains to be put in place for collecting and reporting more qualitative information (as opposed to financial data and attendance statistics) 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.

## ***Management Response and Action Plan***

### ***Overall Conclusions***

The Formative Evaluation of the Fathers of Confederation Buildings Trust Program was welcomed by the Regional Executive Director, the Director General of Arts Policy and program management. The two recommendations contain a number of worthwhile and practical suggestions for how the program can become both more effective and more efficient and, thereby, be of more value to the Centre and to Canadians. The recommendations provide excellent guidance for program management from now through program renewal in 2005-06, especially when they are coupled with those in the recent internal audit report.

### **Management Response to Recommendation 1: Program Design**

*Recommendation accepted* - The Regional Executive Director and the Director General of Arts Policy plan to examine the relevance and feasibility of each objective in the current Contribution Agreement in light of the level of funding provided and of the constraints faced by the Centre (distance from major urban areas, size of local population, short tourist season, etc.). They will clarify program objectives regarding linguistic duality and the Centre's role as a memorial as well as set measurable performance targets.

*Implementation Schedule* - The proposed Action Plan outlines the timing for implementing this recommendation.

### **Management Response to Recommendation 2: Program Accountability**

*Recommendation accepted* - The Regional Executive Director (RExD) and the Director General of Arts Policy (DGAP) plan to work with the Centre to improve the



performance indicators and then ensure that these are specifically addressed in future Centre reports. The RExD and DGAP also intend to have a new Results-Based Management and Accountability Framework (RMAF) developed with appropriate performance indicators and targets, a revised logic model, an evaluation matrix, and an evaluation strategy. The question of how best to collect and report more qualitative information (as opposed to financial data and attendance statistics) on the Centre's results and impacts will also be addressed.

*Implementation Schedule* - The proposed timing for implementation of the recommended actions can be found on the attached Action Plan.

**PROPOSED ACTION PLAN: July 2003 through March 2006**

ACTION	2003-04				2004-05				2005-06			
	Q1	Q2	Q3	Q4	Q1	Q2	Q3	Q4	Q1	Q2	Q3	Q4
<b>Internal Audit follow-up</b>												
Develop detailed action plan		X										
Discuss 6 activity areas internally...		X										
Discuss audit with Centre...			X									
Amend CA, adding clauses			X									
Revised CA signed				X								
Centre's 2002-03 Report refers directly to 6 activity areas					X							
<b>Evaluation</b>												





Management Response to DMO		X										
Review current CA to: • clarify objectives • ensure all are relevant & feasible • establish measurable targets		X										
Review current RMAF/RBAF		X										
Discuss CA review & performance indicators with Centre			X									
Develop ToR & RFP for new RBAF Engage consultant		X	X									
New RBAF completed/approved				X								
Centre report may reflect new RBAF					X							
Develop ToR and RFP for evaluation Engage consultant						X	X					
Evaluation carried out								X	X			
Analyse Evaluation results, prepare Management Response, etc.									X			
Develop ToR & RFP for new RMAF Engage consultant									X	X		
New RMAF completed/approved									X	X		
Revise/update RBAF										X		
Prepare TB submission, with new RMAF, RBAF & Evaluation results										X		
Submit to TB; TB approval											X	
Program renewed effective April '06												

# 1.0 Introduction

This report presents the results of a formative evaluation of the Fathers of Confederation Buildings Trust Program<sup>1</sup> conducted by Goss Gilroy Inc. (GGI) between November 2002 and February 2003.

This evaluation was designed to assess the adequacy of the Program’s design and delivery, the likelihood of the Program meeting its objectives, and the Program’s performance

<sup>1</sup> Referred to in the remainder of this report as “the Program”.





measurement and reporting practices. The study covers the Program's current funding period which started in April 2001 and will end in 2006. However, since the Program has been in existence since the 1960s and has not been evaluated in recent years, the opportunity was also taken to look at its success since the previous funding period (1996 to 2001).

The mandate of the evaluation team was to evaluate the implementation and impacts of the Program, which provides funding support to the Confederation Centre of the Arts,<sup>2</sup> rather than the activities and results of the Centre itself. However, in order to assess the impacts of the funding, the evaluation team investigated the achievements of the Centre with respect to Program objectives.

Moreover, since the focus of this evaluation is the most recent funding period that started in 2001, we were only able to look at the extent to which the Program is likely to meet its objectives.

This report is divided in six sections. After this introduction, Section 2.0 presents a profile of the Program. Section 3.0 outlines the methodology used to collect data on the Program. Section 4.0 presents the evaluation findings by key evaluation issue. Sections 5.0 and 6.0 provide the evaluation team's conclusions and recommendations. Appendices include the list of documents reviewed, the key informants consulted, the data collection instruments, and the evaluation matrix.

<sup>2</sup> Referred to in the remainder of this report as "the Centre".

## 2.0 Program Description

This section provides the history and context of the Program, a description of its objectives, design and delivery mechanisms, and a description of the Centre, its mandate, resources, governance and management.

### 2.1 History and Context of the Program

The objective of the Program is to improve the capacity of the Fathers of Confederation Buildings Trust to develop and maintain the Centre as Canada's unique national memorial to the Fathers of Confederation.<sup>3</sup>

The construction of the Centre was a joint initiative of the federal government and all provincial governments to mark the centennial of the 1864 Charlottetown Conference. This initiative was launched by a private group of citizens, led by the President of Prince of Wales College in Charlottetown as a member of the Canada Council.<sup>4</sup> It was designed to “*inspire all Canadians to celebrate, through heritage and the arts, the creative vision of Confederation, and Canada's evolving nationhood.*”<sup>5</sup> Available literature and Program documents do not provide more specific indications as to the original rationale for this initiative.

All provinces agreed to fund the construction of the building, at a rate of 15 cents per capita, in the belief that the Centre would deliver national programming. Provinces expected their support to be a one-time contribution, except the province of Prince Edward Island which also accepted responsibility for the building's annual maintenance costs. The

<sup>3</sup> *Results-Based Management and Accountability Framework*, February 28, 2001, p.7.

<sup>4</sup> Smith Green & Associates, *Final Report, Confederation Centre of the Arts Management Review*, February 1994, p.1.

<sup>5</sup> Confederation Centre of the Arts. *Celebrating Canadian Creativity: Fathers of Confederation Buildings Trust Strategic Business Plan*, February 2002, p. 4.



founders of the Centre expected that sponsors, patrons and other users of the Centre would provide revenues for the Centre's operations and programming.<sup>6</sup>

Once the building was completed, the Fathers of Confederation Memorial Trust<sup>7</sup> was established to operate the facility. This Trust was composed of PEI residents and a selection of national representatives.

Since 1965, the Trust has received federal funding towards the Centre's operations. As shown in Table 2.1.1, that amount peaked in 1989 at \$2,007,000,<sup>8</sup> declining to \$1,125,000 in 1998 and increasing again to \$1.5 million in 2001/02. The rationale for the federal government's support to the Trust was the Centre's national mandate and the need to mitigate the many challenges it faced in delivering its mandate, including its geographical location.<sup>9</sup>

Also shown in Table 2.1.1, funding from the PEI government has increased steadily since the inception of the Centre through to 1994 where operating grants (including tax breaks) totalled \$1,084,724. This amount declined to \$766,700 from 1997 to 1999, to again rise to \$900,000 since 2000.

However, shortly after the creation of the Centre, it became clear to members of the Trust that the Centre would not be able to operate solely from its revenues and the federal and PEI governments' operating grants. In the late sixties, other provincial governments were convinced to provide some operating grants to the Trust. Starting in 1977, provinces provided various amounts, some fixed, some per capita, and some intermittent. However, due to decreasing budgets and/or shifting priorities, the majority of provinces started

<sup>6</sup> Alfred M. Bogusky, *Crossing that Bridge...A Study of the Confederation Centre Art Gallery and Museum*, August 2001, p.8.

<sup>7</sup> Referred to in the remainder of this report as 'the Trust'.

<sup>8</sup> All dollar figures provided in this report are expressed in current dollars.

<sup>9</sup> RICA Inc. Management Services, *Fathers of Confederation Buildings Trust Program. Results-Based Management and Accountability Framework*, February 28, 2001, p.3.



withdrawing their support in 1987 (British Columbia), 1995 (Québec), 1997 (Ontario), 2000 (New Brunswick<sup>10</sup> and Nova Scotia), and 2001 (Saskatchewan).

As shown in Table 2.1.1, provincial operating grants (excluding PEI) reached their peak in 1992 at \$432,010 and have since decreased to \$60,000, while municipal grants have increased from \$20,000 in 1966 to an average of \$220,000 since 1989.

The following table summarises the Centre's public sector funding towards operations from 1965 to 2003.

**Table 2.1.1**

**Confederation Centre of the Arts Public Sector Operating Funding  
1965-2003<sup>11</sup>**

<b>Fiscal Year</b>	<b>Federal (\$)</b>	<b>PEI<sup>1</sup>(\$)</b>	<b>Other Provinces (\$)</b>	<b>Municipal<sup>2</sup> (\$)</b>	<b>Total (\$)</b>
2003	1,500,000	900,000	62,500	258,000	2,720,500
2002	1,500,000	900,000	60,000	258,000	2,718,000
2001**	1,125,000	900,000	70,000	248,947	2,343,947
2000**	1,125,000	900,000	80,000	256,900	2,361,900
1999**	1,125,000	766,700	75,000	348,000	2,314,700
1998	1,125,000	766,700	75,000	64,500	2,031,200
1997	1,200,000	766,700	236,700	231,759	2,435,159
1996	1,400,000	846,162	292,300	248,058	2,786,520
1995	1,431,648	918,958	368,300	210,495	2,929,401
1994	1,507,000	1,084,724	401,300	210,486	3,203,510
1993	1,507,000	1,120,894	404,856	210,486	3,243,236
1992	1,507,000	972,611	432,010	223,243	3,134,864

<sup>10</sup> As of April 2003, the province of New Brunswick has resumed providing some funding to the Centre.

<sup>11</sup> Financial data provided by the Centre's Chief Financial Officer. This data was not verified by PCH and does not include special project grants/contributions or bailouts.



Fiscal Year	Federal (\$)	PEI <sup>1</sup> (\$)	Other Provinces (\$)	Municipal <sup>2</sup> (\$)	Total (\$)
1991	1,507,000	926,765	427,592	234,205	3,095,562
1990	1,640,000	1,150,582	425,832	219,243	3,435,657
1989	2,007,000	1,043,060	421,792	264,020	3,735,872
1988	1,507,000	1,010,851	424,850	196,585	3,139,286
1987	1,447,000	838,068	349,259	171,125	2,805,452
1986	1,140,000	828,412	347,021	150,675	2,466,108
1985	1,085,965	827,130	346,272	150,564	2,409,931
1984	1,034,250	815,237	342,996	135,657	2,328,140
1983	985,000	777,718	335,464	119,967	2,218,149
1982	963,548	769,050	340,083	106,642	2,179,323
1981	952,392	699,095	314,244	96,947	2,062,678
1980	943,904	660,462	293,210	101,097	1,998,673
1979	900,000	638,739	305,102	94,644	1,938,485
1978	900,000	597,780	284,540	90,137	1,872,457
1977	870,000	729,500	244,940	83,460	1,927,900
1976	870,000	521,000	--	32,000	1,423,000
1975	525,000	275,000	--	--	800,000
1974	525,000	250,000	--	--	775,000
1973	450,000	230,000	--	--	680,000
1972	225,000	235,000	--	16,000	476,000
1971	225,000	225,000	--	16,000	466,000
1970	175,000	175,000	--	16,000	366,000
1969	175,000	175,000	--	16,000	366,000
1968	175,000	175,000	--	16,000	366,000
1967	200,000	120,000	--	20,000	340,000
1966	132,013	80,000	--	20,000	232,013
1965	17,987	125,000	--	--	142,987

<sup>1</sup> Includes operating grants and PEI taxes.





