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Formative Evaluation of Trade Routes

Final Report

Prepared for:
Department of Canadian Heritage

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List of Acronyms

CTAB	Cultural Trade Advisory Board
CTC	Cultural Trade Commissioner
CTDO	Cultural Trade Development Officer
DFAIT	Department of Foreign Affairs and International Trade
FITT	Forum for International Trade Training
GDP	Gross Domestic Product
IC	Industry Canada
ITC	International Trade Centre
OGD	Other Government Department
PEMD	Program for Export Market Development
RMAF	Results-based Management and Accountability Framework
SME	Small and medium-sized enterprises
TCI	Team Canada Inc
TIB	Trade and Investment Branch, Department of Canadian Heritage
TIDD	Trade and Investment Development Directorate, Department of Canadian Heritage
TOPS	Trade Opportunities Program
TTC	Trade Team Canada
TTC-CGS	Trade Team Canada-Cultural Goods and Services



Executive Summary

Purpose of this Report

This formative evaluation provides information on the adequacy of Trade Routes' design and implementation and whether progress is being made toward the achievement of its intended outcomes. The evaluation also examines the adequacy of performance information being collected and identifies adjustments to Trade Routes that, if implemented, would improve the initiative.

Background

In May 2001, as part of the \$500 million *Tomorrow Starts Today* investment in Canadian arts and culture, the Government of Canada announced a series of initiatives to ensure the growth and development of Canadian culture. Trade Routes, with a budget of \$23 million over three years, was officially launched November 28, 2001. This initiative is the Department of Canadian Heritage's strategy to expand international markets for Canada's arts and cultural sector.

Expected Results

The strategic objective of Trade Routes is to ensure that Canada's arts and cultural entrepreneurs have access to the full range of Team Canada Inc's network of government trade programs and services, in order to expand their export capacity and market development requirements. In trade, Canada's primary goal is to assist cultural entrepreneurs to take full advantage of international business opportunities, while minimizing risk in a rapidly changing global economy.

The Results-based Management and Accountability Framework (RMAF) for Trade Routes identifies the key results and outcomes for Trade Routes. The ultimate outcomes are:

- Increased contribution to branding of Canada through arts and cultural exports;
- Increase in international demand for Canadian arts and cultural goods and services;





- Enhanced revenues and job growth in the cultural sector, particularly knowledge-based sectors of the new economy in Canada which benefits creators and artists;
- Canadian cultural sector is a significant world exporter of English- and French-language arts and cultural goods and services; and
- Canadian cultural sector is recognized as an attractive foreign investment location.

Contributions Program - Expected Results and Outcomes

The Trade Opportunities Program (Trade Routes Contributions Program) Terms and Conditions state that the Contributions Program will contribute to the export of high-quality Canadian arts and cultural products and services. The anticipated increase in international demand for Canadian cultural goods and services will lead to enhanced revenues and job growth in knowledge-based sectors of the new economy in Canada, critical to sustained quality content. The expected results and outcomes of the Contributions Program are:

- (i) increase in the number of Canadian arts and cultural entrepreneurs that are export-ready;
- (ii) increase in the number of Canadian arts and cultural entrepreneurs that are exporting; and
- (iii) Canadian arts and cultural sector is a significant world exporter of English-and French-language arts and cultural goods and services.

The ultimate impact is that diverse Canadian arts and cultural products and services are recognized and chosen by international audiences (so increasing demand for Canadian cultural content in world markets).



Key Activities

Trade Routes will accomplish these objectives and goals through five key activities, namely:

- 1) strategic policy role in support of cultural trade;
- 2) client support on exporter capacity and awareness;
- 3) client support regarding international market development (export and investment);
- 4) data and information; and a
- 5) Contributions Program.

Delivery Components

Trade Routes provides three streams of support to arts and cultural entrepreneurs which encompass the activities identified above. The three streams of support are:

1. The Trade Routes Contributions Program;
2. Support for New Information Resources; and
3. Skilled Expert Advisers.

1. The Trade Routes Contributions Program

The Trade Routes Contributions Program supports initiatives from organizations in the arts and cultural sector that are linked to the development and implementation of long-term export strategies. It supports Canadian cultural exporters in export preparedness and international market development. Examples of export preparedness and international market development activities funding support include: trade show attendance, trade missions, trade training workshops and networking events between Canadian artists and cultural entrepreneurs and international buyers.

Export Preparedness

The purpose of the Export Preparedness component is to contribute to the arts and cultural sector becoming more "export-ready." Export readiness refers to a company's



level of preparedness to do business in an export market, that is, ready to do business and compete on a global scale.

International Market Development

The purpose of the International Market Development component is to assist the arts and cultural sector develop capacity to increase trade in arts and cultural products and services. Initiatives under this component contribute to the dynamism and growth of the arts and cultural sector in Canada and will be of ultimate benefit to individual arts and cultural entrepreneurs.

2. Support for New Information Resources

As stated in the Trade Routes promotional material, the Department of Canadian Heritage, Team Canada Inc, and Trade Team Canada-Cultural Goods and Services recognize that Canada needs better information on cultural exports, exporters and trade flows. They appreciate the need for more accurate and timely information on international markets for Canadian cultural goods and services.

To meet these needs, Trade Routes funding is available for projects that can address knowledge gaps. For example, Trade Routes can support targeted studies of specific markets and countries, surveys and profiles of export patterns for Canadian cultural sectors, and development of data on Canadian cultural exporters and cultural trade.

3. Skilled Expert Advisers

Trade Routes supports the access to skilled advisers that current and potential cultural exporters need. These advisers are part of the Government of Canada's network supporting international trade.

Six Cultural Trade Commissioners (CTCs) located at Industry Canada's International Trade Centres in St. John's, Halifax, Montreal, Toronto, Winnipeg and Vancouver offer "one-stop" service to Canadian small and medium-sized cultural enterprises that are ready to export or want to build on the international business they already do.



Five Cultural Trade Development Officers (CTDOs) in New York, Los Angeles, Singapore, Paris and London provide international market development assistance.

Evaluation Findings

Trade Routes is a very new initiative, having been launched in November 2001. A fast start-up was required, and efforts have been made by program staff at all levels to meet the expectations of the program objectives. Program start-ups such as these are not always allocated sufficient time to conduct thorough planning exercises, as the immediate focus shifts to delivery and allocation of funds.

Design

Trade Routes gets high marks from those interviewed in terms of its innovative, market-driven design and the fact that it provides sector specific services and support to the arts and cultural sector, a sector long considered not export focussed. Three design components of Trade Routes i.e., the placement of six Cultural Trade Commissioners in the International Trade Centres across Canada (St. John's, Halifax, Montreal, Toronto, Winnipeg and Vancouver); the placement of five Cultural Trade Development Officers in selected missions abroad (Los Angeles, New York, London, Paris and Singapore); and the Contributions Program, are seen as important and necessary for growth in the export potential and market development in cultural exports.

One of the important questions for Canadian Heritage senior managers was whether the Trade Routes professional staff was being fully integrated within the partner organizational structure at the ITC/missions abroad. From interview information, while there have been some adjustments associated with introducing new specialists into established teams, each with their own established ways of doing business, for the most part the integration of arts and cultural sector trade professionals seems to be proceeding smoothly.

Other design components i.e., provision of market research and intelligence, and data and information collection are less developed and were not specifically referenced by interview participants during the evaluation study. The value of these components



should be addressed through client surveys or during future evaluations of Trade Routes.

Delivery

On the delivery side, the implementation of the Contributions Program is considered to have a number of challenges. The Cultural Trade Commissioners, Cultural Trade Development Officers and their supervisors who participated in the evaluation referenced the Contributions Program's lack of timeliness as the main issue of which they were aware. Applicants surveyed for the evaluation agreed with this assessment, and identified other issues surrounding the Contributions Program, including: the lack of clarity of Program Guidelines, the timeframes for which funding was available, and the lack of transparency concerning support decisions.

Other concerns cited during interviews with Contributions Program applicants included communication difficulties between applicants and program staff during the application process. Respondents indicated that responses were slow to the applicants' requests for information as to the status of applications. In addition, program staff continued to request additional information from applicants to complete the applications. Respondents felt that this additional information should have been identified at the outset of the application process rather than causing additional delays. Respondents also felt that unclear reasons were provided for rejection of applications.

Program management and staff are aware of these concerns, and have taken efforts to identify ways in which the application reception and processing can be speeded up. These efforts are recent and further information on the effectiveness of these measures is not currently available. A recommendation concerning the tracking of these measures is included in the report.

Results Achievement

It is early in program implementation, only 1 and 1/2 years into its operation, to make any specific statements about whether Trade Routes as a program will achieve its objectives. Nonetheless, there is positive evidence on a number of fronts. For example, the Cultural Trade Commissioners and the Cultural Trade Development Officers, have, for the most part, been well received and integrated with their host



departments (i.e., Industry Canada's International Trade Centres and Department of Foreign Affairs and International Trade embassies and consulates). It is also evident that Trade Routes has supported arts and cultural SMEs, with examples of focussed initiatives that have included Aboriginal and women sector participants.

Another important aspect of being able to achieve Trade Routes objectives will be the forward motion of the arts and cultural entrepreneurs along the exporter continuum to strengthen export capacity and business acumen. From applicant interviews, activity reports and project file reviews, there are indications that business and strategic planning by Trade Routes clients is being encouraged and supported through the arts and cultural sector trade specialists. Clients in some cases referenced the value of this approach, stating that it added to their ability to plan for their business and to grow their exports. Applicants identified the business plan required for the Contributions Program application as a positive feature of the program, since it allowed them to consider the importance of export within their enterprise. Interviews with the Trade Team Canada-Cultural Goods and Services Working Group Chairs indicated as well that the sector is moving towards a firmer business and market development orientation.

The *Survey of Trade Routes Recipients*, completed in March 2003, was utilized for the evaluation. From the perspective of recipients surveyed, the most important services or tools provided by Trade Routes include market and sector information, sources of funding, and market intelligence. A majority of recipients surveyed also reported they approached other federal or provincial/territorial government programs for support. Most of the recipients received other government support for their projects. Projects which involved attendance or participation at an International Trade Mission/Show/Fair were more likely to have approached and received support from other federal/provincial/territorial government programs.

The **Survey** also reported that a majority of recipient projects involved attendance and/or participation at an International Trade Mission/Show/Fair. Half of the recipients anticipated that more than 40 per cent of their total international sales will be generated by the Trade Routes supported project. Approximately half of the recipients estimated their total sales for this project to be more than \$100,000 (in Canadian dollars). Trade Routes is perceived to be quite valuable among recipients with most



recipients reporting that their organization would not have been able to undertake their project without the financial assistance of the program.

Performance Measurement and Reporting

The final reports required from funded Trade Routes applicants are focussed both on the qualitative and quantitative aspects of the project, and highlight results achievement. The information collected from these reports appears to be of high quality, and could contribute substantially to monitoring the impacts of Trade Routes Contributions Program's support on the sector if there was an appropriate database in place to easily and quickly capture and manage the information provided.

Performance information is also being collected from the CTCs and the CTDOs on a regular basis, such that the number of contacts, requests, meetings, workshops, consultations, presentations, etc., is updated and available for consideration.

From interviews with program staff, efforts are being made to develop an information tracking database for Trade Routes. Although underway, the database at the present time is in its early stages and not yet fully operationalized.

Links to Canadian Heritage strategic objectives

Trade Routes supports three Canadian Heritage objectives concerning Canadian content, cultural participation and engagement and connections. Trade Routes is centred around Canadian Content through the requirements of the Contributions Agreements as well as through the nature of the work done by the cultural trade advisers in promoting and disseminating diverse Canadian cultural works. Trade Routes, by supporting the marketing of Canadian cultural content to those outside Canada, allows access to aspects of Canadian cultural life. In addition, participation by Canadian cultural entrepreneurs in trade shows and exporting events in other countries allows Canadians to showcase their work. The stakeholder consultations held by the TTC-CGS add to an increased understanding among cultural industry practitioners of the circumstances in which sector partners operate. Through strengthening cultural industries opportunities to export and expand their business foundations, cultural participation and engagement is enhanced.



Summary

Trade Routes in general has been well received by the arts and cultural sector and government partners and is seen as providing substantial and necessary support for the growth of sector export preparedness and international market development.

Management Response and Action Plan:

Overall Conclusions

Trade Routes management notes that the overall conclusions of the formative evaluation are positive and the program is seen as providing substantial and necessary support for the growth of the arts and cultural sector in export preparedness and international market development. The report also notes that Trade Routes has a place within the Team Canada Inc programs and services – key informants indicated that “Trade Routes, as designed, will meet the needs of those who will otherwise fall through the funding cracks.”

The evaluation highlights that continued monitoring of the Contributions Program is required. These concerns (clarity & ease of application and tracking of timelines) were identified earlier by management and immediate action has been taken. These initiatives were developed in collaboration with the Grants & Contributions Secretariat, Finance, and Enhanced Monitoring where we have benefited from their support and expertise.

As a new and innovative program of Canadian Heritage, we welcome the response of the formative evaluation 18 months into operation. The consistent approach to careful and judicious management of resources has allowed us to meet the strategic objectives of the program.

Recommendations

Recommendation 1: The application process and guidelines should be further reviewed to ensure clarity and ease of application.



While the program staff indicates that the application guidelines have been improved, this needs to be reviewed to ensure that this is the case. This includes a review of the information provided on the Trade Routes website to ensure consistency with actual Contributions Program implementation. Input to this review should be sought from CTCs and CTDOs based on their sector client feedback.

Management Response: Recommendation accepted.

In fiscal year 2002-2003, Trade Routes management undertook a thorough review of all administrative procedures, which included an assessment of all Grants and Contributions (G&C) functions and staff roles and responsibilities. In addition, the review incorporated results of consultations with the cultural trade experts at the International Trade Centres and at missions abroad. The changes consisted of:

- Publication of a guideline booklet on the contributions program in order to clearly outline program eligibility, procedures, and requirements;
- Revision of the program's website improving communications with the public;
- Revision of project assessment tools;
- Clarification and immediate implementation of additional due diligence requirements;
- Utilization of the departmental Grants and Contributions Information Management System (GCIMS) to its full potential;
- Clarification of staff roles and responsibilities; and
- Regular communications with the Centre of Expertise, Grants and Contribution Secretariat/Finance Branch.

Items to be addressed in the short term include:

- Consolidation of assessment tools and their full integration into GCIMS;
- Development of protocols and generic instruments for internal and external consultations;
- Development of performance measurement tools;
- Revision of the Contributions Agreement template and its synchronization with GCIMS to meet the specific needs of the program;



- Establishment of a Project Review Committee, for bi-weekly group review of G&C files and the G&C process;
- Consideration of the establishment of a Program Review Committee to diminish delays in final recommendation sign-offs;
- Development and publication of G&C training documents and software programs for Trade and Investment Development Directorate staff; and
- Improved communication to applicants regarding program requirements.

Implementation Schedule: Ongoing.

Recommendation 2: Track the timelines of the Contributions Program over the next year.

The timeliness of the approval and notification of applicants has been recognized by program area staff and all other key informants as an issue of concern. The approval process is reported by program management to have been revised and streamlined to speed up the process. The current timelines for applications should be clearly tracked and reported on a monthly basis over the next year to ensure that management changes in the process are having the desired effect.

Information that would be useful to track this process might include:

- the date an application was received;
- the date an applicant was notified that they were ineligible;
- the date an applicant was notified that they were successful/unsuccessful;
- the date an applicant received the funding; and
- the date the Contribution Agreement was signed.

Management Response: Recommendation accepted.

As noted under Recommendation 1, in fiscal year 2002-2003, Trade Routes management undertook a thorough review of administrative procedures, which included an assessment of G&C functions and staff roles and responsibilities. As noted above, timeline tracking reports will be implemented.

Implementation Schedule: On-going





Recommendation 3: Ensure that a strong Trade Routes communication program includes information concerning the activities being conducted on behalf of the sector by Canadian Heritage staff in HQ.

Key informant interviews, including the applicants, outside of those directly involved on a departmental basis, did not seem to be aware of the support work which maintains the position of the arts and cultural sector within Team Canada Inc and which provides ongoing research reports. In order to continue to support and build not only the initiative but also the exporting profile of the arts and cultural sector, it is important to continue to inform sector stakeholders as well as the public concerning the activities undertaken by HQ Trade Routes staff.

Management Response: Recommendation accepted.

The Trade Routes communication strategy includes:

- production of brochures: *Trade Routes: Opening Doors for Canadian Arts & Cultural Exports*; *Trade Routes: Application Guidelines for the Trade Routes Contributions Program*; and *Trade Team Canada - Cultural Goods and Services: The Cultural Sector and the Government of Canada Working Together for Stronger International Business Opportunities*.
- new information resources – market reports and studies;
- updating of websites – both for the Trade Team Canada - Cultural Goods and Services sector and Trade Routes program;
- production of newsletters for major initiatives such as the Canadian Forum on Cultural Enterprise; and
- production of articles for trade newsletters/journals on strategic activities taking place both regionally (at International Trade Centres) and internationally (at missions abroad).

Management is also producing a Trade Routes Activity Report for fiscal year 2002-2003 [with an annex for 2001-2002 (November 28, 2001 - March 31, 2002) activities] which will include:

- historical information on the program;



- a description of the streams of support; i.e. the contributions program, strategic market information and cultural trade advisers - at headquarters, at International Trade Centres and missions abroad;
- details on the strategic activities undertaken by our cultural trade advisers (noting concrete initiatives, so that the public will understand roles and responsibilities); and
- success stories.

This Activity Report will be posted on the Trade Routes website.

Implementation Schedule: On-going

Recommendation 4: Pursue strategies to implement the RMAF for Trade Routes

The summative evaluation of Trade Routes will take place in approximately three years. The Trade Routes RMAF for the program indicates an array of data sources that are to be utilized for measuring the performance and impact of the program. These data sources will be critical to ensuring continued support for the program. The list of data sources includes:

- SAP financial system
- Internal database
- Evaluation (cultural exporter/entrepreneur consultations)
- Project reporting
- WIN Exports
- Program documents
- Statistics Canada - Cultural Trade & Investment Project (Data Collection)
- Specialized study or evaluation

During the course of this evaluation, discussions with program staff indicated that the tracking of results and reporting of program statistics is underway in a number of ways. In some cases, such as the development of the database for the Contributions Program, progress has been slow.



At the present time, the indications are that the array of data sources that will be required for the summative evaluation are not presently at a sufficient level of development. The internal database development is critical. As stated, the summative evaluation of the program components will rely heavily on this internal database as a comprehensive resource to access information on program activities and results. Experienced departmental resources in the database development, results tracking, etc. should provide targeted assistance to Trade Routes staff to ensure that data on program performance is being efficiently and effectively collected.

Management Response: Recommendation accepted.

Trade Routes will undertake an assessment of the tools and database requirements to fulfill the reporting needs for effective management, and data required for the summative evaluation. Based upon this assessment, future action will be determined.

Trade Routes would welcome departmental support, assistance and guidance, to address this recommendation. The development of a database will be subject to the availability of the required human and financial resources.

Implementation Schedule: Winter 2004

1.0 Introduction

1.1 Purpose of the Report

This formative evaluation provides information on the adequacy of Trade Routes' design and implementation and whether progress is being made toward the achievement of its intended outcomes. The evaluation also examines the adequacy of performance information being collected and identifies adjustments to Trade Routes that, if implemented, would improve the initiative.

1.2 Scope of the Program

In May 2001, as part of the \$500 million *Tomorrow Starts Today* investment in Canadian arts and culture, the Government of Canada announced a series of initiatives to ensure the growth and development of Canadian culture. Trade Routes, with a budget of \$23 million over three years, was launched November 28, 2001. This initiative is the Department of Canadian Heritage's strategy to expand international markets for Canada's arts and cultural sector

1.3 Outline of the Structure of the Report

This report is comprised of:

- **Section 1.0** - Introduction;
- **Section 2.0** - Program Profile;
- **Section 3.0** - Evaluation Profile;
- **Section 4.0** - Evaluation Findings;
- **Section 5.0** - Conclusions
- **Section 6.0** - Recommendations.

Appendix 1 contains the list of documents reviewed, *Appendix 2* contains the names of key informants, and *Appendix 3* contains copies of the interview guides used in the



evaluation study and *Appendix 4* contains additional information on the Survey of Trade Routes Recipients undertaken in 2002. GGI would like to acknowledge all who contributed to the study.

2.0 Program Profile

2.1 Description of Trade Routes

Trade Routes is specifically designed to facilitate the international business development needs of Canada's multisectoral arts and cultural exporters. Trade Routes is a flexible program that gives priority to projects that are part of a long-term industry export strategy. It provides Canada's arts and cultural entrepreneurs with access to the full range of government trade programs and services that operate under the Team Canada Inc banner. Trade Routes assists profit and non-profit sector entrepreneurs to strategically increase their export capacity and sell their products in international markets. *(From PCH public information material about Trade Routes).*

The initiatives included under Trade Routes are: (i) exporter training/readiness services; (ii) specialized cultural trade support in targeted Canadian missions overseas; (iii) specialized cultural trade support in targeted International Trade Centres across Canada; (iv) strategic participation in trade shows and contact events; and (v) the development and delivery of cultural trade strategies, international market intelligence and information that are market-driven and client-supported. *(From Trade Routes Results Based Management Accountability Framework (RMAF), Program Profile).*

2.1.1 Expected Results

The strategic objective of Trade Routes is to ensure that our arts and cultural entrepreneurs have access to the full range of Team Canada Inc's network of government trade programs and services, in order to expand their export capacity and market development requirements. In trade, Canada's primary goal is to assist cultural entrepreneurs to take full advantage of international business opportunities, while minimizing risk in a rapidly changing global economy.

The Results-based Management and Accountability Framework (RMAF) for Trade Routes identifies the key results and outcomes for Trade Routes. The ultimate outcomes are:



- Increased contribution to branding of Canada through arts and cultural exports;
- Increase in international demand for Canadian arts and cultural goods and services;
- Enhanced revenues and job growth in the cultural sector, particularly knowledge-based sectors of the new economy in Canada which benefits creators and artists;
- Canadian cultural sector is a significant world exporter of English- and French-language arts and cultural goods and services; and
- Canadian cultural sector is recognized as an attractive foreign investment location.

Contributions Program - Expected Results and Outcomes

The Trade Opportunities Program (Trade Routes Contribution Program) Terms and Conditions state that the Contributions Program will contribute to the export of high-quality Canadian arts and cultural products and services. The anticipated increase in international demand for Canadian cultural goods and services will lead to enhanced revenues and job growth in knowledge-based sectors of the new economy in Canada, critical to sustained quality content. The expected results and outcomes of the Contributions Program are:

- (i) increase in the number of Canadian arts and cultural entrepreneurs that are export-ready;
- (ii) increase in the number of Canadian arts and cultural entrepreneurs that are exporting; and
- (iii) Canadian arts and cultural sector is a significant world exporter of English-and French-language arts and cultural goods and services.

The ultimate impact is that diverse Canadian arts and cultural products and services are recognized and chosen by international audiences (so increasing demand for Canadian cultural content in world markets).

2.1.2 Trade Routes Key Activities

Trade Routes is to accomplish its goals and objectives through five key activities/outputs, namely¹:

¹ Results-based Management and Accountability Framework for Trade Routes: Canada's Trade Opportunities Program. Annex D



- 1) strategic policy role in support of cultural trade;
- 2) client support on export capacity and awareness;
- 3) client support regarding international market development (export and investment);
- 4) data and information; and a
- 5) Contributions Program.

1. Strategic policy role in support of cultural trade

This key activity is to help brand the Canadian cultural sector internationally through trade initiatives, and ensure adequate and appropriate trade support to cultural exporters through the Team Canada Inc (TCI) framework. Trade Routes also plays a strategic policy role in support of cultural trade by providing advice to senior departmental management, and ensuring better risk sharing through enhanced federal-provincial-territorial partnering.

Export and/or marketing strategies reflective of client needs and priorities are to be developed through Trade Team Canada-Cultural Goods and Services (TTC-CGS) consultations and guidance. TTC-CGS is the cultural sector's vehicle for working with the Department of Canadian Heritage and the rest of the Government of Canada on export preparedness and international business development issues. It enables people, businesses and organizations in culture's private, public and non-profit sectors to help shape government priorities and actions.

TTC-CGS builds on the work of the former Cultural Trade Advisory Board (CTAB) and the CTAB working groups that analyzed the international business environment facing the cultural sector. Members of TTC-CGS and its working groups thus take on a valuable but challenging set of responsibilities. They are expected to actively seek out the views of people in their part of the cultural sector and to communicate the work of TTC-CGS.

2. Client support on exporter capacity and awareness

Through an enhanced partnership with Industry Canada's International Trade Centres (ITCs) across Canada, Trade Routes provides support to clients on exporter preparedness. This is to be achieved through exporter training tools, such as market



readiness and trade show readiness, through direct support to clients in the form of training, counselling and research, and through enhanced government, industry, and federal/provincial collaboration. On-line marketing tools are also used to assist clients to achieve export preparedness.

3. Client support regarding international market development (export and investment)

Trade Routes provides support to clients on international market development through an enhanced partnership with the Department of Foreign Affairs and International Trade (DFAIT)'s Canadian Trade Commissioner Service. Providing market research and intelligence is also an important activity towards client support in the area of international market development, as is the provision of access to international business opportunities, whether through trade shows or contact events. Furthermore, clients receive support on international market development through strategic participation in trade missions as well as through the enhanced presence of cultural industries and organizations on trade missions led by the Prime Minister or Ministers. Partnering overseas and at home with strategic TCI partners enables Trade Routes to provide client support on international market development, and to brand the Canadian cultural sector as a location of choice for offshore investors and technology.