2	Includes operating grants and Municipal taxes.
**	<b>Note:</b> Excludes Young Company Funding from PCH
2000/01	\$80,000 PCH Young Company Funding
1999/00	\$105,000 PCH Young Company Funding
1998/99 & earlier	Funding for Young Company came from several government departments and fluctuated from year to year

In spite of the public sector operating grants and contributions it received, the Centre encountered difficulties in generating sufficient revenues to cover its programming costs.<sup>12</sup> By 1991, the Centre had incurred a deficit of approximately \$3 million. The debt was retired by the Governments of Canada and Prince Edward Island through the 1992 *Canada/Prince Edward Island Cooperation Agreement on Cultural Development*. A number of conditions were stipulated in this agreement. The Centre agreed to:

- rededicate itself to its original mandate of commemorating the meetings of the Fathers of Confederation;
- establish a long-term operating plan;
- increase the involvement of the local community in the facility;
- expand its bilingual capacity;
- decrease its dependency on government funding; and
- operate on a balanced budget basis.<sup>13</sup>

As a result of this agreement, the Centre now operates under an act of the provincial legislature.

Still, in spite of the retirement of its debt and a number of successes during this period, the funding structure of the Centre changed significantly between 1990 and 2000. In 1990, 60% of the budget was derived from government operating grants or contributions, compared with 36% in 2000. Its total revenues declined from \$7,697,600 to \$6,909,300<sup>14</sup>

<sup>12</sup> Smith Green & Associates, *Final Report, Confederation Centre of the Arts Management Review*, February 1994.

<sup>13</sup> *Confederation Centre of the Arts: Business Plan*, February 18, 1992.

<sup>14</sup> Expressed in current dollars.



during the decade. The reduction in funding resulted in the deferral of maintenance costs, delays in the development of new plays, and cuts to staff, programs and services.<sup>15</sup>

## 2.2 Program Objectives, Design and Delivery

The Program is a single-recipient initiative created in 1964 to support the Trust in its tasks, and, more specifically, to help cover the costs related to the Centre's operating budget.<sup>16</sup>

As stated in the Program's Terms and Conditions (March 2001), it is expected to produce the following results or 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
- Increased 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.

In the introductory paragraphs of the Program's Terms and Conditions, the Centre is described as the "only official memorial to the Fathers of Confederation." For this reason, the team is considering, for the purpose of this evaluation, that the Centre adequately addressing its role as a memorial to the Fathers of Confederation is another expected result of the Program.

<sup>15</sup> Curtis Barlow, *Report of the Previous Executive Director: Semi-Annual Meeting of the Fathers of Confederation Buildings Trust*, March 2001, p.17; 2000 financial data provided by the Centre's Chief Financial Officer.

<sup>16</sup> 2001 Contribution Agreement.



The Program is delivered through a Contribution Agreement between the Centre and PCH and is managed by the Department's Atlantic Regional Office located in Moncton, NB, in close collaboration with the Department's Arts Policy Branch at Headquarters and with its PEI office. Before 1998, federal assistance for the Centre's operations was delivered through grants.

## 2.3 Description and Mandate of the Centre

The Centre houses a 1,070-seat theatre (main stage), another theatre for smaller productions (MacKenzie Theatre), an art gallery, a 300-seat lecture hall, the provincial library,<sup>17</sup> a memorial hall, a restaurant, a club, and an arts and crafts gift shop. The Confederation Centre Art Gallery and Museum has a permanent collection of historical, modern, and contemporary Canadian art. The Centre's main activities include production and presentation of musicals, plays, music, and dance performances, and development and production of art exhibits.

According to the Contribution Agreement (2001) between PCH and the Trust, in addition to being "the only official memorial to Confederation", 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 audiences;
- 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.

<sup>17</sup> The Centre houses the library but is not responsible for its operations.





The annual production of the Charlottetown Festival of “music and laughter” was, and continues to be, the main initiative by which the Centre has fulfilled its mandate. At the heart of the Festival programming, *Anne of Green Gables - The Musical*<sup>TM</sup> (*Anne*) has been showcased since 1965. Its success as an original Canadian musical has led the Trust to adopt a formula for theatre programming emphasizing the development and presentation of original Canadian works.

Also, in response to the terms of its 2001 Contribution Agreement with PCH, the Centre has developed a Strategic Business Plan with a view to establishing a financially sustainable position within the country’s arts and heritage sector. The development of a plan was requested by PCH as a condition for increased funding. As part of this plan, the Centre has endeavoured to rejuvenate its mandate and programming to reflect a stronger recognition of Confederation and the vision of its creators; and to change its organisational culture, including a reorganisation of its client services, development and marketing functions, as well as changes to the Board of Trustees’ fundraising role.

## 2.4 Current Resources of the Centre

With the exception of PEI’s contributions, the Centre now receives<sup>18</sup> a total of \$62,500 from four provinces: Alberta, Manitoba, New Brunswick, and Newfoundland and Labrador. Alberta has contributed a fixed amount of \$50,000 since 1992. PEI has contributed yearly amounts of \$900,000 since 2000, and total municipal grants since 2002 amount to \$258,000.

In addition to the federal government’s funding towards operations, which is set at \$1.5 million per year for the current funding period (2001-06), the Centre received over \$5 million in 2002 from the Atlantic Canada Opportunities Agency (ACOA) and the PCH Cultural Spaces Program to contribute to an estimated \$11 to \$12 million in infrastructure upgrade and repair costs.

Furthermore, the Centre received an average of \$478,000 in programming grants from various sources over the past four years.

<sup>18</sup> As of April 2003.

As outlined in Table 2.4.1 below, the Centre's total revenues for 2002/03 were \$7,385,800.

**Table 2.4.1**

**Confederation Centre of the Arts Revenue Summary 1999/00-2002/03<sup>19</sup>**

	1999/00	2000/01	2001/02	2002/03 *
Ticket sales	2,307,700	2,086,500	2,191,700	2,482,500
Memberships	101,100	92,100	113,900	116,400
Donations	60,300	37,800	33,400	26,000
Sponsorships	315,000	358,500	332,300	461,900
Facility rentals	176,200	195,700	142,000	194,500
Food & beverage	430,100	489,700	374,200	419,100
Merchandising & advertising	143,700	179,800	190,900	167,500
Other earned income	248,000	232,600	239,600	289,700
Programming grants	660,300	262,300	481,000	510,200
	<b>4,442,400</b>	<b>3,935,000</b>	<b>4,099,000</b>	<b>4,667,800</b>
<b>GOVERNMENT OPERATING GRANTS/CONTRIBUTIONS</b>				
Federal	1,230,000	1,205,000	1,500,000	1,500,000
Provincial	980,000	1,135,000	960,000	960,000
Municipal	256,900	277,000	269,300	258,000
	<b>2,466,900</b>	<b>2,617,000</b>	<b>2,729,300</b>	<b>2,718,000</b>
<b>TOTAL REVENUES</b>	<b>6,909,300</b>	<b>6,552,000</b>	<b>6,828,300</b>	<b>7,385,800</b>

\* January 2003 figures.

<sup>19</sup> Financial data provided by the Centre's Chief Financial Officer.

## 2.5 Centre Governance and Management

The Centre is governed by a Board of Trustees and is managed by professional staff.

### 2.5.1 Board of Trustees

The Trust is governed by a Board of Trustees which consists of a Chair, an executive director, an executive committee, directors, and governors. The Board is comprised of 25 members, 9 of whom are from PEI and 16 are from other Canadian provinces. All Board members are formally appointed by Order-in-Council of the Province of Prince Edward Island.

The Executive Committee is composed of 9 local Board members and 4 National Board members, each representing one of four Canadian regions - Western Canada, Ontario, Québec, and the Atlantic Provinces. The Executive Committee participates in monthly meetings and is responsible for planning, governance and nominations.

The National Board comprises all 25 Board members. It meets on a semi-annual basis and is responsible for:

- Establishing and implementing the Centre's purpose or mission;
- Setting the rate of progress which the Centre will undertake in achieving its purpose or mission;
- Providing continuity for the governance and management of the Centre's affairs; and
- Confirming the Centre's identity within the community.

Non-local National Board members are actively recruited by the Board's Nominating Committee to represent each of the four Canadian regions.

Governors are advisory, non-voting members of the Board. Most governor appointees, both local and national, are former Board members, recommended by the Chairperson and approved by the Board.



Liaison members of the Board do not have a vote but can participate in discussions. They represent Government bodies and institutions that support the Centre financially or that have an interest in the Centre through common activities.

The term of service for Board members is limited to two, three-year terms, with the option of renewal for a third three-year term. The Board's structure is comprised of three committees: fundraising, finance, and programming. In turn, each of the three main Board Committees has sub-committees which can include staff and interested members beyond the Board.

Originally the Board was organized as a trustee or custodial board, which received government grants and ensured that those grants were used appropriately. Although one of the primary functions of the Trust continues to be financial management, the Board's role was recently redefined to assume a greater role in revenue-generation and fundraising.

Recent changes in nomination procedures also gave the Board the power to nominate the majority of members with a view to gaining a diverse set of skills relating to arts, culture and fundraising among Board members. The Board's nominating process has expanded to include consultation with the Centre's Director of Development. The Board was also given power to actively seek nominations for non-local National Board members from the four Canadian regions. Prior to this change non-local National Board members were nominated by their respective provincial governments.

The Board currently has representation from the provinces of Alberta, Saskatchewan, Ontario, Québec, Nova Scotia, Newfoundland and Labrador, and PEI.

## **2.5.2 Centre Management**

The Centre's CEO is responsible for carrying out the policies and directives of the Trust, for representing the Trust in its relations with departments and agencies of Government and community organisations, and for reporting to the Trust on the activities and financial administration of the Centre.



Canadian  
Heritage

Patrimoine  
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Canada

Senior management reports to the CEO and the Board, and is comprised of a Chief Financial Officer; Director of Marketing Communications and Sales; Director of Development; Director of Guest Services; Director of Property; Director of Operations and Technology; Director of French Programming; Choral Director; Artistic Director of Performing Arts; Director of the Art Gallery and Visual Arts; and Director of Operations.

The Artistic Director of Performing Arts oversees the Charlottetown Festival, Youth and Performing Arts, and Outreach activities related to the performing arts. The Director of Development is responsible for sponsorship, research, memberships (patrons that make a monetary contribution to the Centre) and volunteers of the Centre. In accordance with the current Strategic Business Plan (2002), the Development office has become a full-service department focussing on revenue growth through fundraising. The Director of Operations is responsible for *PEI Presents*, Food and Beverage, Facility Rentals, and Catering.



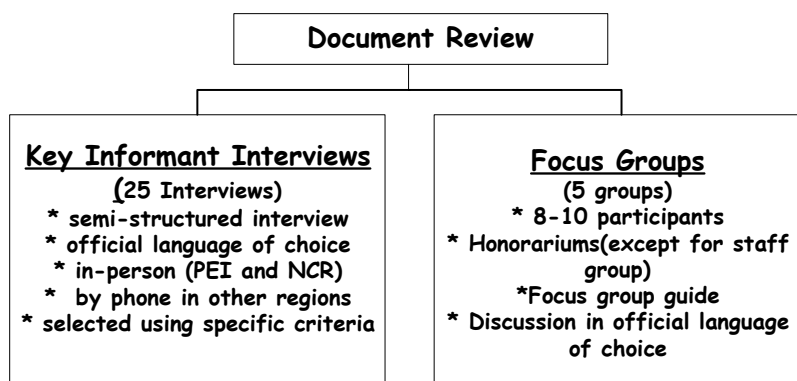
## 3.0 Methodology

This section presents the overall methodological approach chosen to conduct this study, the particular data collection methods employed, the list of evaluation issues addressed by this study, and the methodological limitations encountered.

### 3.1 Overall Approach

This study was to be a formative evaluation of the Program, as it is too early to evaluate the full impacts of the Centre’s new administrative structure and Strategic Business Plan activities under the most recent Contribution Agreement with PCH. Given this focus, a qualitative approach to the evaluation was deemed most appropriate. The evaluation team conducted key informant interviews, focus groups, and a document review. Some interviews were conducted by phone and in person in Ottawa at the beginning of data collection. The evaluation team conducted a field trip to Charlottetown between January 26 and 30, where focus groups and interviews were conducted in person.

**Exhibit 1: Overview of Data Collection Approach**



## 3.2 Document Review

The document review included internal documents, Contribution Agreement, Program files, a draft internal audit report<sup>20</sup> and a number of relevant studies and evaluations. The complete list of documents reviewed is included in Appendix A.

The document review enabled the study team to develop its broader understanding of the context in which the Centre operates and enabled it to develop the data collection instruments and identify selection criteria for interviews and focus groups. The documents reviewed also contributed to answering a number of the evaluation issues.

## 3.3 Key Informant Interviews

GGI identified a local expert advisor who assisted in the selection of key informants and focus group participants and provided advice throughout the project to ensure that the evaluation team was aware of any sensitive or relevant issues and to facilitate access to key stakeholders.

A preliminary list of key informants was proposed by PCH and was complemented by GGI based on preliminary interviews.<sup>21</sup> Key informants were selected based on their involvement as stakeholders in the administration, governance, funding or delivery of the Program and its services. Names were selected to reflect a cross-section of representatives from the following categories:

- PCH Officials from Headquarters and Regional Offices (Moncton and Charlottetown)
- Centre staff and management
- PEI provincial government
- Current and past Board members

<sup>20</sup> *Audit of PCH Single Recipient Contribution Programs. Summary of Findings. Confederation Centre of the Arts. Draft January 13, 2003.* Hallux Consulting Company.

<sup>21</sup> A complete list of key informants interviewed is included in Appendix B.



- Current and past provincial funders of the Centre<sup>22</sup>
- Other stakeholders (key community members involved in the arts community)

A total of 26 semi-structured interviews were conducted, in person or by phone, in the official language choice of the respondents.<sup>23</sup>

### 3.4 Focus Groups

Focus groups<sup>24</sup> were conducted with five different categories of stakeholders:

- members from the local First Nations communities;
- members from multicultural communities;
- members of the local Francophone communities;
- Centre staff who were not consulted in key informant interviews; and
- other stakeholders with an interest in the arts.

A preliminary list of focus group participants was provided by the PCH official in Charlottetown and modified based on suggestions made during preliminary interviews and in discussion with the local expert. Focus group participants were selected to represent effectively the key points of view of various groups of the community. These representatives were selected from among decision-makers, artists, and professionals who are actively involved in PEI's various institutions (i.e. university administrators, doctors, lawyers, First Nations leaders, Association leaders, etc.).

The focus group with multicultural communities was well attended, with seven representatives from multicultural associations and local high schools, performing artists, and producers of stage performances. The focus group with Centre staff comprised eight participants from the Centre's stage crew, art gallery, marketing, development, finance, and customer service departments. The consultation with other stakeholders included nine

<sup>22</sup> The Territories have not provided funding for the Centre.

<sup>23</sup> Interview guides can be found in Appendix C.

<sup>24</sup> Focus group guides are included in Appendix C.







participants representing local artists, members of arts and heritage organisations, managers of tourism organisations, university and college professionals, journalists and editors, and art gallery curators.

The focus group with local First Nations was attended by only one participant. The evaluation team was initially given a short list of six names of potential participants. Of these, only three accepted the invitation and only one actually attended. According to local stakeholders interviewed, First Nations' low participation in this study may in part be explained by the small size of the local First Nations community<sup>25</sup> and difficulties encountered by the community in developing a unified voice and network of representatives. The evaluation team interviewed another First Nations representative in order to obtain an additional point of view from the local Aboriginal community.

The focus group with Francophone representatives was also conducted with only two participants. From an initial list of 13 names, three representatives had accepted the invitation and two actually attended the focus group. Low attendance may be attributed to the fact that the night of the focus group another meeting was being held on Francophone education and was attended by a majority of parents and representatives of the community. Also, a snow storm occurred on the night the focus group was held, possibly discouraging at least one person who lived outside of Charlottetown from attending. In order to compensate for this low participation, the evaluation team conducted two additional key informant interviews with Francophone representatives, bringing the total of Francophone community representatives consulted to four.

Focus groups were held in a meeting room in the Centre. Arrangements were made by the Centre staff for catering to be provided when consultations occurred during meal times. A \$50 honorarium was offered to each focus group participant except Centre staff members.

<sup>25</sup> Statistics on the proportion of First Nations population in PEI are forthcoming.

## 3.5 Evaluation Issues

The evaluation of the Fathers of Confederation Buildings Trust Program addressed the following key evaluation issues, as outlined in the project's Terms of Reference.

### *Adequacy of Program Design*

1. What are the strengths of the Fathers of Confederation Buildings Trust Program's design (e.g., clarity of Terms and Conditions, effectiveness of governance structure, effectiveness of channels of communication)?
2. Are there any elements of the Program's/Centre's design that work against its success? If so, what are they?

### *Adequacy of Program Delivery*

3. Is the Program being implemented as originally intended? If not, why not?
4. Has implementation of the Program been hampered by any internal or external issues or barriers? If so, what are these and what changes are needed?
5. Is the Contribution Agreement with the Fathers of Confederation Buildings Trust adequate in terms of requirements for performance measurement and results reporting, and clarity of roles and responsibilities?
6. Are stakeholders/clients satisfied with the products and/or services provided by the Centre? What are the challenges?

### *Likelihood of Program Meeting its Objectives*

7. What evidence is there that progress has been made towards the achievement of outcomes?
8. In what way do current operations enable the Centre to meet its objectives?
9. Are there any constraints that impinge on the ability of the Centre to achieve its objectives? If so, what are they?
10. Is there any indication that the Centre may be having unintended positive and/or negative effects (e.g., leverage, duplication)? If so, what are these effects?



### *Performance Measurement and Reporting*

11. What tracking/monitoring mechanisms have been put in place to ensure effective ongoing performance measurement by the Program and the Centre? Is performance information being collected by both on a systematic basis?
12. Has sufficient baseline information against which to measure progress on expected results been collected by the Program and the Centre? If not, what changes are required?
13. Are the Centre's mechanisms adequate for measuring project impacts and the Centre's overall performance? If not, what changes are required?
14. Is the Centre reporting on outputs and results achieved? If not, what steps need to be taken to correct this situation?
15. Does the Results-Based Management and Accountability Framework completed in February 2001 need to be updated?

Appendix D contains a matrix that maps each evaluation issue to the questions in each data collection source.

## **3.6 Methodological Limitations**

### *Qualitative Nature of the Evidence*

This evaluation study rests primarily on qualitative information, consisting of key informants and focus group participants' opinions. Whenever possible, we verified this information with financial data and attendance figures, the draft report of a recent audit of the Centre, and the results of recent market surveys. We also attempted (with somewhat less success with Francophone and First Nations) to ensure a broad representation of key stakeholders, including managers of the Centre, staff of the Centre, PCH Program officers and managers, and external stakeholders from the local arts, business, Francophone, First Nations and multicultural communities. These multiple lines of evidence enabled us to distinguish the overall impacts of the Centre from the impacts on specific groups of stakeholders.



### ***Scope of the Study and Evaluation Time Frame***

The scope of this study is restricted to the Program's latest Contribution Agreement (2001-2006), although we took into account the historical perspective conveyed by key informants as well as some relevant documentation, including the Centre's 1991 Contribution Agreement with PCH and the resulting 1992 Business Plan. This short time frame for the evaluation resulted in some methodological limitations. While internal stakeholders provided information on the changes that have occurred in that time frame, many external stakeholders were not aware of the recent changes. The evaluation presents a mixture of information based on perceptions of earlier periods and new or planned initiatives. Moreover, given this time frame, it is too early to fully assess recent Program impacts.

### ***Evaluation of the Program vs Centre***

The focus of this formative evaluation is on providing an assessment of the design, delivery and preliminary impacts of the Program. The only recipient of funding under this Program is the Confederation Centre of the Arts. Since it provides only about 20%<sup>26</sup> of the Centre's budget, it is impossible to attribute the strengths and weaknesses of the Centre to the Program. Yet, they are, in part, a reflection of the impact of the Program. It is impossible to distinguish the impacts, at the community level, of federal funding under the Program from the impacts of other sources of funding. As a result, the evaluation assessed the Program at two levels:

- the impact of the Program on the Centre (the extent to which the design and delivery of the PCH Program affects the Centre's delivery of its activities); and
- the extent to which the Program is achieving (or is likely to achieve) the objectives that have an impact beyond the Centre (impacts on the wider community) by assessing the extent to which the Centre is achieving (or is likely to achieve) these objectives.

The majority of local stakeholders participating in this evaluation had only a limited knowledge of the Program and it was difficult for them to make the distinction between these two levels of assessment. So therefore, in order to assess the impact of the Program

<sup>26</sup> Based on 2002/2003 revenue data.



on the end-users, it was necessary to ask questions about the level of satisfaction with the services provided by the Centre.

***Representativeness of Stakeholder Views***

Limited participation in the First Nations and Francophone focus groups limits the extent to which the team can draw conclusions on the perceptions of these stakeholders. In addition, it must be emphasized that participants for all external stakeholder focus groups were drawn from the Charlottetown area. Their views, therefore, may not reflect the views of a wider group of stakeholders from elsewhere in PEI or across the country.

## 4.0 Evaluation Findings

This section presents the study findings and the evaluation team's analysis of the findings under each of the evaluation issues. As a result of the organisation of the evaluation issues, there is some repetition of material in these sections.

### 4.1 Adequacy of Program Design

The evaluation team examined the adequacy of the Program design in terms of the strengths and limitations of the Program, including the clarity of its Terms and Conditions and the effectiveness of its governance structure and channels of communication, and its relevance to PCH strategic objectives.

#### 4.1.1 Strengths of the Program

According to the great majority of stakeholders consulted as part of this evaluation, the key strength of the Program is the sheer existence of federal government funding to the Centre. Given the Centre's broad mandate and the challenges it faces in meeting this mandate (distance from large urban centres, small size of local population), the federal funding provided through the Program is deemed essential by all Centre staff and by several Board members and external stakeholders to its capacity to realise this mandate.

Also, analysis of the evaluation results indicates that the Program may also provide an incentive for the Centre to address the more challenging components of its mandate: national programming, memorial role, and outreach to various community groups.

In addition, as highlighted by some Centre representatives, the Program enables the Centre to take risks in expanding its programming beyond the successful production of *Anne*.



Evidence also shows substantial improvements in the Centre's management and organisational structure as part of the implementation of its new Strategic Business Plan, as well as the introduction of successful new programming. As mentioned earlier, the Strategic Business Plan and the resulting organisational and programming changes were developed in response to a condition for additional Program funding.

The Program's governance structure appears to be effective. Representatives from the Centre and the PCH regional office in Moncton report that they are satisfied with the reporting structure established for the Program. Also, improvements are being brought to the mandate and structure of the Board of Trustees to help better position the Board to leverage additional revenues from private and public funders. It is however too early to observe the impacts of these changes.

Communication channels are said to be very effective by both PCH and Centre representatives. PCH is satisfied with the Centre's quick response to information requests and with the quality of its financial and activity reporting. Centre representatives appreciate PCH officials' responsiveness and useful input at its Board meetings.

#### **4.1.2 Limitations of the Program**

The majority of stakeholders interviewed agree that the funding provided through the Program is insufficient for the Centre to achieve, at what they perceive to be an adequate level, the expected results outlined in the Program's Terms and Conditions and in the Contribution Agreement between PCH and the Trust: national programming, French services and programming, programming which celebrates First Nations and linguistic duality, public/private sector funding partnerships, outreach to the community, memorial role, and increased profile of the art gallery.

However, what is considered "adequate" achievement of the expected results is not defined by the Program and varies among stakeholders. The Program's Terms and Conditions do not provide specific targets for each of the expected outcomes and do



not specify what is understood as “increased programming celebrating First Nations and linguistic duality.”