4. Data and information

Data and information gathering enables Trade Routes to provide government with baseline data on exporters, small to medium-sized enterprises (SMEs), youth, women and Aboriginal cultural entrepreneurs. This activity also helps Trade Routes provide enhanced information on cultural trade, particularly trade in services, to ensure better targeting and responsiveness by the Government to client needs and priorities. The information gathered is intended to ensure strategic market positioning by clients.

5. Contributions Program

The Trade and Investment Development Directorate (TIDD) at Canadian Heritage headquarters is responsible for a Contributions Program which focuses on two principal initiatives: export preparedness and international market development.

2.1.3 Program Context

Creative enterprises, and the cultural sector in general, are key growth engines of the new economy. The cultural sector is a source of diverse jobs (640,000 in 1996-1997) and prosperity (the sector accounts for 3.1 per cent of Canada's GDP).² Canada's innovative arts and cultural products and services help to express our diversity, values and identity. They are a vibrant element of Canada's economy - worth almost \$5 billion per year in exports of products and services.³

The majority of Canada's cultural entrepreneurs are small and medium-sized enterprises, comprised of both profit and not-for-profit sectors, with content created and produced in each province and territory, building on Canada's bilingual, aboriginal and multicultural heritage. The USA and Europe continue to represent the most important export destinations for Canadian cultural products, with new market opportunities developing in Asia and South America.

There has been a 38 per cent increase in Canadian cultural exports from 1996 to 2000. However, total Canadian exports of all goods and services increased 49 per cent in the same period. Rapidly growing exports not only strengthen the bottom line and the vitality of Canadian cultural industries, but also characterize Canada around the world as the diverse and innovative country it has become.⁴

To reach the cultural sector's full potential as both an economic and content producer and provider, at home and internationally, the Department of Canadian Heritage embraces a strategy which seeks to expand the number of Canadian cultural exporters, make Canada's cultural sector a location of choice for investment in North America, and actively support exports of both English and French language products and services, in order to position Canada's cultural content more favourably in global markets.

Under the umbrella of Team Canada Inc, the Government has generated initiatives to encourage the export of Canadian cultural goods and services. As a member of Team Canada Inc, the Department of Canadian Heritage aims to ensure that the Canadian

² Trade and Investment Development Directorate: Trade Routes Website

³ Ibid.

⁴ Ibid.



cultural sector not only maintains, but expands its position as a world content provider and as a leading force in the global information society and knowledge-based economy.

2.1.4 Target Population

The Trade Routes initiative aims to facilitate access to international business opportunities for the arts and cultural sector. Additionally, organizations that have international business development projects in the performing arts, visual arts, film/video, television, sound recording, publishing, design, crafts, and new media can submit applications for funding consideration. Using these tools, Canadian cultural entrepreneurs can succeed internationally and help "brand" Canada as a diverse and very innovative country.

The Trade Routes initiative is market-driven and is designed to address the international business development needs of Canada's arts and cultural exporters. The initiative focuses on small and medium-sized enterprises, including those run by Aboriginals, women and young exporters. Canadian owned and controlled, for-profit or not-for-profit cultural organizations, corporations and associations which have been active for at least one year may apply for a contribution. National, provincial, municipal and community associations and export-service providers such as industry associations, service-based companies, academic institutions and chambers of commerce may apply as well.

2.1.5 Delivery Approach

Delivery Components

Trade Routes provides three streams of support to arts and cultural entrepreneurs which encompass the activities identified above. The three streams of support are:

1. The Trade Routes Contributions Program;
2. Support for New Information Resources; and
3. Skilled Expert Advisers



1. The Trade Routes Contribution Program

The Trade Routes Contributions Program supports initiatives from organizations in the arts and cultural sector that are linked to the development and implementation of long-term export strategies. It supports Canadian cultural exporters in export preparedness and international market development. Examples of export preparedness and international market development activities supported include: funding for trade show attendance, support for trade missions, trade training workshops and networking events between Canadian artists and cultural entrepreneurs and international buyers.

Export Preparedness

The purpose of the Export Preparedness component is to contribute to the arts and cultural sector becoming more "export-ready." Export readiness refers to a company's level of preparedness to do business in an export market, that is, ready to do business and compete on a global scale.

International Market Development

The purpose of the International Market Development component is to assist the arts and cultural sector develop capacity to increase trade in arts and cultural products and services. Initiatives under this component contribute to the dynamism and growth of the arts and cultural sector in Canada and will be of ultimate benefit to individual arts and cultural entrepreneurs.

2. Support for New Information Resources

As stated in the Trade Routes promotional material, the Department of Canadian Heritage, Team Canada Inc, and Trade Team Canada-Cultural Goods and Services recognize that Canada needs better information on cultural exports, exporters and trade flows. They appreciate the need for more accurate and timely information on international markets for Canadian cultural goods and services.

To meet these needs, Trade Routes funding is available for projects that can address knowledge gaps. For example, Trade Routes can support targeted studies of specific



markets and countries, surveys and profiles of export patterns for Canadian cultural sectors, and development of data on Canadian cultural exporters and cultural trade.

3. Skilled Expert Advisers

Trade Routes supports the access to skilled advisers that current and potential cultural exporters need. These advisers are part of the Government of Canada's network supporting international trade.

Six Cultural Trade Commissioners (CTCs) located at Industry Canada's International Trade Centres in St. John's, Halifax, Montreal, Toronto, Winnipeg and Vancouver offer "one-stop" service to Canadian small and medium-sized cultural enterprises that are ready to export or want to build on the international business they already do.

Five Cultural Trade Development Officers (CTDOs) in New York, Los Angeles, Singapore, Paris and London provide international market development assistance.

The partnership network includes the Department's portfolio agencies, Team Canada Inc partners, Senior Trade Commissioners overseas and at International Trade Centres, provincial and municipal governments, regional development agencies, Investment Partnerships Canada, cultural organizations and associations (national and regional), and non-governmental organizations such as the Forum for International Trade Training (FITT).

2.1.6 Program Resources

Twenty-three million dollars, over three years, was allocated to the Department of Canadian Heritage for Trade Routes, including \$7 million dollars for FY 2001-02 and \$8 million annually for fiscal years 2002-03 and 2003-04. This allocation includes a Contributions Program budget of \$1 million for FY 2001-02 and \$2 million annually for fiscal years 2002-03 and 2003-04.

In FY 2001-02, due primarily to the November 2001 program launch, actual expenditures amounted to only \$2.5 million, including \$133 thousand for the Contributions Program. In FY 2002-03, program expenditures amounted to \$8 million,



including \$1.97 million for the Contributions Program. Trade Routes is forecasting expenditures of \$8 million for FY 2003-04, including \$2 million in contributions.

HQ staff

Resources for Trade Routes were to include the addition of 12 full-time equivalent (FTEs) to enable the Trade and Investment Branch (TIB) of Canadian Heritage to enhance its role as a primary trade service provider to the Canadian cultural sector. These resources were to allow TIB to manage the Contributions Program and to broaden its role as secretariat to the TTC-CGS. As well, the additional FTEs would allow TIB to engage private-sector stakeholders in an ongoing dialogue to develop and implement long-range international business development strategies; to continue to coordinate the Department's role as a core member of Team Canada Inc; and to permit TIB to establish a coordinating role with regard to market research with missions abroad and to export-readiness with ITCs across Canada.

Cultural Sector Trade Advisers

As referenced in *Section 2.1.5 point 3* above, resourcing for Trade Routes included the placement of six Cultural Trade Commissioners and five Cultural Trade Development Officers.

2.1.7 Governance Structure

In 2002, the previous Cultural Trade Advisory Board received official status as a Trade Team Canada Sector for Cultural Goods and Services (TTC-CGS), joining other priority sectors such as Aerospace and Defence, Bio-Technologies, Automotive, Environment, Information and Communication Technologies, etc. The TTC-CGS reports to the Deputy Minister, Canadian Heritage, to ensure that the Government of Canada has the benefit of client views in its deliberations on setting priorities for export preparedness and international market development initiatives for arts and cultural entrepreneurs.

The TTC-CGS is managed by an Executive Board comprised of all the elected Chairs of both sector and geographical working groups, as well as both the industry and public sector co-chairs. Trade Routes program staff provide secretariat services to the TTC-CGS.



Trade Routes is implemented by the Trade and Investment Development Directorate, Trade and Investment Branch, Department of Canadian Heritage.

2.1.8 Links to PCH Strategic Objectives

The strategic objectives of Canadian Heritage are the following:

Canadian Content - promoting the creation, dissemination and preservation of diverse Canadian cultural works, stories and symbols reflective of our past and expressive of our values and aspirations.

Cultural Participation and Engagement - fostering access to and participation in Canada's cultural life.

Connections - fostering and strengthening connections among Canadians and deepening understanding across diverse communities.

Active Citizenship and Civic Participation - promoting understanding of the rights and responsibilities of shared citizenship and fostering opportunities to participate in Canada's civic life.

3.0 Evaluation Profile

3.1 Overview of the Evaluation Methodology

The purpose of the formative evaluation is to monitor the initial progress made towards the achievement of the outcomes (medium-term). The focus of the formative evaluation is on: (1) the adequacy of program design; (2) how well the program is being implemented; (3) whether progress is being made toward the achievement of the program objectives; (4) the adequacy of performance information that is being collected and the systems put in place for that purpose; and (5) whether adjustments in the program are necessary. Program management is committed to completing this formative evaluation of the Trade Routes program.

3.1.1 Contributions Made by Stakeholders

Sector stakeholders contributed to the achievement of the evaluation goals by providing access to documents, participating in key informant and survey interviews. In addition to the aforementioned items, Canadian Heritage program staff contributed as well by reviewing drafts of reports and by providing comments.

3.1.2 Evaluation Issues and Questions

The following evaluation issues guided the conduct of the evaluation. These evaluation issues and questions formed the base from which the interview guides were designed. The evaluation research findings are reported under each major heading.

Adequacy of Program Design

1. What are the strengths of Trade Routes' design (e.g., program's objectives and expected results, eligibility criteria and priorities, governance structure, channels of communication)?
2. Are there any elements of Trade Route's design that work against its success? If so, what are they?

Adequacy of Program Delivery



3. Is Trade Routes being implemented as originally intended? If not, why not?
4. Has implementation of Trade Routes been hampered by any internal or external issues or barriers? If so, what are these and what changes are needed?
5. How well is the target clientele being served by the Trade Routes delivery mechanism?
6. Are stakeholders satisfied with the products and/or services provided by Trade Routes? What are the challenges?
7. What have been the administrative costs of delivering Trade Routes?
8. Is the current method of delivering Trade Routes the best one?

Likelihood of Program Meeting its Objectives

9. What demonstrable progress has been made towards the achievement of early outcomes?
10. How do current operations enable Trade Routes to meet its objectives?
11. Are there any constraints that impair or restrict the ability of Trade Routes to achieve its objectives? If so, what are they?
12. Is there any indication that Trade Routes or its funded projects under Trade Opportunities Program (TOPS) may be having unintended positive and/or negative effects? If so, what are these effects?

Performance Measurement and Reporting

13. What tracking/monitoring mechanisms have been put in place to ensure effective ongoing performance measurement? Is performance information being collected on a systematic basis?
14. Has sufficient baseline information against which to measure progress on expected results been collected? If not, what changes are required?
15. Are the Trade Routes' mechanisms adequate for measuring project impacts and the program's overall performance? If not, what changes are required?
16. Are the funding recipients reporting on outputs and results achieved? If not, what steps need to be taken to correct this situation?



3.1.3 Information Sources and Methods for Collection and Analysis

The methodology to undertake this evaluation included a document review, in-depth interviews with 26 Key Informants, interviews with 18 contribution agreement applicants (12 funded and 6 non-funded) and the review of 16 completed contribution agreement funded applicant files. The final report also incorporates the findings and observations outlined in a survey developed by the Trade & Investment Development Directorate (TIDD).

- **Document review**

An extensive set of documents reflecting all aspects of the program was reviewed during the course of the evaluation. This list of documents can be found in **Appendix 1**. The document review provided current information for most issues to be addressed by the evaluation and assisted the team to develop a broader contextual understanding of the program components. An assessment of reporting mechanisms and performance indicators was conducted through a review of appropriate administrative files, workplans and quarterly reports.

- **The Survey of Trade Routes Recipients**

In 2002 the Trade and Investment Development Directorate produced a questionnaire to assess results for all projects financed under the contributions program.

EKOS Research Associates Inc. was responsible for the final design of the survey instrument as well as the input, analysis and reporting of survey data. Questionnaires were mailed to all recipients of Trade Routes funding who had completed their funded project (N=23). Eighteen completed surveys were returned. The Survey covered all completed projects for 2001-02 and approved projects for 2002-03 up to December 2002.

The findings from the EKOS Survey are incorporated into this report and are indicated in the text as ***Survey of Trade Routes Recipients***. The data from the survey is taken directly from the report as approved by Canadian Heritage and has not been altered in any way. Additional information concerning the ***Survey***, including comments received from recipients, is included in **Appendix 2**.