The fact that the Program provides multi-year funding is seen by Centre staff as both a strength and a limitation. Centre staff consider that it ensures a stable source of funding, enabling the Centre to plan and ensure continuity of programming.

However, they also observe that having a fixed amount of yearly funding determined at the outset for the period of the Contribution Agreement prevents the possibility of increasing the amount from year to year to address unexpected expenses or fluctuations in ticket sales. The Program, however, does not have an explicit responsibility to meet these unexpected needs, and the Centre has been successful, since its debt was retired in 1991, in meeting unexpected expenses and maintaining a balanced budget.

PCH officials agree that a multi-year contribution agreement is the most efficient and cost-effective mechanism to ensure stability and continuity of funding to the Trust. Given the duration of the agreement and the non-indexation of funding, however, it also means that there is no easy way to adjust to any major economic or Program-related change.

### 4.1.3 Relevance of Program to PCH Objectives

Based on a review of available documents, the evaluation team concludes that the Program remains relevant to the strategic objectives of PCH. In particular, it is relevant to the current objective of “promoting the creation, dissemination and preservation of diverse Canadian cultural works...” and “fostering access to and participation in Canada's cultural life.”<sup>27</sup> The Program’s relevance stems from its focus on celebrating the history of Canadian Confederation through the performing and visual arts and on celebrating and promoting Canadian diversity through its national mandate and showcasing of contributions from various Canadian communities.

<sup>27</sup> *Strategic Framework. Department of Canadian Heritage. April 2002.*







However, consultations conducted for this evaluation revealed some disagreement as to the level of importance that should be placed on the national aspect of the Centre's mandate. While some stakeholders consulted saw this as critical, several other stakeholders questioned the continued relevance of this aspect of the Centre's mandate. It appeared relevant in the 1960s when Canada did not have a national network of arts institutions. Nowadays, such a network has been developed, possibly reducing the necessity of a national role for the Centre. Nevertheless, the Centre remains the only national arts institution in the Atlantic region and constitutes an important venue for tourism in the area.

Another factor to consider in the examination of the Program's continued relevance is the recent construction of Founders Hall, which has a mandate similar to the Centre's. Located in Charlottetown, Founders Hall is an interactive walk-through attraction that presents historic events surrounding the Canadian Confederation. The relevance of the memorial aspect of the Centre's mandate has been questioned by many stakeholders in light of this new organisation. The majority of stakeholders consulted agree that Founders Hall presents a more vivid and direct representation of Canadian Confederation than does the Centre through its arts programming. However, other stakeholders consider that Founders Hall and the Centre, as well as Province House National Historic Site, are designed and promoted to complement each other and to create a critical mass of heritage attractions in the downtown core. Each has a distinct role: Province House is the site where the Fathers of Confederation met, and, as such, is considered the Birthplace of Confederation touchstone; Founders Hall interprets 1864-2002 through highly interactive displays; and the Centre uses the arts to explore and celebrate the evolution of Canada. The challenge for the Centre is to capitalize on their complementarity.

#### **4.1.4 Provincial Participation**

The role of the other Canadian provinces in supporting the Trust must also be considered. Today, only the provinces of PEI, New Brunswick, Newfoundland and Labrador, Manitoba, and Alberta contribute funding for the Centre's operations. Whereas the province of PEI has an obvious interest in supporting the Centre's





activities, other provincial representatives have expressed doubt as to the relevance of the Centre to their constituents. The province of Saskatchewan stopped funding the Centre in 2001. Its position on the issue of contributions to the operations of the Centre remains as it was in May of 2001. The priority for its provincial dollars has been, and will continue to be, the development and support of arts and culture in the province of Saskatchewan. The province may be willing to discuss reinstating some form of support for the Centre, but only as part of a renewed national funding arrangement with the full participation of other provinces and territories.

In order to justify their contributions to the Centre, provinces will have to be able to demonstrate the benefits of the Centre for their own population. Discussions with stakeholders enabled the evaluation team to identify two examples of ways to convince provinces to support the Centre. One incentive could be the development and promotion of their artists. Provinces could be asked to support the Centre through in-kind contributions, where they would pay for their performers to play on the Centre's stages either as soloists or as part of a Centre production. With this option, the Centre would not have to pay the professional wages of these performers and in return would contribute to the development of artists from various provinces. Another possibility might be fee for service contracts between the Centre and the provinces, where the Centre would develop a production or hold a performance on behalf of the province.

### *Conclusion*

The Program remains relevant to PCH's strategic objectives to promote "the creation, dissemination and preservation of diverse Canadian cultural works..." and foster "access to and participation in Canada's cultural life." While there may be other more cost-effective ways of achieving these objectives, the Centre is the only arts institution in that part of Canada with a national mandate and federal funding is essential for it to achieve this national mandate. Termination of the Program would reduce the Centre's capacity to pursue the more challenging national components of its mandate.



The Program design is generally adequate to ensure its effective implementation, in particular its governance structure and communication channels. However, PCH's specific expectations of the Centre with respect to the Terms and Conditions of the Contribution Agreement are not clearly identified.

## 4.2 Adequacy of Program Delivery

The evaluation team examined Program delivery in terms of the adequacy of delivery mechanisms, the clarity of the Contribution Agreement, and the satisfaction of the Centre's stakeholders.

### 4.2.1 Delivery Mechanisms

The Program itself is a simple mechanism whereby PCH provides basic funding for the Centre's operations. This funding is not associated with specific deliverables except for financial reporting requirements and activity reports. Contribution funds become part of the Centre's ongoing operating budget and are expected to be used by the Centre to meet the various elements of its mandate, as broadly defined in the Contribution Agreement (refer to the definition of mandate in Section 2.3 of this report).

In terms of the transfer of funding by PCH and spending of the funds by the Centre, the Program was implemented as intended, as evidenced by the draft internal audit of the Centre<sup>28</sup> and by key stakeholders' information. Since specific targets were not set for meeting the various elements of the Centre's mandate, it is difficult to assess to what extent the Program has been implemented as intended in that respect.

<sup>28</sup> *Audit of PCH Single Recipient Contribution Programs. Summary of Findings. Confederation Centre of the Arts. Draft January 13, 2003. Hallux Consulting Company.*





## 4.2.2 Program Contribution Agreement

As previously mentioned, neither the Contribution Agreement nor the Terms and Conditions establish clear targets for the Centre's performance in meeting the various components of its mandate, thereby leaving up to various stakeholders' interpretation the question of "how much is enough."

As well, the roles and responsibilities of PCH and the Centre are not specified in the Contribution Agreement. Nonetheless, the Centre managers consider that they have a clear understanding of their roles and responsibilities and of what is expected in terms of results reporting. One exception to this observation is the objectives regarding First Nations and linguistic duality, which are not included in the Contribution Agreement but are mentioned in the Program's Terms and Conditions,<sup>29</sup> and the Centre's role as memorial to the Fathers of Confederation. Although they are aware of these components of their mandate, Centre managers had various interpretations as to how the Centre was to be a memorial to the Fathers of Confederation and the great majority were unclear as to what was meant by "celebrating linguistic duality" beyond providing French services and programming.

## 4.2.3 Stakeholder Satisfaction

### *Opinion of the Majority*

According to information from key informant interviews and focus groups, as well as customer satisfaction surveys, stakeholders of the Centre (local patrons and tourists, Centre staff and management, PCH and other funders) are generally very satisfied with the quality of the Centre's programming, performances, and art gallery exhibits. An On-Island Perception and Awareness Study<sup>30</sup> conducted in 2001 by Advantage Fieldworks showed that approximately 75% of Islanders consider it very to somewhat important to have the Centre in their community, while 70% of

<sup>29</sup> The Contribution Agreement outlines the objectives set by PCH for the Centre's activities. The Terms and Conditions establish the activities for which Treasury Board has granted financing to PCH.

<sup>30</sup> Advantage Fieldworks, *The Confederation Centre of the Arts: On-Island Perception and Awareness Study*, November 19, 2001.





respondents had visited the art gallery and rated the quality of the exhibitions as good or very good. Furthermore, 87% of Charlottetown residents and 74% of non-Charlottetown residents recommended the Centre to visiting friends, relatives or business associates.

The Centre has increased by 39% the amount of sponsorships from 2001/02 to 2002/03. The fact that the Centre has obtained sponsorship of its Charlottetown Festival by the APM group, a large retail development company established in Atlantic Canada, and of its *PEI Presents* programming by Sobeys, a large grocery chain based in the Maritimes, also attests to the fact that the Centre is highly regarded by the broader community. Also, as will be discussed in more detail in Section 4.3.5, by successfully negotiating these sponsorship agreements the Centre is meeting one of the objectives of the Program, which is to forge partnerships with the public and private sector.

Tourists have also expressed their satisfaction with the Centre's programming in a Visitor Awareness Research conducted in the fall of 2000 by Advantage Marketing Inc.<sup>31</sup> This research showed that awareness of the Centre and its programs increased from 54% in 1998 to 61% in 2000 and that nearly all of the visitors surveyed considered their experiences at the Centre and the Charlottetown Festival as enjoyable and good entertainment value for the price of the tickets. Furthermore, 81% said that their experience visiting the art gallery was excellent (34%) or very good (47%).

### ***Satisfaction of the PEI Arts Community***

However, some groups of the local PEI population are less satisfied with the Centre's programming. In particular, some members of the arts community consider that the Centre does not sufficiently involve local performing artists in its stage performances. According to various local stakeholders, the Centre faces the challenge of living up to its reputation as a high quality, national calibre arts centre while meeting local artists' expectations that it will support, promote and develop emerging local talent. Although they recognize that the Centre has launched a

<sup>31</sup> Advantage Marketing Inc. *Confederation Centre of the Arts Visitor Awareness Research*, Fall 2000.





number of successful performing arts careers, representatives from the local arts community expect the centre to be more pro-active in this respect.

The Centre also faces a considerable challenge in mounting a successful second (second to *Anne*) theatre production during the Charlottetown Festival - it must carefully balance popular and artistic preferences. In the past, shows such as *Elvis* and *Fire* have been well attended. In comparison, *Stan Rogers - A Matter of Heart* (2001) and *If You Could Read My Mind: The Music of Gordon Lightfoot* (2002) achieved approximately 25% theatre capacity.

### ***Satisfaction of the PEI Francophone, First Nations, and Multicultural Communities***

Both the local Francophone and First Nations communities of PEI have expressed dissatisfaction with the amount of outreach by the Centre to involve members of their communities in making programming decisions. Although they appreciate the quality of the programming being offered, Francophone stakeholders generally consider that the Centre does not offer a sufficient number of performances in French on its main stage during the summer tourist season. The two First Nations stakeholders contacted for this evaluation consider that the Centre does not adequately reflect their heritage and history and does not make sufficient efforts to develop and promote local First Nations artists. These issues are discussed further in Sections 4.3.2 and 4.3.6 of this report.

Representatives from the multicultural community are satisfied with the quality of the shows presented by the Centre and, with few exceptions, are satisfied with the programming choices. The majority, however, expressed the desire for a more proactive outreach of the Centre's services to the multicultural community.

### ***Historical Perspective: Changes in Satisfaction of Centre Stakeholders***

A distinction must be made between the current and past achievements of the Centre. For the purpose of this evaluation, we focussed on the current Contribution Agreement period (2001-06). However, several external stakeholders interviewed based their assessment of the Centre's performance on the period prior to 2001. It is the opinion of the evaluation team that it is too early to measure the impacts of the



Centre's most recent programming and outreach efforts on the satisfaction of external stakeholders. For instance, the Centre's new off-season programming (*PEI Presents*) began in the winter of 2002/03. Public opinion generally takes a certain amount of time to change and the Centre must be given a chance to demonstrate that its new programming decisions address the expectations of its stakeholders. To date the Centre reports early signs of the success of *PEI Presents*, evidenced by the fact that *PEI Presents* broke even last year. Other possible measures of the success of this new line of programming would be audience development, risk taking, and new access to previously unavailable art forms. No data are available yet on these measures.

Nonetheless, most external stakeholders consulted, including members of the Francophone community, reported noticing a positive shift in the Centre's policies and practices. While the immediate results are not deemed sufficient by some groups of the community, the majority agree that the Centre is making efforts to address the local needs and preferences.

### ***Conclusion***

Although the roles and responsibilities of PCH and the Centre are not specified in the Contribution Agreement, Centre managers consider that they have a clear understanding of their roles and responsibilities and of what is expected in terms of results reporting.

Stakeholders consulted as part of this evaluation are generally very satisfied with the quality of programming provided by the Centre. Both its theatre and art gallery are perceived as national calibre institutions and residents of PEI are proud to have the Centre in their community. However, some local stakeholder groups, in particular groups representing Francophones, First Nations and artists are less satisfied with the Centre's outreach to the local community and some of its programming choices. Consulted stakeholders however agree that they perceive a positive shift in efforts made to reach the Francophone communities and to open the Centre to an increasing number of community events.



## 4.3 Program Outcomes

The evaluation team examined the extent to which the Centre has addressed each of the objectives that compose its mandate, as expressed in both the Program's Terms and Conditions and the Contribution Agreement between PCH and the Trust. Specifically, the evaluation addressed the following categories of objectives:

- The Centre's national profile
- French programming and bilingual services
- Programming which celebrates First Nations
- Programming which celebrates linguistic duality
- Partnership building with public/private sector funders
- Community outreach
- The Centre's role as memorial to the Fathers of Confederation
- The profile of the Art Gallery and Museum
- Meeting Islanders' cultural needs and preferences

As there were no performance targets provided, the assessment of the progress made towards these objectives relies on key informants' level of satisfaction and perception of improvements. When applicable, the evaluation team also used documented evidence to support these findings (i.e. financial data and attendance statistics).

### 4.3.1 National Profile

The Centre is expected to increase its profile at the national level as a primary centre for Canadian creative work, including musical theatre, music, visual arts, and heritage activities. In order to raise its national profile, the Centre must reach a wide audience of Canadians. This can be done through various means: 1) attracting an increasing number of Canadian tourists to attend its stage performances and to visit its art gallery; 2) touring its theatre and music performances and art exhibits across Canada and; 3) developing and showcasing Canadian stage and visual artists.





The Centre has had some success in achieving this objective. A large number of tourists attend theatre performances at the Centre during the Charlottetown Festival (88,300 in 2001/02). The main attraction is *Anne*, which enjoys an international profile. This has allowed the Centre to position itself as the home of the Canadian musical. While approximately 10% of tourists attend a theatre production, tourism exit surveys indicate that about 26% of tourists visit the Confederation Centre.<sup>32</sup> The art gallery receives a more modest number of visitors (12,800 in 2001/02) and is generally not considered to be the main attraction of the Centre.

A majority of stakeholders consulted consider that touring of its stage plays is key to the Centre's national profile. In the past, the Centre toured its production *Anne*, which significantly contributed to its national profile. A tour of *Anne* will resume this year after a hiatus of several years. Also, the Centre's children and adult choirs have toured annually across Canada, the United States and Europe.

The art gallery lends pieces from its collection of over 15,000 art works to art galleries across Canada. Among others, it has collaborated with Canadian art galleries in Saskatoon, Newfoundland and Labrador, Victoria, London Ontario, and Ottawa. It is currently partnering with Victoria and Newfoundland and Labrador to tour an exhibit of artists from all three islands and is working at expanding it to include the Baffin and Magdalen Islands. It is also partnering with the Mendel Art Gallery in Saskatoon to have an Aboriginal curator, Morgan Wood, conduct original research with respect to Aboriginals and visual arts. In addition, the art gallery's professional staff attends national seminars and is encouraged to write for national and on-line publications.

The art gallery also enjoys a national reputation for its unique collection of paintings by Robert Harris. It has exhibited the works of many Canadian artists including British Columbia's Jack Shadbolt, Québec's Paul Lemieux, New Brunswick's Yvon Gallant and Ontario's John Fox. It is currently taking steps to hire an Aboriginal curator.

<sup>32</sup> Advantage Marketing. *Confederation Centre of the Arts Visitor Awareness Research*. Fall 2000





But the Centre's most successful approach to achieving its national mandate appears to be in its development and presentation of Canadian talent. It is considered by several local and government stakeholders to be a training ground for future performing artists. Several actors appearing in Canadian productions across the country have played at one point or another on the Centre's main stage. Also, every summer the Centre's Young Company offers professional training in voice, dance and acting as well as the chance to perform in free outdoor concerts to youth from across the Country.

Stakeholders consulted also cited a number of other means by which the Centre's national profile has been strengthened. These include the development of Heritage Education Kits for grade 8 students (pilot project) and the development of virtual exhibits such as the *Lucy Maud Montgomery's Virtual Exhibition* and *Les Gestes and Les Mots*.

In spite of these achievements, this objective continuously poses a challenge for the Centre given its location in a small city in a small province, removed from major centres of the country. The PEI tourist season, which attracts over one million visitors each year, only lasts from June through September. Very few Canadians travel to PEI during the off-season. In addition, the Centre has limited resources to tour its stage productions and to circulate its art gallery exhibits.

### ***Conclusion***

Given its limited financial resources and geographical location, the Centre has succeeded relatively well in meeting its mandate of offering national scope programming that promotes Canadian diversity and develops and showcases artists from across the country. The Centre's national scope, however, does not appear to be sufficient to attract sponsorships from private and public organisations outside of the Atlantic region. Resuming its touring of *Anne*, as well as the new fundraising responsibilities given to its Board members, may help the Centre increase its national exposure in the future.



### 4.3.2 French Programming and Bilingual Services

The Centre's current Contribution Agreement stipulates that, in addition to contributing to the costs related to the operating budget of the Centre, the contribution will be used to "*pursue the commitment made by the Confederation Centre of the Arts in 1991 under the Canada/Prince Edward Island Cooperation Agreement on Cultural Development with respect to provision of services in French.*"

Under this agreement, the Centre was required to develop a business plan that outlined its responsibilities regarding French programming and bilingual services. The resulting 1992 Strategic Business Plan required that the following actions be completed within five years:<sup>33</sup>

- *That the Board make it a priority to enlist French members of the Board, with a minimum of three from the National level sitting at any given time:* To date, only one Francophone position was created on the Board and this position was vacant from 2001 to January 2003. Centre managers and Board representatives reported that during this period, a few candidates had been approached to fill this position but had declined. The position has now been filled.
- *That the Centre develop into a functionally bilingual arts centre, with the majority of its positions being designated bilingual. This is to be achieved through new hires and training of existing staff:* A review of the staffing list for 2000/01 found that approximately 95% of box office staff and heritage guides are bilingual as well as about 20% of the front house ushers. Few food and beverage servers were bilingual.<sup>34</sup> Francophone community representatives perceive the Centre as having very few internal Francophone resources (managers/staff

<sup>33</sup> Although this evaluation was not to focus on the Program's previous funding periods, since the current Contribution Agreement (2001) explicitly includes the 1991 Contribution Agreement objectives towards French services, these objectives were addressed in this report. The results achieved by the Program are examined in light of each objective and target set for French services in the Centre's 1992 Business Plan.

<sup>34</sup> *Audit of PCH Single Recipient Contribution Programs. Summary of Findings. Confederation Centre of the Arts. Draft January 13, 2003.* Hallux Consulting Company.





members) who fluently speak French and are networked within the Francophone community. The Director of French Programming occupies only a part time position with the Centre, which they see as insufficient for an effective collaboration between the Centre and their community to identify French programming opportunities, address the Francophone community's needs, and pursue joint programming activities. The existing Francophone capacity is perceived as well-intentioned but with limited power to influence Centre programming decisions.

- *That other departments besides French Programming increase their level of French projects and begin integrating French Programming into their yearly activities:* According to the Draft *Audit of PCH Single Recipient Contribution Programs. Summary of Findings. Confederation Centre of the Arts*, approximately 15% of the programming offered by the Centre in 2002 was in French. The key feature of this programming is Barachois, an Acadian music and entertainment group that started on the Centre's outside stage, providing free concerts during the summer festival. The popularity of this group has grown to the point where it is now performing on the Centre's main stage every fall and tours with great success in Europe. Other Francophone performances have included the music groups Vishten (previously Certitude), Boisjoli and Acadilac. Also, Francophone performances are produced in the summer (except in 2002) on the free outdoors stage, the Centre's Young Company includes some French content, and the art gallery hosts the Young Curators Program which includes participation from Francophone students.

As mentioned earlier, Francophone community representatives consider that the Centre's French programming has been too limited, especially during the winter off-season and at the height of the summer season. Most of the Francophone performances were staged in the fall. Nonetheless, while they consider that the Centre needs to pursue its effort in developing French programming and in reaching out to the community, Francophone stakeholders generally perceive that a positive shift is being made in favour of better addressing the needs of the Francophone community.



Significant French programming throughout the year is planned for 2003, with a tripling of expenditures between 2001/02 and 2005/06 fiscal years. The French programming budget for 2002/03 was \$156,109, including translation for marketing, theatre and art gallery activities, the Director of French Programming salary, and Summer Festival and off-season programming. This represents a 79% increase over the \$87,115 spent on French services and programming the previous year.

- *That published material produced by the Centre have a bilingual cover page and a section in French explaining the publication, with the amount of French in the rest of the publication gradually increasing; that all signage inside the Centre be bilingual; and that press conferences be held only when a bilingual press release is available in both official languages:* All respondents indicate that the Centre has significantly improved its bilingual services and communications. This includes its box office services, signage, and marketing material. This element of the Centre's mandate appears to be sufficiently well achieved.

A key challenge faced by the Centre in staging performances in French is the small pool of potential local patrons (approximately 4% of the Island's population is Francophone)<sup>35 36</sup> and therefore lack of opportunities for high attendance at these productions. Financial considerations, inherent with small audiences, limit the Centre's capacity to take programming risks.

Also, the Island's Francophone community has access to a variety of performing arts venues across the Island, including the production of shows by the Carrefour Île St-Jean on community centre stages and the Acadian theatre located in Summerside. These venues compete with the Centre for the patronage of local and visiting Francophones. It is generally considered that the Centre, as well as the Island's tourism industry as a whole, have not yet fully tapped the potential audience of New Brunswick, Québec and overseas French speaking visitors.

<sup>35</sup> Francophone is defined here as someone whose mother tongue is French, mother tongue being defined as the first language learned at home in childhood and still understood by the individual at the time of the census.

<sup>36</sup> 2001 Census. Population by mother tongue, provinces and territories. [www.statcan.ca/english/Pgdb/demo18a.htm](http://www.statcan.ca/english/Pgdb/demo18a.htm)





### *Conclusion*

The Centre has brought substantial improvements to its delivery of services in French, including signage, marketing and front line services. 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 impacts of the 79% increase in the budget for French services and programming in 2002/03 will likely be measurable during the Program's summative evaluation.

#### **4.3.3 Programming Which Celebrates First Nations**

As pointed out earlier, while the Program's current Terms and Conditions refer to an increase in programming celebrating First Nations, this is not mentioned in the current Contribution Agreement. When asked by the auditors about this, PCH Program officials could only venture that this was probably an omission.<sup>37</sup> The celebration of First Nations in the Centre's programming was however an explicit commitment of the Centre in its 1992 business plan, developed in response to commitments in its 1991 Contribution Agreement with PCH.

This aspect of the Centre's mandate appears to be the area where the least progress has been achieved. According to local First Nations representatives and other Island stakeholders, very limited programming portrays First Nations people or promotes First Nations performers. Several years ago, when the Centre was criticised for a controversial scene involving First Nations in *Anne*, it took several years for a solution to be found. This delay damaged relationships with First Nations groups in PEI. Some progress is however foreseeable. For instance, a percussion show by an Aboriginal performer has been scheduled for the 2003 main stage programming.