- **Review of Completed Files**

Completed files for 16 contribution funded Trade Routes applicants were reviewed.

- **Key Informant Interviews**

Twenty six key informant interviews were conducted with participants drawn from the following categories:

- Departmental senior managers (e.g., Associate Deputy Minister, Canadian Heritage; ADM, International and Intergovernmental Affairs; DG, Trade and Investment Branch; Director, Trade and Investment Development Directorate; Deputy Director, Trade and Investment Development Directorate (five interviews)
- Canadian Heritage Cultural Trade Development Officers stationed in missions abroad and Cultural Trade Commissioners/Cultural Trade Officer based at International Trade Centres in Canada (seven interviews);
- DFAIT and Industry Canada supervisors of the Cultural Trade Development Officers and Cultural Trade Commissioners (six interviews);
- Trade Team Canada - Cultural Goods and Services Working Group Chairs (four interviews)
- Departmental Corporate Branch Representative; Senior Trade Officer, Policy & Planning Unit (two interviews)
- Representatives from partner departments. DFAIT (two interviews). IC representatives were not available.

Interview guides were developed for:

- Departmental Senior Managers, other departmental staff, other government departments;
- Cultural Trade Commissioners/Officers; and
- Trade Team Canada - Cultural Goods and Services Working Group Chairs.

Not all questions were applicable to each key informant. A list of Key Informant interview participants is included in **Appendix 3**. A copy of the interview guides are found in **Appendix 4**.

- ***Program Applicant Interviews***



Interviews were conducted with 18 program applicants (12 funded, six non-funded). The Applicant Interview Guides are found in **Appendix 4**.

Lines of Inquiry

The document review provided information on the genesis and inception of the program, the types of activities that had been undertaken, the reporting processes followed, implementation progress of program components and additional perspectives concerning features of the program.

The Key Informant interviews provided perspectives and opinions of those knowledgeable about Trade Routes concerning the design and delivery of the program, potential improvements in these areas and some indication of the progress the program is making towards meeting its objectives. Key Informant interviews also provided additional information concerning reporting requirements, barriers/constraints that might have an impact on the program achieving its intended results and ways in which the program was moving towards addressing issues that had arisen in program delivery.

The interviews with program applicants provided perspectives on actual experience with implementation of the Contributions Agreement component of the program.

The review of the 16 completed contribution agreement funded applicant files contributed to the assessment of reporting requirements for this component of Trade Routes, as well as to other aspects of the implementation of the contribution agreements.

The Survey of Program Applicants provided a profile of initial Contributions Program applicants as well as their perspectives on utility of the program, and movement towards achievement of individual results.

4.0 Evaluation Findings

The following profile, while not an evaluation finding per se, is based on information obtained from one of the lines of evidence used for this evaluation and contributes to the overall evaluation report. The profile is taken from the **Survey of Trade Routes Recipients** and is presented here prior to examining the evaluation issues.

Profile of Contributions Program recipients

The recipient profile developed for the **Survey of Trade Routes Recipients** indicates that nearly half of the respondents were international in scope. By comparison, a minority of the organizations were local or community based. All recipients represent organizations that are Canadian owned and operated.

Most recipients were companies incorporated under provincial law (13), although the sample included a small number incorporated under federal law as well as one academic institution. Company headquarters were mainly distributed throughout Quebec, Ontario, and British Columbia. A majority of companies (12 of the 18) had been in existence for more than 10 years, while five had existed for five years or less.

Most of the respondents (13) represent for-profit organizations. A majority of these organizations (8 of 13) employed five or fewer people. In their last fiscal year, most (9 of 13) had total sales revenues of less than \$2 million. Almost half of the organizations (5 of 13) recorded international sales representing 10 per cent or less of their total sales, while a slight majority (7 of 13) recorded international sales representing more than 20 per cent of their total revenue.

Just over half of the respondents (7 of 13) considered their organization to be an expanding exporter. Two organizations were new exporters (i.e., no export sales as of the date of the survey), while four were established exporters with at least one market well covered.

While the expanding exporters were involved in a range of sub-sectors of the arts and cultural sector, new exporters were focussed only on the performing arts (two



organizations) and music and sound recording (one organization). Most of the established exporters (three) were engaged in book publishing, though they had some involvement in the visual arts, crafts and design (one organization in each case).

Very few of the 18 respondents (3) represent an industry or community association. Most of the organizations had some involvement in more than one activity/sub-sector of the arts and cultural sector. (In this survey question, recipients checked all activities that applied to their organization). The most common sub-sectors represented were the performing arts, design, film/video, music and sound recording, and book publishing.

In order of priority, the involvement of the 18 organizations in various sub-sectors was as follows:

- ▶ Performing arts (six organizations);
- ▶ Design (four);
- ▶ Film/video (four);
- ▶ Music and sound recording (four);
- ▶ Book publishing (four);
- ▶ Film/tv (three);
- ▶ Crafts (three);
- ▶ Visual arts (two);
- ▶ Heritage (two); and
- ▶ New media (two).

4.1 Adequacy of Program Design

Evaluation Issues

1. *What are the strengths of Trade Routes' design?*
2. *Are there any elements of Trade Route's design that work against its success?*



4.1.1 Design Strengths

Key Informant Interviews

Key informant interview participants in all categories identified a number of strengths related to the design of Trade Routes.

All key informants considered Trade Routes an innovative initiative, and one much needed by the arts and cultural sector. They highlighted the fact that Trade Routes promotes arts and cultural exports through mechanisms designed specifically to meet the needs of the arts and cultural sector. More than half of the key informants and some of the program applicants stated that previous export support programs such as DFAIT's Program for Export Market Development (PEMD) have not been appropriate for the arts and cultural sector due to criteria which exclude many arts and cultural entities.

Arts and cultural sector key informants indicated that Trade Routes, as designed, will meet the needs of those who will otherwise fall through the funding cracks.

Industry stakeholders and other government department representatives identified the initiative's partnering with established trade centres, both domestically and internationally, as a very positive design feature. From the perspective of other government department representatives, the Cultural Trade Commissioners and the Cultural Trade Development Officers at the International Trade Centres and the missions abroad bring depth to the provision of arts and cultural sector services. Services to the sector had previously been provided by ITC and mission abroad staff to the best of their ability, but in most cases depth of knowledge about the sector was not available.

Another strength referenced by Cultural Trade Commissioners, Cultural Trade Development Officers and Canadian Heritage managers is that the location of the arts and cultural trade advisers in the ITCs and the missions abroad means that other funds can be identified for additional support to arts and cultural clients. In some cases additional funds can be leveraged. Examples provided by key informants of this type of possibility include:

- identification of municipal, provincial and other programs available to arts and cultural sector participants of which they may not be aware. These programs may



not necessarily be related to export per se, but they enhance other aspects of a cultural entity's business/organization, thereby strengthening its exporting potential.

- access by arts and cultural trade advisers to the Client Service Fund available in missions abroad to enhance arts and cultural sector activities undertaken through the mission abroad.

The program was considered by those interviewed to support the arts and cultural sector's designation as a Trade Team Canada (TTC) priority sector through both the provision of export related expertise and the industry funding mechanism. The utilization of industry expertise through the TTC-CGS to determine the strategic directions of the program was seen as another positive feature. Half of the TTC-CGS chairs interviewed reflected that it was perhaps time to consider another round of consultations with their sub-sector to ensure that Trade Routes is based on the most up-to-date perspectives from the group they represent.

All key informants expressed the opinion that Trade Routes as an initiative was furthering the recognition of culture as an export commodity. They felt that through the services offered by Trade Routes there is an opportunity to educate other government departments federally and provincially concerning the benefits of arts and cultural export development.

4.1.2 Design Challenges

Overview

Trade Routes is a very new initiative and is in a constant state of evolution. Key informants as well as data analysis identified some design elements of Trade Routes that should be reviewed.

Design of the Contributions Program

The Contributions Program, similar to other aspects of Trade Routes, is also evolving. As indicated in the ***Findings from Applicant Interviews*** below, some applicants reported difficulties in understanding the application eligibility criteria. Some also stated that they had difficulties with the short time frame for the contributions agreements. They



understood that the funds had to be spent in the current fiscal year; that multi-year funding support was not available; and that applications must be made in the fiscal year in which the activity takes place. This is not to say that the understandings of the applicants were absolutely correct - this is the information that applicants reported to the researchers and represents their understanding of the directions they received from HQ staff dealing with their applications. Applicants did not clearly understand whether they could apply in one fiscal year for activity that would take place in the following fiscal year. For example, there was confusion about whether an activity that was to take place early in the new fiscal year could be applied for in the previous fiscal year.

Information about “**When to Apply**” for the Contributions Program found on the Trade Routes website (June 2003) states:

“The Trade Routes Contributions Program operates on a Government of Canada fiscal year basis, which begins on April 1 of a given year and ends on March 31 of the following year. Applications can be submitted throughout the fiscal year. The Program will not provide funding for a multi-year project that extends over two Government of Canada fiscal years.”

Program area staff reported that multi-year funding arrangements had been approved through the Contributions Program on a case-by-case basis. This appears to be in conflict with the information on the website quoted above. It is recommended that the website information should be reviewed and clarified to reflect the realities of the program in terms of multi-year funding, as well as answering concerns about applications that span fiscal years.

Balance between the funding support to the Contributions Program and to other aspects of Trade Routes

The Contribution Agreement program at \$2M annually represents 25 per cent of the Trade Routes budget. The general opinion of industry stakeholders was that the trade support components of Trade Routes were critical in moving the sector forward as an important export commodity. These stakeholders felt it was too early to tell if the funding balance between Trade Routes components was suitable since they felt that the initiative overall was underfunded. They are currently taking a “wait and see” attitude.



Key informant interviews, including the applicants, outside of those directly involved on a departmental basis, did not seem to be aware of the support work which maintains the position of the arts and cultural sector within Team Canada Inc and which provides ongoing research reports. In order to continue to support and build not only the initiative but also the exporting profile of the arts and cultural sector, it is important to continue to inform sector stakeholders as well as the public concerning the activities undertaken by HQ Trade Routes staff and to ensure that high quality deliverables are forthcoming from sector research and investment efforts conducted within the Department.

Linking CTCs and CTDOs to the Contributions Program process

The evaluation found that the Contributions Program was not clearly linked to input from other Trade Routes components such as the CTCs and the CTDOs. This led to CTCs not having knowledge of the companies or individuals who had applied from their region, what the status of the application was, or what results might be expected. They also were not being asked by applicants to provide assistance to address applicant questions concerning either the application process, the criteria or the material required for the application. Applicants focussed their inquiries at the application receiving unit in HQ.

From interviews with CTCs and departmental staff, this disconnect is being rectified. The CTCs are being brought into the application process at the beginning in order to assist where possible, and also to make applicants aware of their services. This modification to the design of the program should lead to stronger applications as well as increased recognition of the role of the CTC and CTDO. The Survey of Trade Routes Recipients found that over half (eleven) of the respondents were aware of the Trade Commissioner Service, and that almost half (seven) were aware of Industry Canada's International Trade Centres, but the question did not include inquiries as to whether they were aware of the CTCs and the CTDOs.

Placement and Territory of CTDOs and CTCs

The territory for the CTDOs and the CTCs is very large in most cases. There is recognition by the officers in these positions and their supervisors that total coverage is not achievable. In an attempt to address this issue, all are attempting to maximize the available resources through targeting arts and cultural sub-sectors and specific strategic events. This is reflected in their annual workplans which are submitted to their



supervisors and HQ program staff after having been developed in concert with these individuals.

The value of the location of the CTDOs in particular is of interest to industry stakeholders, depending on their sub-sector. The Asia office located in Singapore covers a vast territory with Singapore providing a hub for arts and cultural exporters. From interview information, the music industry would suggest placing a CTDO in Japan, since this market represents 10 times the dollar value in sales compared to all the rest of Asia. Interview participants connected to the film industry noted that they shy away from parts of Asia as a major market because of unresolved international copyright protection and piracy issues. Australia and New Zealand are potential and emerging markets for some participants in the film and country music sector.

Design Flexibility of Trade Routes

The flexibility of the Trade Routes program components including access to cultural trade advisers as well as applying for support from the Contributions Program (i.e., no restrictions in access to and use of cultural adviser services, other than that the arts and cultural entity must be an SME or represent SMEs, no deadlines for Contributions Program applications) is seen as both a strength and as a challenge.

The strength is the openness of the program to a sector which has not had a similar mechanism previously. The challenge is to meet the large and, from program area accounts, growing demand on all fronts. One of the TTC-CGS working group chairs indicated a theoretical interest in prioritizing sub-sectors for Contributions Program funding, thereby reducing the over-all demand. The interview participant recognized the difficulty of implementing this view due to competing interests from the variety of art and cultural sectors represented, but felt that some of the sectors (e.g. design) need additional support. In the view of this participant, a targeted strategy would increase the Contributions Program's impact on these specific sectors.