<sup>37</sup> *Audit of PCH Single Recipient Contribution Programs. Summary of Findings. Confederation Centre of the Arts. Draft January 13, 2003. Hallux Consulting Company.*





The art gallery has been somewhat more successful in reflecting First Nations people. So far, a mural was commissioned from a native artist, Levy Cannon, and some First Nations artist paintings were displayed in the art gallery, including those of Ojibway artist Rebecca Bellmore. A painting offensive to the First Nations community was removed from the art gallery at the community's request.

Finally, consideration is being given to some welcoming ceremonies for new Canadians which would be held in the Centre's Memorial Hall and which would involve the participation of an Aboriginal circle.

The few local First Nations representatives consulted as part of this study conveyed the perception that the Centre does not try hard enough to address this component of

its mandate. However, their expectation includes that the Centre will act as a museum permanently showcasing First Nations artifacts and historically significant items. This falls outside of the Centre's mandate as it is an art museum rather than a history museum.

### ***Conclusion***

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.

#### **4.3.4 Programming Which Celebrates Linguistic Duality**

As pointed out earlier, this element of the Centre's mandate is not clearly defined in its Contribution Agreement or in the Program's Terms and Conditions. Most stakeholders consulted had difficulty making the distinction between this component and French programming.

Assuming that the intention behind this component of the mandate is programming that highlights the contribution of both Francophone and Anglophone languages and cultures to Canada's history and cultural landscape, it can be concluded that the



Centre has achieved very limited results. No programming specifically addresses the roles played by French and English Canadians in Canada's history and their significance to Canada today. Barchois is the only example of stage performance that appeals to both Francophone and Anglophone audiences and exposes Anglo-Canadians to Acadian musical folklore. Although impossible to determine from available data on attendance, it is however possible that other French performances are being attended by Anglo-Canadians, thereby promoting Francophone culture. The Francophone community is being exposed to a wider choice of English performances but again, available data on attendance does not reveal what proportion of patrons are Francophones.

### *Conclusion*

The Program's Terms and Conditions and Contribution Agreement with the Centre must define more clearly what is meant by "celebrating linguistic duality" to more effectively guide the Centre's programming and to enable an accurate assessment of the extent to which it has fulfilled this aspect of its mandate.

#### **4.3.5 Partnership Building with Public/Private Sector Funders**

The Centre saw a 7% decrease in private sponsorships from 2000/01 to 2001/02 and a 39% increase from 2001/02 to 2002/03, with a further increase of 11% projected for 2003/04. The Centre has also announced a projected increase of \$54,500 in membership and fundraising events for 2003/04. As well, it has received a 83% increase in programming grants from 2000/01 to 2001/02, which represented an additional \$218,700 for various programs. Among others, in the past two years the Centre obtained programming grants from:

- Veterans Affairs Canada to hold a satellite broadcast of students' visits to Vimy Ridge;
- ACOA to conduct research on heritage and tourism sales and to improve signage;
- Communications Canada to fund "Faces of Canada";







- Industry Canada's Smart Communities Program to develop a virtual tour of Charlottetown and to fund the design of an E-commerce Web site;
- PCH Arts Presentation Canada Program for *PEI Presents*; and
- Virtual Museum of Canada to develop the Virtual Lucy Maud Montgomery Museum.

As mentioned earlier, the Centre also received over \$5 million from the PCH Cultural Spaces Program and the ACOA Business Development Program to bring repairs and upgrades to the building.

These positive changes can in part be attributed to a restructuring of the Centre's development and marketing activities following its new Strategic Business Plan. The separation of development and marketing functions since January 2002, as well as the creation of *PEI Presents*, have created new opportunities for sponsorship by local corporations. Sobeys is the current official sponsor of *PEI Presents*. The Centre has also created successful partnerships with tourism and motorcoach industries. The Charlottetown festival was voted the top event in Canada for 2003 by the American Bus Association and is being sponsored by the APM group. Finally, the Centre will be holding its first fundraising event in March 2003.

Also, some revenues are generated by the Operations Department through its food and catering services in the Club 1864, the Courtyard Dining area, and in the Mackenzie Theatre which can be set up cabaret style. Rental of the theatre stages also generates some revenues. Finally, the Centre's rehearsal halls have been rented for the past 15 years for dance and acting classes. The rental of the rehearsal halls and theatre stages bring in approximately \$15,000 (net) a year to the Centre, with no direct costs attached since the rehearsal halls being used would require the same heating and maintenance costs if they remained vacant.

The Centre however faces continuing challenges in its attempts to raise additional funding. Opinions are split as to the popularity of the Centre's memorial mandate to attract sponsorships or donations from corporations. According to Centre staff, nationalism and pride of country are very high on Canadian companies' lists of priorities. However, according to some stakeholders and to a professional



fundraising firm hired by the Centre in the winter of 2000, the memorial as a business marketing tool is not viewed as an investment with strong payback by national and regional companies because of its location and limited potential market size.<sup>38</sup> All stakeholders consulted agree that the Centre's memorial role is difficult to convey on stage.

In addition, Board members have yet to fully embrace their role as contributors to the Centre's fundraising efforts. According to Centre managers and some external stakeholders, a change in culture is needed to bring Board members to participate more actively in promoting the Centre as a national institution to various corporate and government sponsors across the country. As mentioned earlier, the Province of PEI has recently effected a change in the Board appointment process whereby up to four members of the Board's Executive Committee are appointed from the National Board.

Another key challenge is the general perception that the Centre is a government institution rather than a non-profit organisation. It is therefore expected that government funding will ensure the Centre's functioning. This is particularly prevalent among local community members who are reluctant to make contributions to the Centre for that reason. A related issue is the widespread opinion that the Centre is the federal government's responsibility. According to Centre staff, whereas the federal government's funding lends credibility to the Centre in the eyes of other contributors, it may have provided a justification for provincial governments to withdraw their support. Information from two provincial representatives indicates that an important condition for provincial support to the Centre is that there be an impact of its activities on their population.

### ***Conclusion***

The Centre has been successful in diversifying its sources of funding, which is one of the key objectives of its new Strategic Business Plan, but these new sources are

<sup>38</sup> *Report of the Interim Executive Director for the 2000/01 Fiscal Year, Annual Meeting of the Fathers of Confederation Buildings Trust, Confederation Centre of the Arts - July 20-21, 2001.*





not sufficient to meet the Centre's financial needs. It remains highly dependent on the Program and other sources of government funding for its operations.

#### 4.3.6 Community Outreach

The general perception among all stakeholders consulted is that the Centre has improved its efforts in reaching out to the local Island community. Examples of outreach activities include the choirs, which give an opportunity to local youth and adult amateur singers to perform across Canada and Europe. The Centre also provides opportunities to develop local talents by making its facilities available to the local institutions such as the College of Piping and a local dance school. The Centre also developed a heritage education kit for grade 8 students and hosts the school science fairs. The art gallery offers a young curators program that each year invites school age youth to curate an exhibit around a particular theme showcasing some of the art gallery's sizeable collection.

The Centre has also opened its doors for various community events such as the Easter Seals fundraising event, wedding receptions, graduation ceremonies, teen dances, garage bands, CD launchings, and the *Studio Series* for local artists, a series of performances presented in the Centre's 180-seat theatre studio at the beginning of the Summer Festival.

The opening of the art gallery for receptions has created opportunities for a wider audience to become acquainted with both the art gallery and the Centre's building, thereby contributing to the community's ownership of the Centre and reducing the intimidation felt by some Islanders. According to several local stakeholders, some Islanders were reluctant to visit the Centre because they perceived it as being an institution reserved for the elite.

Following the wide community consultations held for the development of its strategic business plan, the Centre addressed Islanders' request for more programming during the winter off-season by launching its new programming called *PEI Presents*. This being the first season of this new winter programming, it is too



early to gauge whether Islanders are indeed satisfied with the type of programming being offered. The Centre will be studying satisfaction with this program.

Some groups of the local population have however expressed their dissatisfaction with the level of outreach conducted by the Centre. As discussed in Section 4.3.2 above, members of the local Francophone community expect the Centre to be more active in seeking collaborations and in consulting them regarding programming.

First Nations representatives also consider that the Centre does not meet expectations in terms of outreach to their community. This objective is clearly stated in the Program's Terms and Conditions as creating "closer ties with the First Nations [...] living on the Island." However, according to the majority of local stakeholders interviewed<sup>39</sup>, the Centre faces a challenge of communicating with a community that does not agree on who should represent its points of view and interests.

As well, First Nations representatives expect the Centre to develop local Aboriginal talent. However, the small size of the local First Nations community<sup>40</sup> restricts the pool of potential talent interested and available to the Centre. PCH officials suggested that the Centre might attempt to reach out to First Nations communities outside of the Island to draw from larger pools of Aboriginal talents and productions celebrating Canadian First Nations. This potential appears to date to have been under exploited.

Members of the multicultural community are less critical of the Centre's outreach activities. The art gallery has produced a photo exhibit entitled *Them Equals Us* dedicated to portraying multicultural reality. Several multicultural groups have taken advantage of the Centre's various facilities to hold, for instance, dance performances and receptions. The *Faces of Canada* festival held in February 2003 involved a number of multicultural community groups. Members of the multicultural focus group indicated that they attend a wide range of Centre performances and are very

<sup>39</sup> This includes First Nations and non-First Nations PEI residents consulted either through interviews or focus groups.

<sup>40</sup> According to the 1996 Census, Registered or Treaty Indians made up 0.5% (650 residents) of the population of PEI. [www.statcan.ca/english/Pgdb/demo37.htm](http://www.statcan.ca/english/Pgdb/demo37.htm)





satisfied with the quality and variety of productions. Nonetheless, several participants in the focus group expressed the desire for the Centre to reach out more to the multicultural community to offer its services. These participants also noted that the Centre had improved in terms of accessibility during the tenure of the last two executive directors.

One of the main challenges faced by the Centre in increasing its outreach is the union agreements that set the wages for the Centre stage crew and the requirement to have unionized staff on duty at events. This determines the rates at which the Centre's facilities can be rented to local groups. For instance, it costs approximately \$2,000 to hold a performance on the Centre's main stage. However, the Centre has at times accommodated non-profit community groups by absorbing part of the cost. It cannot, however, afford to reduce systematically the rental costs given the rule preventing it from incurring a deficit. In addition, the Centre must balance its local involvement with its investments in offering national programming.

Another challenge faced by the Centre is its limited human and financial resources for outreach. As previously mentioned, the Centre staff and management resources have declined over the years. Individual staff members maintain some efforts, namely by sitting on local committees and volunteer organisations such as the Rotary Club, but these efforts are limited by the availability of staff. In particular, since the Director of French programming is only employed part time, there are limits on the extent to which she can participate in outreach activities. Nonetheless, the Centre has renewed its commitment to community outreach as part of its new strategic business plan. It is however too early to measure the impact of these efforts, in part due to the fact that it usually takes some time for public opinion to register and acknowledge any change.

### *Conclusion*

Overall, evidence shows that the Centre has improved its outreach to the community and that new activities are being planned to further address this aspect of the mandate. Some groups in the community still consider that the Centre does not make



sufficient outreach efforts but it may be too early to measure the impacts of its most recent initiatives, including *PEI Presents*.

#### **4.3.7 Role as Memorial to the Fathers of Confederation**

The consultations conducted as part of this study showed that there is no consensus as to how the Centre should accomplish its role as a memorial to the Fathers of Confederation. Some stakeholders consulted consider that the Centre should present specific exhibits and performances that directly relate the story of the Canadian Confederation. In this respect, the Centre's accomplishments are clearly insufficient as the only contribution to this end is Memorial Hall, a large marble hall with a plaque bearing the names of the Fathers of Confederation.

The majority of stakeholders, however, consider that the Centre's memorial role is accomplished in developing and showcasing the evolution of Canadian art, thereby symbolizing the vision of the Fathers of Confederation. This is somewhat achieved through the Centre's national, bilingual and multicultural programming and art gallery exhibits.