Performance Indicators

Both Canadian Heritage senior managers and industry stakeholders pointed out the difficulty of measuring the success of Trade Routes by traditional measurements applied to other exporting sectors. Interviews with both groups highlighted concerns about



being able to measure the incrementality of Trade Routes. It was considered to be very difficult to disaggregate and track sector impacts which could be attributed to Trade Routes alone.

Industry stakeholders gave examples of sector specific business patterns with time horizons which make even medium term results difficult to measure. For example, in the music business exporting is a licensing process, rather than selling a physical product. Exports are built on marketing relationships which can take years to establish. The product for a music industry enterprise is a master. The master is sold with the rights to produce copies. Agreements between the parties concerning the financial arrangements relating to the number of copies sold are legally binding and long term - five to ten years, so they are made very cautiously, after numerous familiarization meetings. These agreements, which include a right to audit, require trust in the partners stability, credibility and honesty.

In these circumstances, the program will rely heavily on its own internal capacity to 1) collect the appropriate Trade Routes related information through its reporting procedures within all components; and 2) develop and maintain a good database which will collect this information in a consistent and usable form and provide high quality data for program managers. The summative evaluation of the program components will rely heavily on this internal resource. Currently, the state of data to support the summative evaluation needs further development.

Findings from applicant interviews

Respondents were split as to whether the criteria and objectives of the Trade Routes Contributions Program were appropriate. Respondents who indicated that the criteria were inappropriate felt that the criteria lacked sufficient clarity, specificity and/or relevance to the arts and cultural sector. Two respondents questioned the appropriateness of the overall approach of the program. One respondent wondered whether the program was meant to “*top-up existing programs or to create new initiatives?*”

Four respondents indicated that the program needed additional flexibility to fund multi-year projects and to approve projects occurring in the next fiscal year. For example, the lack of fit between the sound recording sector’s business cycle, which gears up for R&D



spending in the fall, and the government's fiscal year cycle was given as an example of the need to apply prior to the start of the new fiscal year.

While most respondents were not able to comment directly on Trade Routes' communication strategy, they felt that an effective Trade Routes communication and promotion strategy should focus on reaching the most highly qualified applicants within the arts and cultural sector. In the opinion of one respondent: "*Consistent and clear information about precise selection criteria is needed to attract the most suitable clients.*"

More information at the outset of the application process was seen as critical in improving the timeliness of the application process. Suggestions for improvement included an application checklist with mandatory criteria clearly outlined, an application template, additional support and information with respect to budgeting, and provision of typical applicant questions and answers. Two respondents suggested a pre-screening process that would identify those who do not meet program criteria early in the application process.

Survey of Trade Routes Recipients

The Survey Report indicated that "when probed about the assistance offered by the Trade Routes program, many recipients explained the value of support for organizations with small marketing budgets, the degree of objectivity, and research and market intelligence provided by the program".

4.1.3 Program Design - Communications

The following section highlights research findings concerning communications linked to Trade Routes in general. This includes promotional information about Trade Routes, communication channels with OGDs and with industry stakeholders. The information was gathered from interviews held with Canadian Heritage senior managers, program staff, CTCs and CTDOs and their supervisors, and industry stakeholders.



Communication with Partner Departments

Interviews with CTCs, CTDOs and their supervisors indicated that communications about Trade Routes to the partner departments (i.e., DFAIT and IC) were primarily through the CTCs/CTDOs to their supervisors. Supervisors interviewed indicated that this system was working well and that the CTC/CTDO kept them well informed. At the same time, there was an interest on the part of some of the supervisors in receiving information of a strategic nature (e.g., financing, planning, etc.) directly from Canadian Heritage HQ. The program staff is aware of this interest and is currently considering options to address this finding.

Promotion of the Contributions Program

From the series of interviews conducted with funded and non-funded applicants (n=18), approximately one half of the applicants heard about the program through their own research or from colleagues (word of mouth). The others heard about the program through Canadian Heritage contacts. This is consistent with the findings from the ***Survey of Trade Routes Recipients*** where according to roughly half of the responses (10), word of mouth is the most common source of awareness of the Trade Routes program. Relatively few respondents to the survey indicated they became aware of the program through the Trade Routes website or media sources.

From the perspective of the applicants interviewed for the formative evaluation, communications/promotion about Trade Routes was not easily available. This is supported by program area staff, who have recently released new communication materials designed for a number of targets. This is an example of the evolution of Trade Routes. Interview information indicates that a strong assertive communication program is seen by industry stakeholders, CTCs, CTDOs, OGDs and Canadian Heritage officials as a necessity.

Communication with the TTC-CGS

The chairs of the TTC-CGS who were interviewed did not identify any communication difficulties between Canadian Heritage and themselves.

4.2 Adequacy of Program Delivery

Evaluation Issues

Adequacy of Program Delivery

3. *Is Trade Routes being implemented as originally intended? If not, why not?*
4. *Has implementation of Trade Routes been hampered by any internal or external issues or barriers? If so, what are these and what changes are needed?*
5. *How well is the target clientele being served by the Trade Routes delivery mechanism?*
6. *Are stakeholders satisfied with the products and/or services provided by Trade Routes? What are the challenges?*
7. *What have been the administrative costs of delivering Trade Routes?*
8. *Is the current method of delivering Trade Routes the best one?*

The evidence from key informant interviews and survey respondents is that Trade Routes is being implemented as intended. From key informant interviews and the document review, there is also evidence of a high demand for the Contributions Program and the arts and cultural expert services. From the perspective of those involved in delivering the program, the unmet demand within the sector was under-estimated when Trade Routes was launched. Program staff report that application requests for FY 2002-2003 totalled over \$7M for project support from the Contributions Program, an over subscription of 3.5:1. Information gathered from the activity reports of the CTCs in 2002 - 2003 indicate that they counselled over 500 entrepreneurs.

This unexpected demand has meant that one element of the Contributions Program design has not been feasible to implement. One of the TTC-CGS chairs indicated that the potential level of contribution had been purposely established at a level higher than 50 per cent to reflect the nature of the sector, i.e., arts and cultural sector participants are often micro-enterprises with limited financial resources to undertake market expansion efforts.

The explanation for the 75 per cent potential level of funding provided in the Program's Terms and Conditions was: "We are dealing with SMEs who cannot bear the high risk associated with new market entry or expansion, who is not a mature trading industry yet,



and who compete internationally against entrepreneurs who are provided aggressive trade support in the arts and culture sectors.” During the data collection phase for this formative evaluation, none of the other key informants or applicants referred to this 75 per cent funding ceiling in either positive or negative terms. This can be further examined for the summative evaluation to find whether some potential applicants were unable to continue with their project due to the level of support provided.

A positive impact identified by the program area of this high demand for limited resources was the increased emphasis on the need for partnering and leveraging additional resources to complement the funding available from Trade Routes. The utilization of other funding sources is discussed in **Section 4.3** below.

Trade Routes Human Resource Complement

As stated in **Section 2.1.6 Program Resources**, TIDD was created before Trade Routes was announced, with staff working on trade development at Canadian Heritage. The salaries of these staff continue to be covered by the Branch. Data collected during the evaluation study indicates that for fiscal year 2002/03, 12 HQ FTEs were supported through Trade Routes.

Within the funding envelope, any future additional staff costs should be considered in relation to the direct benefits to the arts and cultural sectors the Trade Routes program is intended to serve. This question should be included in the summative evaluation of the program.

As indicated in the **Survey of Trade Routes Recipients**, market intelligence and sector specific information is important to exporters in the arts and cultural sector. An aspect of the program which was of interest to departmental senior managers was the degree to which material such as market studies, industry specific research, etc. produced by HQ staff was utilized by arts and cultural participants. From the interviews conducted with applicants and industry stakeholders, it is too early to determine whether the products produced by Trade Routes are being utilized by arts and cultural entrepreneurs. The applicant interviews, for example, did not indicate that applicants were aware of these resources.



An example of a sector-specific information product was provided by the Asia CTDO. This was a report on Country Music Opportunities in Australia. Other types of reports that have been produced include:

- Canada European Cultural Market Overview (France, Belgium, United Kingdom);
- Cultural Trade Profile, France, Germany, Italy, United Kingdom;
- Eastern United States of America Market Study (focussing on the States of New York, New Jersey and Connecticut);
- Canadian Cultural Exports to Europe (UK, France, Germany, the Netherlands, Italy); and
- Administrative Procedures Affecting Market Access for Canadian Cultural Industries.

Event reports concerning trade fairs, exhibits and marketing events attended by trade officers are also placed on a password protected site for other officers to review.

From key informant interviews, it is clear that the sector utilizes marketing information/data/perspectives from a number of sources. The degree of utilization of Canadian Heritage HQ research products by arts and cultural entrepreneurs should be a question for the summative evaluation, and included in future surveys conducted with sector participants.

4.2.1 Satisfaction with Trade Routes

Cultural Trade Advisers

As it is early in program implementation, only 1 and 1/2 years into its operation, issues are being addressed as experience is gained at all levels. Many key informants suggested there is a high degree of satisfaction with the professional qualifications of the Canadian Heritage personnel in the CTC and CTDO positions. Based on the provision of sector specialized staff, the program has been given high marks from the other government department supervisors interviewed. From their perspective, the arts and cultural specialists have increased the depth of services offered, as well as contributing in positive ways to the overall effectiveness of the ITC/mission abroad. There is recognition that some “growing pains” were experienced, but, in general, these are considered minor in comparison to the advantages gained.



Contributions Program

At the same time, the same grouping of key informants expressed low levels of satisfaction with the delivery of the Trade Routes Contributions Program. While not directly involved as applicants themselves, all key informants referenced that complaints had been made directly to them concerning the length of time the approval/rejection process was taking.

Applicants have been very vocal in voicing their dissatisfaction with this aspect of the Trade Routes program delivery. Based on the applicants surveyed and from the project file reviews, a number of issues concerning the Contribution Programs have been raised.

Findings from Program Applicant Interviews

Timeliness of the application process was cited as a key concern with unanimous agreement among respondents that the approval process was too lengthy. Most applications took over six months to process, with two applications taking over a year to process. The majority of respondents (13) indicated that the application and assessment process was not clear or well explained resulting in numerous application and budget revisions. Five respondents stated that the screening and decision-making process was unclear.

Just over half of the respondent cited what they saw as communication difficulties between themselves and program staff during the application process. For example, respondents indicated that responses were slow to the applicants' requests for information as to the status of applications. As well, program staff continued to request additional information from applicants to complete the applications. Respondents felt that this additional information should have been identified at the outset of the application process rather than causing additional delays. Respondents also felt that unclear reasons were provided for rejection of applications.

On average respondents rated their satisfaction with the Trade Routes Contribution program as 2.4, where 1 is very dissatisfied and 5 is very satisfied. Respondents appreciated the money and emphasized the need for this type of program - "*this program fills a gap in funding for arts and cultural programs.*" However, the low ratings were attributed to the slow approval process and the lack of clarity of the application process.



The majority of funded applicants indicated that the lengthy application process was a barrier that might deter suitable applicants from applying for Trade Routes assistance.

The services provided by the CTCs at the International Trade Centres in Canada were not utilized by the respondents. Just under half (4) of the respondents (funded applicants) reported using CTDOs in international locations after receiving the funding.

Implementation of the Contributions Program

From the interviews and project file analysis, it is inconclusive at this point as to whether the Contributions Program can in fact become more efficient. The Program area has recently conducted a review of the application process and identified redundant steps and outlined measures to streamline the process. The program managers say they are confident that these steps will markedly increase the speed of program's response with the anticipated result of increased client satisfaction and a reduction in negative public relations for the department. The effectiveness of these streamlining efforts should be tracked to identify any continuing slowdowns in the Contributions Program process.

Other delivery models were suggested during the key informant interview process. These included:

- peer review committees to provide transparent decision and approval processes;
- TTC-CGS involvement to identify priority sub-sectors;
- approval authority devolved to the regional offices; and
- an approach similar to PEMD to be delivered jointly with IC, i.e., the ITCs.

The TTC-CGS

Interviews with representatives of the TTC-CGS indicated that they had been involved at the outset of the initiative in an extensive consultation process with their sub-sector to determine Trade Routes priorities. Some expressed the opinion that it was time to hold consultations again to ensure that the program adequately reflected the current context of their sector.

It was also pointed out during the interviews that the sub-sectors differ dramatically in their export readiness/capabilities. Some - such as music - have always been heavily



export oriented, with 90 per cent of their exporting done through global events such as MIDEM (the international music market event held in Cannes, France annually). Others - such as performing arts - face extensive barriers to exporting including the absence of a national representative association and lack of financial support programs for mounting the performances that they may have marketed.

4.3 Likelihood of Trade Routes Meeting its Expected Results

Evaluation Issues

9. *What demonstrable progress has been made towards the achievement of early outcomes?*
10. *How do current operations enable Trade Routes to meet its objectives?*
11. *Are there any constraints that impair or restrict the ability of Trade Routes to achieve its objectives? If so, what are they?*
12. *Is there any indication that Trade Routes or its funded projects under TOPS (i.e. the Contributions Program) may be having unintended positive and/or negative effects? If so, what are these effects?*

Trade Routes has made some demonstrable progress towards the achievement of expected results, particularly in the area of support to export preparedness and international market development.