##### ***Conclusion***

Without a more specific definition and targets for this aspect of the mandate, it remains difficult to assess whether the Centre has adequately fulfilled its role as a memorial to the Fathers of Confederation.

#### **4.3.8 Profile of the Art Gallery and Museum**

Although it is part of the Centre and located under the same roof, the art gallery is a very distinct area of programming from the performing arts and from the revenue-generating catering and restaurant facilities of the Centre. The art gallery collection numbers over 15,000 works of art including paintings, sculpture, prints and ceramics. In addition to exhibiting works from its permanent collection, the art gallery also presents special exhibits, some of which take advantage of guest



curators from across the Country. A space in the entrance of the art gallery is also reserved for the Young Curators' exhibit.

According to information from both the arts community and the general PEI population, the art gallery enjoys a good reputation for the quality of its exhibits and permanent holdings. In particular, it holds the largest collection of paintings by Robert Harris, a well known Canadian artist and "painter of Confederation". Evidence indicates that the art gallery respects its mandate as a national institution, both in terms of the quality of its exhibits and in terms of its national Canadian content. In addition to Harris paintings, it also shows exhibits of various Canadian artists, including Aboriginals and Acadians. It also entertains collaborations with art galleries from across Canada.

The Centre has been criticised for not dedicating enough efforts and resources to promoting the activities of the art gallery in comparison with the marketing efforts devoted to stage performances. Patrons of the Centre's main stage are not necessarily aware of the art gallery, which is located at the other end of the building. It must also be noted that the art gallery is not easily accessible to handicapped people. Nonetheless, several stakeholders consulted agree that the arrival of a new director for the art gallery and a new CEO for the Centre coincided with a better integration of the art gallery in the Centre's programming. For example, the current Art Director attends all monthly Board meetings and the art gallery is now open to community events such as wedding and business receptions, thereby providing wider exposure to the art works on display.

In its August 2001 Report *Crossing that Bridge...A Study of the Confederation Centre Art Gallery and Museum*, Alfred M. Bogusky observed that, when compared to seven other Canadian public galleries, the Centre's art gallery had the smallest operating budget and staff but managed the fifth largest facility and the largest permanent collection of 15,000 artworks.<sup>41</sup> The potential of the art gallery appears to be under exploited and the amount of financial resources devoted to the Centre are said to be insufficient by several stakeholders consulted. One of the challenges faced

<sup>41</sup> Alfred M. Bogusky, *Crossing that Bridge...A Study of the Confederation Centre Art Gallery and Museum*, August 2001, p.17.





by the Centre in making funding allocation decisions regarding the art gallery is the fact that it does not generate revenues, whereas some other areas of programming do.

The estimated number of visitors to the art gallery decreased from 16,500 in 1999/00 to 12,838 in 2001/02. This decrease may be attributed to several factors. The art gallery closed early for renovations in 2001/02, thereby shortening its season. Tourism in PEI dropped in 2001/02 as a result of a world-wide drop in travel and may have affected the type of activities sought by visitors to the Island. Theatre ticket sales also dropped 11% during that same period.

The Centre has clearly made recent efforts to attract more visitors to the art gallery by opening its doors to social activities. It is still too early to measure the impact of this initiative on the number of visits but already for 2002/03 the Centre has registered a 9% increase in visitors to the art gallery.

### ***Conclusion***

Overall, the Centre has made some improvements in increasing the profile, heightening the positioning and improving the programming of the art gallery, namely through collaborations with other galleries, the Young Curators Program and Grade 8 Education Kit, and through the opening of the art gallery to other community activities. However, it is too early to tell whether these improvements will have a significant impact on the number of visitors to the art gallery and on its visibility within the community, the summer tourist population, and the larger Canadian public. If this visibility increases, it may provide an additional incentive for the Centre to allocate more resources to the art gallery.

## **4.3.9 Meeting Islanders' Cultural Needs and Preferences**

As previously mentioned, the majority of Islanders are very satisfied with, and proud of, the Centre's activities. While the summer festival programming is designed to appeal to both a local and out-of-province audience, winter programming is specifically designed to meet Islanders' cultural needs and preferences. Following







consultations for the development of its Strategic Business Plan, the Centre addressed Islanders' request for increased winter programming by launching *PEI Presents*. This new programming is providing 35 new shows this year, including a *Willie Nelson Tribute* concert, a ballet production of *Romeo and Juliette*, and various musical performances on the main stage.

Other off-season activities include the PEI Symphony, choral music concerts, PEI Band Days, PEI Drama Festival, Provincial Science Fair, Provincial Heritage Fair, the senior high school musical, and the community Christmas play. Some of these are programs sponsored by the Centre, others are events for which outside organisations rent the theatre.

The Centre is also moving from being a rental house to presenting activities, where the Centre staff can play a more influential role in audience development and risk taking. As already pointed out, the impact of the *PEI Presents* programming on local public opinion is too early to measure. Nevertheless, an increase in off-season attendance from 26,000 spectators in 1999/00 to 35,000 in 2002/03 is a clear indication of the interest generated by the new activities.

### ***Conclusion***

Following its new Strategic Business Plan and reorganisation, the Centre has undertaken a series of new initiatives that attempt to improve its outreach to the Island population. Through programs like the Young Curators and the new off season *PEI Presents*, the Centre is making clear efforts to fulfil this element of its mandate. It is however too early to measure the impacts of these new outreach activities on the Islander's level of satisfaction. In particular, it is not clear whether the Francophone and First Nations communities will find these recent improvements sufficient.

#### **4.3.10 Unintended Impacts of the Centre**

The Centre has had impacts that were not explicitly intended when the Program was created and that are not part of the results expected of the Centre under its



Contribution Agreement with PCH. The main positive impact has been to significantly contribute to the local Charlottetown tourism industry and the Island's economic development. According to figures reported by ACOA, the Centre has a \$25.78 million economic impact on the province, nearly half of the total arts and culture impact of the Island. It also contributes to job creation, with approximately 319 people employed, mostly local residents, and a payroll of over \$4 million. It also indirectly contributes to the recruitment of other professionals on the Island. The production of *Anne* has contributed to making the Island known outside of the Maritimes and in other countries. It is also used as a tool for trade missions to brand Canadian talent and business.

Another positive unintended impact is the development of local PEI artists through participation in local productions, in particular *Anne*, and through showcasing local talent (i.e. Barachois and Vishten). The Centre's main stage is well known as an important career step for Canadian actors, as evidenced by the large proportion of professional stage actors across the country whose résumés include participation in a Centre production.

Finally, the Centre provides Islanders access to unusually high calibre art for such as small community.

There is one negative impact identified by stakeholders during consultations. It is in the perception of some stakeholders that the financial resources available to local organisations and individuals from provincial and municipal governments are less than they would be if these levels of government did not provide financial support to the Centre.

## 4.4 Success Factors and Challenges to Outcomes Achievement

A number of factors either contribute to, or hinder, the Centre's ability to achieve its intended outcomes.





#### 4.4.1 Factors Contributing to the Centre's Achievements

A key factor that has the potential to contribute to the success of the Centre is its new management and organisational structure. Following an effective strategic planning exercise which gave them a well-articulated vision and direction, the Centre's managers and staff now form a cohesive team, characterised by a high level of energy and dynamism.<sup>42</sup> Among effective changes brought to the organisational structure is the separation of the marketing and development functions and the consolidation of client services functions under one director.

The process of developing a strategic business plan for the Centre appears to have also contributed to its current success and may possibly be a positive example for PCH funding programs. This exercise provided the Centre's managers the opportunity to discuss its mandate and arrive at a consensus on the Centre's direction. This process contributed to creating strong buy-in among managers and staff members for the various elements that constitute the Centre's mandate. As a result, they embrace the national and memorial objectives as key components of their mandate, independently of the Program's requirements and in spite of the challenges they pose for the Centre's financial performance. The Strategic Business Plan also serves as a performance monitoring tool that all managers use and update on an ongoing basis.

The Centre's partnership with the Friends of the Centre has also improved in the last year, contributing to more effective recruitment of members and raising of funds for the Centre's activities. The Friends of the Centre is a non-profit volunteer organisation of people who encourage participation, interest and education in the arts. In addition to operating *Showcase*, the Centre's arts and craft gift shop, the Friends support and promote programs and raise funds for the Centre. These programs include: *Art Sales and Rental*, the *Pinch Penny Fair* and *Christmas Wreath* projects, *Art to the Schools*, and *Art Appreciation Group*. With the recent renovations brought to the building and a new agreement with the Friends of the Centre, the main lobby of the facility now hosts a welcoming and aesthetically

<sup>42</sup> The evaluation did not address specifically the effectiveness of the new structure.



pleasing arts and craft gift shop which is likely to attract more visitors to the building and generate more sales revenues.

The Centre's relationship with PCH is also considered to contribute to its effectiveness. Centre managers report that the PCH regional office representatives are very responsive and supportive of their efforts. PCH representatives are also very satisfied with the Centre's responsiveness to their requests and the quality of reporting provided by the Centre's staff.

#### 4.4.2 Internal and External Challenges

##### *Funding Levels*

The majority of Centre representatives and local stakeholders interviewed consider that the funding provided to the Centre under the Program is not sufficient for the Centre to effectively achieve all its objectives as outlined in its Contribution Agreement and to satisfy the expectations of its various client groups. In 2000/01, the PEI government and the City of Charlottetown contributed more towards the operations of the Centre than did the federal government and the other provinces combined.

In spite of the contribution by PCH Cultural Spaces Program and ACOA for urgent repairs to the Centre's building, an estimated \$6.5 to \$7.5 million worth of repairs remain to be conducted. The Centre has not found a way to include the costs of maintenance and repairs to the building's infrastructure in its budget.

##### *Scope of Centre's Mandate*

The national scope of its mandate exerts pressure on the Centre to offer programming that meets a range of diversified interests and objectives. This difficulty is compounded by the fact that the Centre is required to have a balanced budget and therefore has to ensure that its productions and activities generate sufficient revenues. Efforts to raise additional sources of funding are dependent on



the Centre's ability to convince national sponsors of the relevance of its programming to the larger Canadian population.

The Centre is also called to balance the need to generate revenues with its artistic priorities. This challenge has brought the Centre to make some programming decisions that were criticised by several Islanders from various communities. For instance, the production of a play on Elvis and another on the history of American rock'n'roll were deemed judicious because they were very popular and generated revenues, but were also criticised for departing from the Centre's mandate to showcase productions that address Canadian themes.

### *External Challenges*

As previously discussed, the Centre's achievements are hindered by the perception that it is a government institution and that its continued operation is the responsibility of the federal government.

The small population of PEI means that the Centre's immediate clientele is very limited. It therefore relies on its capacity to attract large numbers of tourists during the summer season. The location of the Centre in Canada's smallest province, combined with the seasonal nature of its programming, also has negative implications for its capacity to hire, pay and retain staff from other Canadian provinces.

A more recent phenomenon affecting the Centre's performance is the development of other arts and culture institutions on the Island. These institutions constitute a source of competition. For instance, an Acadian theatre was created in Summerside which attracts most of the Francophone audience.

The fact that the Centre has a unionised theatre stage crew limits its flexibility when it comes to hosting local community activities.



## 4.5 Effectiveness of Performance Measurement and Reporting

The Centre's sales and attendance statistics are collected on an ongoing basis and compiled by the Chief Financial Officer who produces financial and activity reports for the Board of Directors and PCH. The financial data collected include ticket sales, revenues from memberships, donations, sponsorships, facility rentals, food and beverage, merchandising and advertising, programming and government operating grants and contributions. Attendance statistics compiled include the number of visitors to the Charlottetown Festival, free outdoor concerts, and off-season programming, as well as the number of art gallery visitors and general building visitations.

The data used as a baseline for assessing progress since the implementation of the new Contribution Agreement is the financial data and attendance figures for the 2001/02 financial year.

Monthly financial reports are provided to the Board and semi-annual and annual reports are submitted to PCH. These reports contain mostly financial data and attendance statistics. They also discuss in considerable depth the variances from planned outcomes.

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.

A Results-Based Management and Accountability Framework (RMAF) was developed in 2001 to guide departmental Program managers and the recipient organisation in the measurement of the Program's impacts and ongoing monitoring of its performance. This document is no longer up to date, having been completed



before the development of the new Strategic Business Plan. Moreover, in the view of the evaluation team, it would not meet current Treasury Board guidelines for a management framework. The majority of the Centre's managers are unaware of its existence and very few have used it as part of their management functions.

The Strategic Business Plan developed by the Centre largely plays the role of an RMAF in supporting ongoing performance measurement and monitoring of the Centre's activities. Managers report that they regularly refer to the Strategic Business Plan to assess progress at management team meetings and the document is constantly updated to reflect changes.

The current RMAF would need to be revised in light of the Strategic Business Plan, and would require the development a logic model and indicators to help focus activities and illustrate how they tie into the Program's overall objectives. The RMAF should also include evaluation questions and indicate what ongoing data collection mechanisms need to be put in place to enable the Program to demonstrate achievement of objectives at the time of the summative evaluation. The Strategic Business Plan clearly identifies the Centre's expected results and outcomes but for the most part does not contain indicators or targets. The management team has started developing indicators but has not set a specific target date for completion. The Centre's performance measurement strategy also requires mechanisms to collect and utilise information on Program outcomes.

### *Conclusion*

Current performance measurement and reporting mechanisms appear to have been sufficient for ongoing monitoring of the Centre's performance by PCH and for the Centre's reporting to PCH. However, the existing RMAF and data collection mechanisms will be insufficient to support a summative evaluation of the Program.

The Centre's Strategic Business Plan constitutes a good base from which to develop a comprehensive performance measurement and reporting system. The current RMAF needs to be updated and developed in light of this new plan. An evaluation matrix and strategy will also need to be developed.



## 5.0 Conclusions

The Fathers of Confederation Buildings Trust Program is a single-recipient initiative created in 1964 to improve the capacity of the Fathers of Confederation Buildings Trust to develop and maintain the Centre as Canada's unique national memorial to the Fathers of Confederation. It does this by contributing to the Confederation Centre's operating costs. Under the most recent Contribution Agreement, signed in March 2001, the Program is expected specifically to assist the Centre to:

- Increase the Centre's national profile in the development, production, and presentation of Canadian work;
- Increase programming to celebrate First Nations and linguistic duality;
- Increase the profile of the art gallery/museum;
- Strengthen and developing partnerships with the public and private sectors to increase the Centre's access to funding; and
- Increase community outreach to introduce the local community to the arts and heritage and create closer ties with the Island's First Nations and Francophones.

The Program remains relevant to PCH's strategic objectives – notably "promoting the creation, dissemination and preservation of diverse Canadian cultural works..." and "fostering access to and participation in Canada's cultural life." While there may be other more cost-effective ways of achieving these objectives, the Centre is the only arts institution in that part of Canada with a national mandate and federal funding is essential for it to achieve this national mandate.

The Program's design and delivery mechanisms are generally adequate to ensure its effective implementation. The governance structure and communication channels are adequate and, for the most part, both the Centre and PCH Program staff have a clear understanding of their respective roles and responsibilities. The one exception is that PCH's results expectations of the Centre, outlined in the Contribution Agreement, are not clear.





In spite of these concerns about the clarity of the national components of the Centre's mandate, stakeholders are generally very satisfied with the quality of programming provided by the Centre. Both its theatre and art gallery are perceived as national calibre institutions and residents of PEI are proud to have the Centre in their community.

In 2001, the Centre developed a Strategic Business Plan which signalled the beginning of a renewal process. The Plan outlines three key directions: rejuvenating the mandate and programming; changing the organisational culture; and focussing on revenue generation and fundraising.

Since then the Centre has undergone organisational changes with a view to improving its functioning, effectiveness and quality of programming, as well as reducing certain aspects of its administrative overhead. It has also undertaken extensive renovations to bring needed repairs to the building and to make it more inviting to the public. The new organisation is characterised by dynamism, team cohesiveness, and a clear commitment to the Centre's mandate.

These changes have begun to have a positive impact on the Centre's operations and programming. Although it is still too early to assess the long-term impact of the changes, preliminary observations can be made about achievements with respect to the various specific components of its national mandate:

- The Centre has improved its delivery of services in French. While 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 the past few years.
- The Centre's programming that celebrates First Nations is very limited and is considered the area where the least progress was achieved.
- The Centre's expected success in celebrating First Nations and linguistic duality needs to be more clearly defined in order to guide programming more effectively



and to enable an accurate assessment of the extent to which it has fulfilled these aspects of its mandate.

- The Centre has been successful in diversifying its sources of funding. However, these new sources are not sufficient to meet the Centre's financial needs and it remains highly dependent on the government funding for its operations.
- The Centre has improved its outreach to the community and new activities are being planned to address further this aspect of the mandate. It is too early to measure the impacts of its most recent initiatives, including the off-season *PEI Presents*. In particular, it is not clear whether the Francophone and First Nations communities will find these recent improvements sufficient.
- It has been difficult to define the Program's expectations with respect to the Centre's role as a memorial to Fathers of Confederation and this needs to be defined more clearly.
- The Centre has made some improvements in increasing the profile, heightening the positioning and improving the programming of the art gallery. However, it is too early to tell whether these improvements will have a significant impact on the number of visitors to the art gallery and on its visibility within the community, the summer tourist population, and the larger Canadian public.

In addition, the Centre has had both positive and negative unintended impacts. The Centre has contributed significantly to the local Charlottetown tourism industry and the Island's economic development. It has also promoted the development of local PEI artists through participation in local productions and has provided Islanders with access to unusually high calibre art for a small community. However, on the negative side, it is the perception of some stakeholders that the financial resources available to local arts and culture organisations and individuals from provincial and municipal governments are less than they would be if these levels of government did not provide financial support to the Centre.



The success that the Centre will have in the longer-term will depend on a number of factors that contribute to, or detract from, it achieving its objectives. Factors that contribute to it achieving its objectives include:

- the new management and organisational structure and the existence of a well-articulated vision and direction;
- the development of a Strategic Business Plan for the Centre and the resulting strong buy-in and high level of energy and dynamism among managers;
- the use of the strategic plan as a good framework for performance monitoring;
- the Centre's strengthened partnership with the Friends of the Centre, which contributes to more effective recruitment of members and raising of funds for the Centre; and
- the Centre's positive relationship with PCH.

There are both internal and external factors that detract from the Centre achieving its objectives. The internal factors include:

- the lack of sufficient funding from the Program which hampers its ability to satisfy the expectations of its various client groups;
- the lack of sufficient funding specifically to cover the infrastructure maintenance and repairs costs;
- the national scope of its mandate which exerts pressure on the Centre to offer programming that meets a range of diversified interests and objectives;
- the requirement to have a balanced budget, which means that the Centre has to ensure that its fund-raising activities and its productions and activities generate sufficient revenues; and
- the need to balance the revenue-generating requirement with its artistic priorities.

There are also external challenges, including:

- the perception that it is a government institution and that its continued operation is the responsibility of the federal government;
- the small size of the PEI population and, consequently, its heavy reliance on attracting large numbers of tourists during the summer season;



- the recent development of other arts and culture institutions on the Island; and
- the fact that the Centre has a unionised theatre stage crew which limits its flexibility in hosting local community activities.

The longer-term assessment of the Centre's success in meeting both its objectives and the requirements of the Program's Contribution Agreement will depend on the effectiveness of the Program's performance measurement and accountability. Current performance measurement and reporting mechanisms appear to have been sufficient for ongoing monitoring of the Centre's performance by PCH. However, the existing RMAF and data collection mechanisms will be insufficient to support a summative evaluation of the Program. Nevertheless, the Centre's Strategic Business Plan constitutes a good base from which to develop a comprehensive performance measurement and reporting system.

## 6.0 Recommendations

The following recommendations stem from the evaluation team's analysis of the findings.

### **Recommendation 1: Program Design**

In keeping with the requirements of the Transfer Payment Policy of June 2000, PCH should clarify its expectations of the Centre in terms of what it considers acceptable levels of performance in meeting the various objectives outlined in the Contribution Agreement. Specific measurable targets are required as well as a clarification of the objectives regarding linguistic duality and the Centre's role as a memorial. Such targets could resemble the commitments made by the Centre regarding French programming and bilingual services in its 1992 Business Plan in response to the *Canada/Prince Edward Island Cooperation Agreement on Cultural Development*. These targets should be commensurate with the level of Program funding provided to the Centre. In particular, PCH should examine the relevance and feasibility of each objective set for the Program in light of the amount of funding it is prepared to give the Trust and in light of the constraints faced by the Centre in meeting these objectives (distance from large urban centres, small size of local population, short tourist season, etc.).

### **Management Response to Recommendation 1: Program Design**

*Recommendation accepted* - The Regional Executive Director and the Director General of Arts Policy plan to examine the relevance and feasibility of each objective in the current Contribution Agreement in light of the level of funding provided and of the constraints faced by the Centre (distance from major urban areas, size of local population, short tourist season, etc.). They will clarify program objectives regarding linguistic duality and the Centre's role as a memorial as well as set measurable performance targets.

*Implementation Schedule* - The proposed Action Plan outlines the timing for implementing this recommendation.



## **Recommendation 2: Program Accountability**

It is recommended that the Results-Based Management and Accountability Framework (RMAF) be revised and that it reflect the revised performance indicators and targets for the Contribution Agreement. The RMAF should also include a revised logic model, an evaluation matrix, and an evaluation strategy. The evaluation matrix should include a list of evaluation questions and sources of data. In addition to the current financial and statistical data provided on its activities, the Centre should be asked to address each performance indicator of the new RMAF in its annual reporting to PCH.

A mechanism also remains to be put in place for collecting and reporting more qualitative information (as opposed to financial data and attendance statistics) 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.

### **Management Response to Recommendation 2: Program Accountability**

*Recommendation accepted* - The Regional Executive Director (RExD) and the Director General of Arts Policy (DGAP) plan to work with the Centre to improve the performance indicators and then ensure that these are specifically addressed in future Centre reports. The RExD and DGAP also intend to have a new Results-Based Management and Accountability Framework (RMAF) developed with appropriate performance indicators and targets, a revised logic model, an evaluation matrix, and an evaluation strategy. The question of how best to collect and report more qualitative information (as opposed to financial data and attendance statistics) on the Centre's results and impacts will also be addressed.

*Implementation Schedule* - The proposed timing for implementation of the recommended actions can be found on the attached Action Plan.



**PROPOSED ACTION PLAN: July 2003 through March 2006**

ACTION	2003-04				2004-05				2005-06			
	Q1	Q2	Q3	Q4	Q1	Q2	Q3	Q4	Q1	Q2	Q3	Q4
<b>Internal Audit follow-up</b>												
Develop detailed action plan		X										
Discuss 6 activity areas internally...		X										
Discuss audit with Centre...			X									
Amend CA, adding clauses			X									
Revised CA signed				X								
Centre's 2002-03 Report refers directly to 6 activity areas					X							
<b>Evaluation</b>												
Management Response to DMO		X										
Review current CA to: • clarify objectives • ensure all are relevant & feasible • establish measurable targets		X										
Review current RMAF/RBAF		X										
Discuss CA review & performance indicators with Centre			X									
Develop ToR & RFP for new RBAF Engage consultant		X	X									
New RBAF completed/approved				X								
Centre report may reflect new RBAF					X							
Develop ToR and RFP for evaluation Engage consultant						X	X					
Evaluation carried out								X	X			
Analyse Evaluation results, prepare Management Response, etc.									X			
Develop ToR & RFP for new RMAF Engage consultant									X			
New RMAF completed/approved									X	X		
Revise/update RBAF										X		
Prepare TB submission, with new RMAF, RBAF & Evaluation results										X		
Submit to TB; TB approval											X	





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