Statement of Expected Results

The goals of the Trade Routes initiative stated in the program brochure “Opening Doors for Canadian Arts and Cultural Exports” are:

- increased Canadian exports of cultural products and services;
- an expanded cultural export product base;
- more Canadian cultural exporters;
- stronger international positioning for Canada’s English and French language cultural products and services;
- improved Canadian share of global cultural trade;
- cultural exports to the United States at levels that capture the full market potential;



- diversification of markets beyond the United States; and
- a stronger “brand” for Canada through our arts and cultural exporters.

Target Groups

Trade Routes was to focus on arts and cultural SMEs, including Aboriginal, women and young entrepreneurs.

Canada's cultural sector is primarily composed of small and medium sized enterprises. For example, from a survey of 369 SMEs within the arts and cultural sector -- 54 per cent had fewer than five employees and 50 per cent earned annual revenues of less than \$500,000. There is evidence that Trade Routes is focussing on small and medium-sized enterprises (SMEs). **The Survey of Trade Routes Recipients** indicated that the majority of organizations who had completed Trade Routes projects employed five or fewer people.

Trade Routes has supported Aboriginal initiatives. For example, the Cultural Trade Working Group (CTWG) of the Aboriginal International Business Development (AIBD) Committee, working in partnership with the Aboriginal Canada Portal (ACP), has designed and developed the Virtual Aboriginal Trade Show (VATS). VATS showcases Aboriginal companies and their products and services and its aim is to help these companies strengthen their position in domestic and international markets, while also enabling them to more fully profit from e-commerce opportunities.

Trade Routes has also supported women cultural entrepreneurs. For example, an industry-led trade mission of Canadian women entrepreneurs in the digital media sector to France and Germany, took place February 3-7, 2003. This initiative responded to women entrepreneurs' request for a sector-specific trade mission to Europe and to investigate the French and German markets for digital content. In partnership with Industry Canada and DFAIT, this mission supported seven women entrepreneurs. Program staff report that from the feedback of the mission, the women entrepreneurs were pleased with the level of contacts made with industry, government and business. The impact of the mission was positive in providing market entry support, sector development, and notable sales leads.

Trade Routes to date has not supported a specific youth-focused initiative.



Export Preparedness and International Market Development Support

An analysis of Trade Routes funded applicants for FY 2001-02 and FY 2002-03 indicate that of 62 projects, two were in the category of export preparedness, 37 projects were supported in the area of international market development and 23 projects supported both export preparedness and international market development. Amounts allocated to funded applicants in the category of international market development in FY 2002-03 totalled \$1,475,226.05. Amounts allocated to export preparedness in that fiscal year totalled \$467,673.01.⁵

Integration of Trade Routes arts and cultural sector specialists

One of the important questions for Canadian Heritage senior managers was whether the Trade Routes professional staff was being fully integrated within the partner organizational structure at the ITC/missions abroad. From interview information, while there have been some adjustments associated with introducing new specialists into established teams, each with their own established ways of doing business, for the most part the integration of arts and cultural sector trade professionals seems to be proceeding smoothly. This is similar to the experience of OGDs such as Agriculture and Agri-Food Canada and NRCan, who also have program staff in international missions abroad.

Entrenching business planning principles

Another important aspect of being able to achieve Trade Routes objectives will be the forward motion of the arts and cultural entrepreneurs along the exporter continuum to strengthen export capacity and business acumen. From applicant interviews, activity reports and project file reviews, there are indications that business and strategic planning by Trade Routes clients is being encouraged and supported through the arts and cultural sector trade specialists. Clients in some cases referenced the value of this approach, stating that it added to their ability to plan for their business and to grow their exports.

Building sector basic capacity

⁵ Trade Routes Program Payment Schedule for Contributions 2002-2003



In some national locations, CTCs have identified the need to use some of their time to build basic sector capacity in those arts and cultural sectors within their jurisdiction which are not export oriented at the present time. This includes provision of workshops, strategic planning sessions and other training mechanisms to introduce business planning and basic export orientation. This work flows from the Trade Routes mandate to equalize access to Team Canada Inc goods and services, and is seen as a valid part of the continuum towards achieving Trade Routes objectives.

Findings from the Applicant Interviews

Half of the respondents indicated that they achieved their expected results or had made good progress towards the achievement of these results in terms of increasing international exposure to their product/service and/or increasing export sales. Five respondents stated that they had achieved their objectives on a limited basis. These respondents reported that objectives achievement was negatively impacted by poor Contributions Program service delivery as they were unable to fully implement their projects due to delays in obtaining application approval.

Survey of Trade Routes Recipients

From the perspective of recipients surveyed, the most important services or tools include market and sector information, sources of funding, and market intelligence.

Utilization of other funding programs

Findings from the ***Survey of Trade Routes Recipients*** concerning utilization of other funding programs indicate that:

A majority of recipients (11 of 18) also reported they have approached other federal or provincial/territorial government programs for support. Most of these (10) have received other government support for their projects. Most of the additional support has come from federal government sources (see *Appendix 4: Table B-19A* for a list of programs). All organizations involved in crafts and music and sound recording, and most of those involved in design and film/video approached other federal or provincial/territorial government programs for project support.



Those who have approached (and received support from) other federal/provincial/territorial government programs are more likely to be for-profit organizations. Projects which involved attendance or participation at an International Trade Mission/Show/Fair were more likely to have approached and received support from other federal/provincial/territorial government programs.

On the other hand, none of the organizations focussing on film/tv looked for other sources of government support. Of the organizations that sought other government assistance, all or most involved in the performing arts, visual arts, crafts, design, film/video, music and sound recording, and book publishing actually received some assistance whereas none of those involved in heritage and new media were successful in their search.

The most commonly mentioned reasons for not approaching other government programs for support include lack of awareness of other programs, and the suitability of Trade Routes to their specific needs. In terms of related Government of Canada export services, programs and tools, awareness is highest for the Trade Commissioners Service, the Program for Export Market Development (PEMD), and ExportSource (website). Awareness was lowest for the Forum for International Trade Training (FITT).

Activities and Sales

A majority of recipient projects (13 of 18) involved attendance and/or participation at an International Trade Mission/Show/Fair. Half of the recipients (nine) anticipate that more than 40 per cent of their total international sales will be generated by this project. A minority of recipients (four) anticipate that international sales will be between five and twenty per cent.

Approximately half of the recipients (8) estimate their total sales for this project to be more than \$100,000 (in Canadian dollars). Trade Routes is perceived to be quite valuable among recipients. Most (13 of 18 recipients) report that their organization would not have been able to undertake their project without the financial assistance of the program. For-profit organizations are more likely to perceive that the financial assistance of Trade Routes was necessary for their project.



Expanding exporters are more likely to feel that their project would not have been realized if it were not for the financial assistance of Trade Routes. All organizations involved in film/video, film/tv, music and sound recording, heritage and new media, and most of those involved in the performing arts, crafts and design believe that Trade Routes funding was essential for their project to proceed.

Project impacts on export preparedness

The ***Survey of Trade Routes Recipients*** identified project impacts on export preparedness since the vast majority of projects (16 of 18) pursued at least one export preparedness objective. In most cases, recipients' projects were quite successful in meeting their export preparedness objectives.

The top three objectives met by the recipients' projects include first-hand and online exposure to markets and their business practices, the development of marketing strategies, and the development of new alliances and financial partnering. While still relatively successful, the objective least likely to have been met was professional development in international business.

Project impacts on market development

The ***Survey*** also identified project impacts on market development. Almost all (16 of 18) projects had at least one market development objective.

In most cases, recipients' projects were quite successful in meeting their market development objectives. The top five objectives met by the recipients' projects include: increasing visibility in markets, market information and intelligence, attendance at new markets, new sales leads, and participation at key trade shows/fairs and contact events.

The objective least likely to have been met was the identification and appointment of agents and/or distributors.

The top three Trade Routes objectives that recipients' projects have contributed towards include the increased ability of arts and cultural exporters to exploit international business opportunities, the increased ability of arts and cultural exporters in all regions



of Canada to exploit international business opportunities, and the increase of export-ready arts and cultural entrepreneurs.

Recipients perceived that their projects contributed least to the diversification of geographic markets beyond the USA to Europe and Asia. The United States received the highest number of "top 3" rankings among export markets (13). The United Kingdom followed with five "top 3" rankings. Germany and France each received four "top 3" rankings. Most of the organizations' export products or services include English and French language content. Fewer include Aboriginal or other cultural/linguistic content.

Formative Evaluation Findings: Issues for Results Achievement

A formative evaluation is intended, among other things, to assist program managers by identifying issues for future program implementation. These issues may not at the present time have a definitive answer, but are raised in this report to generate discussion and further analysis.

An issue for consideration raised here is whether Trade Routes would achieve different results by providing a higher level of quality support to a smaller number of applicants or by providing smaller funding to a larger number of applicants. This question should be considered as the program unfolds with a view to maximizing its impact.

This issue could be reviewed periodically by the sector researchers at HQ through consultation with the TTC-CGS as well as through economic/business development research findings available in the public domain through business councils, academic institutions, etc. It is recognized that there are different perspectives on this question, but the program should maintain a flexible and open approach which can accommodate new research findings in this area.

4.4 Performance Measurement and Reporting

Evaluation Issues

- 13. What tracking/monitoring mechanisms have been put in place to ensure effective ongoing performance measurement? Is performance information being collected on a systematic basis?***





14. *Has sufficient baseline information against which to measure progress on expected results been collected? If not, what changes are required?*
15. *Are the Trade Routes' mechanisms adequate for measuring project impacts and the program's overall performance? If not, what changes are required?*
16. *Are the funding recipients reporting on outputs and results achieved? If not, what steps need to be taken to correct this situation?*

Once again, it is early in the program cycle to determine whether full performance measurement and reporting requirements are being met, but evidence from the project file reviews and quarterly/summary reports provided by the CTDOs and the CTCs indicates that good information is being reported by applicants and CTDOs/CTCs primarily due to the quality of the reporting formats provided by HQ program staff. These reporting formats capture both qualitative and quantitative information.

Reporting burden for CTDOs and CTCs

Based on interviews and document review, Annual CTDO/CTC Workplans are developed in concert with the partner department supervisor. The same workplans are also developed for Canadian Heritage HQ. The partner departments and Canadian Heritage have similar - but not the same - reports, requiring additional effort on the part of the arts and cultural sector advisers to meet deadlines and keep up to date with both departments. This issue has been recognized by program area staff, and efforts have been made to bring the two system requirements as close together as possible, but the requirements are driven by internal ways of doing business which differ.

Database and data collection system for corporate knowledge maintenance

There are issues surrounding the current tracking of results information for roll-up of data for program management and for monitoring/evaluation purposes. The database system through Canadian Heritage is not fully developed yet, meaning that the reporting information received through program components, such as the Contributions Program, exist only as hard copy. Program area staff are utilizing summer students to enter CTC and other performance measurement statistics and information.

In the documents provided to the study team, there are gaps in the CTC/CTDO quarterly/activity reports presented. These reports will be important elements for the



program's "corporate memory". The program staff have advised that this issue is being resolved by using templates to standardize reports as well as issuing report submission reminders to all trade advisers.

Much of the arts and cultural trade advisers work is based on their previous knowledge of the sector, and their ability to network with industry participants. Supervisors were asked about the ability to provide continuity should a cultural trade expert leave his/her mission abroad. The response was that due to the manner in which the advisers were integrated into the ITC/missions abroad, there would not be a loss of corporate knowledge. It was also pointed out that these staff, should they move on, would most likely be available elsewhere for consultation.

Findings from Applicant Interviews

All funded applicants surveyed were required to write a final report which included information on expected results as per the Contributions Agreements. Four respondents were required to do an interim report in addition to the final report. A minority of respondents were required to produce receipts. In addition, one respondent reported that an on-site evaluation of their activities at two trade shows was conducted.



5.0 Conclusions

Trade Routes is a very new initiative, having been approved in June 2001 and launched in November 2001. A fast start-up was required, and efforts have been made by program staff at all levels to meet the expectations of the program objectives. Program start-ups such as these are not always allocated sufficient time to conduct thorough planning exercises, as the immediate focus shifts to delivery and allocation of funds.

Design

Trade Routes gets high marks from those interviewed in terms of its innovative, market-driven design and the fact that it provides sector specific services and support to the arts and cultural sector, a sector long considered not export focussed. Three design components of Trade Routes i.e., the placement of six Cultural Trade Commissioners in the International Trade Centres across Canada (St. John's, Halifax, Montreal, Toronto, Winnipeg and Vancouver); the placement of five Cultural Trade Development Officers in selected embassies around the world (Los Angeles, New York, London, Paris and Singapore); and the Contributions Program, are seen as important and necessary for growth in the export potential and market development in cultural exports.

One of the important questions for Canadian Heritage senior managers was whether the Trade Routes professional staff was being fully integrated within the partner organizational structure at the ITC/mission abroad. From interview information, while there have been some adjustments associated with introducing new specialists into established teams, each with their own established ways of doing business, for the most part the integration of arts and cultural sector trade professionals seems to be proceeding smoothly.

Other design components i.e., provision of market research and intelligence, and data and information collection are less developed and were not specifically referenced by interview participants during the evaluation study. The value of these components should be addressed through client surveys or during future evaluations of Trade Routes.



Delivery

On the delivery side, the implementation of the Contributions Program is considered to have a number of challenges. The Cultural Trade Commissioners, Cultural Trade Development Officers and their supervisors who participated in the evaluation referenced the Contributions Program's lack of timeliness as the main issue of which they were aware. Applicants surveyed for the evaluation agreed with this assessment, and identified other issues surrounding the Contributions Program, including: the lack of clarity of Program Guidelines, the timeframes for which funding was available, and the lack of transparency concerning support decisions.

Other concerns cited during interviews with Contribution Program applicants included communication difficulties between applicants and program staff during the application process. Respondents indicated that responses were slow to the applicants' requests for information as to the status of applications. In addition, program staff continued to request additional information from applicants to complete the applications. Respondents felt that this additional information should have been identified at the outset of the application process rather than causing additional delays. Respondents also felt that unclear reasons were provided for rejection of applications.

Program management and staff are aware of these concerns, and have taken efforts to identify ways in which the application reception and processing can be speeded up. These efforts are recent and further information on the effectiveness of these measures is not currently available. A recommendation concerning the tracking of these measures is included in the report.

Expected Results Achievement

It is early in program implementation, only 1 and 1/2 years into its operation, to make any specific statements about whether Trade Routes as a program will achieve its objectives. Nonetheless, there is positive evidence on a number of fronts. For example, the Cultural Trade Commissioners and the Cultural Trade Development Officers, have, for the most part, been well received and integrated with their host departments (i.e., Industry Canada's International Trade Centres and Department of Foreign Affairs and International Trade embassies and consulates). It is also evident that Trade Routes has



supported arts and cultural SMEs, with examples of focussed initiatives that have included Aboriginal and women sector participants.

The sector is also responding positively to the requirements to include business planning practices in the application information submitted for funding through Trade Routes. Applicants identified the business plan required for the Contributions Program application as a positive feature of the program, since it allowed them to consider the importance of export within their enterprise. Interviews with the Trade Team Canada-Cultural Goods and Services Working Group Chairs indicated as well that the sector is moving towards a firmer business and market development orientation.

Applicants to the Trade Routes contribution program have also used other federal, provincial and municipal programs to leverage their funding and increase their export support. From early reports, it appears that the sales achieved through Trade Routes support would not have been possible without the program.

Performance Measurement and Reporting

The final reports required from funded Trade Routes applicants are focussed both on the qualitative and quantitative aspects of the project, and highlight results achievement. The information collected from these reports appears to be of high quality, and could contribute substantially to monitoring the impacts of Trade Routes Contributions Program's support on the sector if there was an appropriate database in place to easily and quickly capture the information provided.

Performance information is also being collected from the CTCs and the CTDOs on a regular basis, such that the number of contacts, requests, meetings, workshops, consultations, presentations, etc., is updated and available for consideration.

From interviews with program staff, efforts are being made to develop an information tracking database for Trade Routes. Although underway, the database at the present time is in its early stages and not yet fully operationalized.



Links to Canadian Heritage strategic objectives

Trade Routes is centred around Canadian Content through the requirements of the Contribution Agreements as well as through the nature of the work done by the cultural trade advisers in promoting and disseminating diverse Canadian cultural works. Trade Routes, by supporting the marketing of Canadian cultural content to those outside Canada, allows access to aspects of Canadian cultural life. In addition, participation by Canadian cultural entrepreneurs in trade shows and exporting events in other countries allows Canadians to showcase their work. The stakeholder consultations held by the TTC-CGS add to an increased understanding among cultural industry practitioners of the circumstances in which sector partners operate. Through strengthening cultural industries opportunities to export and expand their business foundations, cultural participation and engagement is enhanced.

Summary

Trade Routes in general has been well received by the arts and cultural sector and government partners and is seen as providing substantial and necessary support for the growth of sector export preparedness and international market development.

6.0 Recommendations

Recommendation 1: The application process and guidelines should be further reviewed to ensure clarity and ease of application.

While the program staff indicates that the application guidelines have been improved, this needs to be reviewed to ensure that this is the case. This includes a review of the information provided on the Trade Routes website to ensure consistency with actual Contributions Program implementation. Input to this review should be sought from CTCs and CTDOs based on their sector client feedback.

Recommendation 2: Track the timelines of the Contributions Program over the next year.



The timeliness of the approval and notification of applicants has been recognized by program area staff and all other key informants as an issue of concern. The approval process is reported by program management to have been revised and streamlined to speed up the process. The current timelines for applications should be clearly tracked and reported on a monthly basis over the next year to ensure that management changes in the process are having the desired effect.

Information that would be useful to track this process might include:

- the date an application was received;
- the date an applicant was notified that they were ineligible;
- the date an applicant was notified that they were successful/unsuccessful;
- the date an applicant received the funding; and
- the date the Contribution Agreement was signed.

Recommendation 3: Ensure that a strong Trade Routes communication program includes information concerning the activities being conducted on behalf of the sector by Canadian Heritage staff in HQ.

Much of the support work which maintains the position of the arts and cultural sector within Team Canada Inc and which provides ongoing research reports may not be apparent to those outside the program. In order to continue to support and build not only the initiative but also the exporting profile of the arts and cultural sector, it is important to continue to inform sector stakeholders as well as the public concerning the activities undertaken by HQ Trade Routes staff.

Recommendation 4: Pursue strategies to implement the RMAF for Trade Routes

The summative evaluation of Trade Routes will take place in approximately three years. The Trade Routes RMAF for the program indicates an array of data sources that are to be utilized for measuring the performance and impact of the program. These data sources will be critical to ensuring continued support for the program. The list of data sources includes:

- SAP financial system
- Internal database
- Evaluation (cultural exporter/entrepreneur consultations)



- Project reporting
- WIN Exports
- Program documents
- Statistics Canada - Cultural Trade & Investment Project (Data Collection)
- Specialized study or evaluation

During the course of this evaluation, discussions with program staff indicated that the tracking of results and reporting of program statistics is underway in a number of ways. In some cases, such as the development of the database for the Contributions Program, progress has been slow.

At the present time, the indications are that the array of data sources that will be required for the summative evaluation are not presently at a sufficient level of development. The internal database development is critical. As stated, the summative evaluation of the program components will rely heavily on this internal database as a comprehensive resource to access information on program activities and results. Experienced departmental resources in the database development, results tracking, etc. should provide targeted assistance to Trade Routes staff to ensure that data on program performance is being efficiently and effectively collected.



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Appendix 1

List of Documents Reviewed



- Memorandum to Minister of Canadian Heritage (March 8, 2001)
- Updated financial information for Trade Routes, including both O&M and G&C
- Quarterly reports by Headquarters on volume of Canada Business Service Centre, Statistics - Trade Routes
- Presentation Deck: Culture - International Business Development (2000)
- TOPS Project Reports
- Canadian Heritage's Grants and Contributions Management Information System's (GCIMS) Approval Report and Application Status Report
- 2002/03 Workplan and performance measurement activity report for the Canadian High Commission - London
- Workplan and performance measurement activity report for Cultural Trade - CNGNY
- 2002/03 Plan de Travail pour l'Ambassade du Canada à Paris
- 2002/03 Cultural Trade Sector Strategy Framework for the Asia-Pacific Region
- Business Planning Table - 2002/03 Strategic Objectives for the Culture Sector
- MII Monthly Summary (2002-03)
- Plan D'affaires 2002-2003; Commissaire au commerce culturel Montréal
- Workplan and performance measurement activity report for Prairie and Northern Region International Trade Centre - Manitoba
- Business Development Strategy, Workplan and performance measurement activity report for Vancouver
- Summary of Helen Ferguson's Business Plan FY 02/03; Workplan for 2002/03 ITC Toronto; Workplan and performance measurement activity report for 2002/03 for St. John's Cultural Trade Officer
- Trade Routes Recipient Questionnaire
- Trade Routes: Process and Procedures for Contribution Program, Application guidelines and Application Form
- Periodic reports for Trade Routes on Incoming Calls and E-mails
- Trade Routes Working "Assessing Tools"



Appendix 2

Survey of Trade Routes Recipients. Additional Information as Referenced in the Evaluation Report.



TABLE B-19A - Other federal/provincial/territorial government programs approached for support

Name of Program	(n)
Association for the Export of Canadian Books (AECB)	2
Canada Council for the Arts (CCA)	1
Department of Foreign Affairs and International Trade/DFAIT (Arts and Cultural Industries Promotion Division/ACA) – International Career Development Projects	1
DFAIT	1
Fonds Développement de la Metropole	1
Millennium Bureau	1
Music Industry Travel Assistance Program (MITAP) - Pacific Music Industry Association -BC (C.-B.)	1
Program for Export Market Development (PEMD)	1
Western Economic Diversification	1
CCA	1
Canadian Heritage	1
Innovation	1
Provinces of British Columbia, Saskatchewan,	1
Ministry of Education	1
Total	15

Source: EKOS Research Associates Inc., “The Survey of Trade Routes Recipients”, 2003.



The following comments were received from recipients regarding their project's achievement of export preparedness objectives:

"T.R. has given us ability to organize and implement a Canadian presence at international trade shows (music industry) in Spain, Germany, Australia and France. With over 25 Canadian companies involved in these missions our export development objectives have been met to a great extent. Further, our goals have been surpassed and this program is invaluable to the development of international trade in the cultural sector."

"Created infrastructure to prepare for new business"

"Network with Canadian Businesses (Team Canada)"

"Better knowledge of strengths, challenges, potential needs...."

The following comments were provided by for-profit organizations regarding how they intend to transfer market intelligence related to their project in their sector:

"Through our participation in industry associations and events."

"Write an analyses report and make it available to all involved in the trade missions.

Develop a non-profit association specific to international affairs in the cultural sector of music industry."

"We are identifying Presenters and Theatrical Buyers in the USA, Europe, Japan and will establish a relationship to sell to future productions as well."

"Our transfer of market intelligence has already been established through the "graduates" that have gone through our adjudication system. In essence, they now become the mentors for the new entrepreneurs, so that the program is ongoing."

"As appropriate, through the various industry associations to which we belong."

"Having met key music industry people, and been exposed to the music industry, we are familiar with the industry trends in Germany."

"In my position, I have suggested the idea of creating a group that is dedicated to increasing the ability of arts and cultural exporters to exploit international business opportunities. In addition, I would like to see more networking and exchanges with other galleries in Québec."

"Results will be relayed to appropriate/relevant personnel when we have our formal and informal meetings."

"Continue to network with the international commission and other relevant associations."



The comments below were provided by recipients representing an industry or community association regarding the transfer of market intelligence related to their project in their sector:

"This project was a pilot trade mission. Future missions will be planned with this experience in mind and with the participation of crafts councils in other parts of Canada and of other associations. The mission report will be carried on the federation website and will be optionally available to crafts people in hard copy."

"Access via websites; Industry will gather from their directions to export development and structure; Actions benefiting members/clientele will be implemented (additional support) (other projects)."



Appendix 3

List of Key Informants



Michael Wernick

Associate Deputy Minister
Canadian Heritage

Jean-Pierre Blais

Assistant Deputy Minister
International and Intergovernmental Affairs
Canadian Heritage

Philip Stone

Director General
Trade and Investment Branch
Canadian Heritage

Erica Claus

Director
Trade and Investment Development Directorate
Canadian Heritage

Ramzi Saad

Deputy Director
Trade and Investment Development Directorate
Canadian Heritage

Jo-Anne Stewart

Senior Trade Officer
Policy and Planning Unit
Trade and Investment Development Directorate
Canadian Heritage

Michelle Eshleman

Centre of Expertise, Grants and Contributions
Planning and Corporate Services
Canadian Heritage

**CANADIAN HERITAGE TRADE EXPERTS:
Cultural Trade Development Officers/supervisors**

André Dubois

Counsellor (Commercial Affairs)
Canadian Embassy
Paris, France





Jean Saint-Jacques

Minister
Council of Economic & Commercial Services
Canadian Embassy
Paris, France

Anne Malépart

First Secretary (Commercial)
Canadian High Commission
Singapore

Steven Gawreletz

Counsellor (Commercial) and Senior Trade Commissioner
Canadian High Commission
Singapore

Jennifer Price

Consul
Consulate General of Canada
Los Angeles, CA

Nancy Bresolin

Senior Trade Commissioner
Consulate General of Canada
Los Angeles, CA

Cultural Trade Commissioners/supervisors:

Nicki Dewar

Cultural Trade Commissioner
Industry Canada
International Trade Centre
Winnipeg, Manitoba

Suzanne Cormie

Senior Trade Commissioner
Industry Canada
International Trade Centre
Winnipeg, Manitoba

Patricia Elliott

Cultural Trade Commissioner
Industry Canada
International Trade Centre



Vancouver, BC

Bill Johnston

Director and Senior Trade Commissioner
Industry Canada
International Trade Centre
Vancouver, BC

Michael O'Byrne

Cultural Trade Commissioner
Industry Canada
International Trade Centre
Toronto, Ontario

Randy Harwood

Senior Trade Commissioner
Industry Canada
International Trade Centre
Toronto, Ontario

Robin MacNab

Industry Canada
International Trade Centre
Toronto, Ontario

Trade Team Canada Cultural Goods and Services Chairs

Earl Rosen

Canadian Independent Record Production Association (CIRPA)
Toronto

Victoria Steele

Managing Director, English Theatre (National)
National Arts Centre (NAC)
Ottawa

Peter Feldman,

Executive Director
Canadian Arts Presenting Association (CAPACOA)
Ottawa

Richard Paradis,

President
Canadian Association of Film Distributors and Exporters (CAFDE)





Canadian
Heritage

Patrimoine
canadien

Canada

Montreal

Department of Foreign Affairs and International Trade

Marie-Lucie Morin

Director General

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Dept. of Foreign Affairs and International Trade

Charles Larabie

Deputy Director

Policy and Strategic Planning Division

Dept. Of Foreign Affairs and International Trade





Appendix 4

Key Informant Interview Guides; and Funded and non-funded Applicant Interview Guides



FORMATIVE EVALUATION OF TRADE ROUTES INTERVIEW GUIDE

Departmental Senior Managers

Respondent's name: _____

Position: _____

Location: _____

Tel. Number: _____

Date of Interview: _____

Goss Gilroy Inc. (GGI) has been selected by Canadian Heritage to undertake the Formative Evaluation of *Trade Routes*. As part of this evaluation we are conducting interviews with Senior Managers in Canadian Heritage involved in the culture trade development program. These interviews are intended to provide information regarding program design, program delivery, progress toward achieving objectives and reporting and monitoring.

Your responses will be kept confidential and your name will not be associated with any comments you make as part of this evaluation.

A. Introduction

- 1 Could you please provide a brief background on your involvement in *Trade Routes*, your role and how long you have been involved.

B. Program Design

- 2 In your opinion, does the design of *Trade Routes* address the needs of the cultural sector, both in terms of services and support and financial contributions?
- 3 Has the strategy to locate cultural trade development officers in several Canadian and international locations been effective? In what ways? Is it an efficient use of funds? Why or why not?





- 4 Are the *Trade Routes* objectives and expected results realistic and achievable?
- 5 Is the contributions program an effective mechanism and use of funds? Why or why not?
- 6 Has *Trade Routes* been adequately communicated and promoted?
- 7 Are there features of the program that should be changed to ensure better results?

C. Program Delivery

- 8 Is *Trade Routes* being implemented as planned? If not, why?
- 9 In your opinion, are the *Trade Routes* services and supports such as the cultural trade experts being fully utilized by the cultural sector? Why or why not?
- 10 Are the screening and decision processes for the contributions program appropriate? e.g Eligibility criteria, information requested as part of the application, transparency of decision making, funding limits. (*Not to be included in interviews with Associate and Assistant DMs*)
- 11 Are there issues or barriers that work against delivery of certain aspects of *Trade Routes*? If yes, which aspects and how may the barriers be overcome?

D. Objectives Achievement

- 12 Although it's early in the process, has there been progress toward achieving expected results?
- 13 Would you change anything to make the achievement of results more probable or speed them up?

E. Monitoring and Reporting (*Not to be included in interviews with Associate and Assistant DMs*)



- 14 What management reporting systems have been put in place to assess how the program is progressing toward meeting its objectives? Is information on *Trade Routes* activities/results readily available? Is it in a useful format? How could this be improved?
- 15 What progress and financial reports are required by managers and how often are they required?
- 16 Are the reports to management timely, accurate and complete?

F. Other

- 17 Do you have any other comments or observations you would like to add?

Thank you



FORMATIVE EVALUATION OF TRADE ROUTES INTERVIEW GUIDE

Cultural Trade Commissioners/Supervisors/Officers

Respondent's name: _____

Position: _____

Location: _____

Tel. Number: _____

Date of Interview: _____

Goss Gilroy Inc. (GGI) has been selected by Canadian Heritage to undertake the Formative Evaluation of *Trade Routes*. As part of this evaluation we are conducting interviews with Cultural Trade Commissioners/Supervisors and Cultural Trade Development Officers/Supervisors involved in *Trade Routes*. These interviews are intended to provide information regarding program design, program delivery, progress toward achieving objectives and reporting and monitoring.

You have been selected to assist us in gathering information on these aspects of *Trade Routes*. Your participation is entirely voluntary and your responses will be kept confidential. Your name will not be associated with any comments you make as part of this evaluation. Some questions may not be applicable to you. If so, please indicate this to the interviewer.

A. Introduction

- 1 Could you please provide a brief background on your involvement in *Trade Routes*, your role and how long you have been involved.

B. Program Design

- 2 In your opinion, does the design of *Trade Routes* address the needs of the cultural sector, both in terms of services and support and financial contributions? Why or why not?





- 3 Has the strategy to locate cultural trade development officers in several Canadian and international locations been effective? In what ways? Is it an efficient use of funds? Please explain.
- 4 Are the *Trade Routes* objectives and expected results realistic and achievable?
- 5 Has *Trade Routes* been adequately communicated and promoted?
- 6 Are there features of *Trade Routes* that should be changed to ensure better results?

C. Program Delivery

- 7 Is *Trade Routes* being implemented as planned? If not, why?
- 8 Are clients generally satisfied with *Trade Routes* and the process? How is the level of satisfaction determined?
- 9 Are there issues or barriers that work against effective delivery? If yes, how may the barriers be overcome?
- 10 Is *Trade Routes* reaching the intended client group? In what ways?
- 11 Are there potential clients who may not have access to Trade Routes services generally or to the services and information provided by your office? Why?
- 12 Please describe your working relationship with the Trade and Investment Development Directorate at Canadian Heritage.

D. Objectives Achievement

- 13 Although it's early in the process, have there been any tangible results to date? This could include productive alliances or local partnerships.
- 14 In your opinion, has progress been made toward achieving expected results?



- 15 Are there any barriers which make results more difficult to attain?
- 16 What could be changed to remove or reduce the barriers or make the achievement of results more probable or speed them up?
- 17 Are you aware of Trade Routes projects which produced unexpected results or effects, either positive or negative? What were they?
- 18 *(For DFAIT Supervisors and Cultural Trade Development Officers abroad)* Please comment on the degree of export preparedness of cultural organizations/enterprises that you have assisted. Have these organizations/enterprises availed of Cultural Trade Expert services in Canada prior to your work with them? In your opinion, how could these services be improved?

E. Performance Monitoring and Reporting

- 19 Are there standards or baseline information against which progress toward expected results may be determined or measured? If not, could such standards or baselines be defined?
- 20 What management reporting systems have been put in place to assess how the program is progressing toward meeting its objectives? Is information on Trade Routes activities/results readily available? Is it in a useful format? How could this be improved?
- 21 Do cultural trade clients submit follow-up reports to Trade Routes personnel? If so, are these reports appropriate, timely, accurate and complete? If not, should reports be required?

F. Other

- 22 Do you have any other comments or observations to add?

THANK YOU





FORMATIVE EVALUATION OF TRADE ROUTES INTERVIEW GUIDE

Trade Team Canada - Cultural Goods and Services Chairs

Respondent's name: _____

Position: _____

Location: _____

Tel. Number: _____

Date of Interview: _____

Goss Gilroy Inc. (GGI) has been selected by Canadian Heritage to undertake the Formative Evaluation of *Trade Routes*. As part of this evaluation we are conducting interviews with some of the Trade Team Canada - Cultural Goods and Services Chairs to give us their perspectives concerning *Trade Routes*. These interviews are intended to provide information regarding the design and delivery of *Trade Routes* in terms of assisting cultural sector entrepreneurs to take full advantage of international business opportunities.

Your responses will be kept confidential and your name will not be associated with any comments you make as part of this evaluation. We thank you for your assistance.

A. Introduction

- 1 Could you please provide a brief background on your involvement in Trade Team Canada - Cultural Goods and Services, your role and how long you have been involved.

B. Program Design

- 2 In your opinion, does the design of *Trade Routes* address the needs of the cultural sector, both in terms of services and support and financial contributions?





- 3 Has the strategy to locate cultural trade development officers in several Canadian and international locations been effective? In what ways? Is it an efficient use of funds? Why or why not?
- 4 Are the *Trade Routes* objectives and expected results realistic and achievable?
- 5 Is the contributions program an effective mechanism and use of funds? Why or why not?
- 6 Has *Trade Routes* been adequately communicated and promoted?
- 7 Are there features of the program that should be changed to ensure better results?

C. Program Delivery

- 8 Is *Trade Routes* being implemented as planned? If not, why?
- 9 In your opinion, are the *Trade Routes* services and supports such as the cultural trade experts being fully utilized by your cultural sector? Why or why not?
- 10 Are the screening and decision processes for the contributions program appropriate? e.g Eligibility criteria, information requested as part of the application, transparency of decision making, funding limits. (*Not to be included in interviews with Associate and Assistant DMs*)
- 11 Are there issues or barriers that work against delivery of certain aspects of *Trade Routes*? If yes, which aspects and how may the barriers be addressed?

D. Objectives Achievement

- 12 Although it's early in the process, do you think there has there been progress toward achieving expected results?
- 13 Would you change anything to make the achievement of results more probable or speed them up?



F. Other

14 Do you have any other comments or observations you would like to add?

Thank you





FORMATIVE EVALUATION OF TRADE ROUTES INTERVIEW GUIDE

Program Applicants - Successful

Respondent's name: _____

Position: _____

Location: _____

Tel. Number: _____

Date of Interview: _____

Goss Gilroy Inc. (GGI) has been selected by Canadian Heritage to undertake the Formative Evaluation of *Trade Routes*. As part of this evaluation we are conducting interviews with key informants who have applied under the *Trade Routes* contribution program. These interviews are intended to provide information regarding the operation of the program and how it is implemented from the clients' point of view .

You have been selected to assist us in gathering information on some aspects of the program. Your participation is entirely voluntary and your responses will be kept confidential and your name will not be associated with any comments you make as part of this evaluation.

A. Introduction

- 1 How did you learn about *Trade Routes*?
- 2 Could you please provide a brief background on your *Trade Routes* project, your role in this project and why you applied for program assistance.

B. Program Design

- 3 In your opinion, are the *Trade Routes* eligibility criteria, objectives and financial guidelines and limitations appropriate?





- 4 Has *Trade Routes* been adequately communicated and promoted to potential applicants?
- 5 Are there features of *Trade Routes* that should be changed to make it better for applicants?
- 6 Based on your experience with *Trade Routes*, is the location of Cultural Trade Commissioners/Development Officers at several Canadian and international locations beneficial to the Canadian cultural community? In what ways?

C. Program Delivery

- 7 Is the application and assessment process well explained, clear and executed in a timely manner? Is the project screening and decision process appropriate?
- 8 Have you used the services provided by the Cultural Trade Commissioners at the International Trade Centres in Canada? If yes, please describe the services or information provided. Were these services or information useful? What services or information has been most useful?
- 9 Have you used the services provided by the Cultural Trade Development Officers in an international location? If yes, please describe the services or information provided. Were these services or information useful? What services or information has been most useful?
- 10 On a scale of 1 to 5, where 1 is very dissatisfied and 5 is very satisfied, please indicate your level of satisfaction with:
 - A) the *Trade Routes* contribution program
 - B) the services and professional assistance provided through
 - a) the Cultural Trade Development Commissioners (*if applicable*) and/or
 - b) the Cultural Trade Development Officers (*if applicable*) (**NB:** these interviews will be conducted by telephone. A grading scale will be included in the interview format for the interviewer to indicate the response)



On what do you base your responses?

- 11 Are there issues or barriers that would prevent potential applicants from applying for *Trade Routes* assistance? If yes, how might the barriers be addressed?

D. Objectives Achievement

- 12 What results were expected from your project?
- 13 Did your project achieve its expected results or is it progressing in a satisfactory manner toward achieving expected results?
- 14 Did *Trade Routes* open new opportunities for you? Would these opportunities have existed without this program?
- 15 Would your business efforts in this area continue?
- 16 Are there any barriers which make results more difficult to attain?
- 17 Have your project(s) funded by *Trade Routes* produced any unexpected results or effects, either positive or negative? What were they?
- 18 Has *Trade Routes* influenced your conceptions of business strategies? Of exports? If so, how?

E. Performance Monitoring and Reporting

- 19 What progress and financial reports are you required to produce for the project and how often are they required? Are final project reports required?
- 20 Do these reports include information on expected results? Do the reports reflect the performance measurement requirements stipulated by the program in the contribution agreements?
- 21 Does anyone connected with *Trade Routes* follow-up with you to monitor project progress?



- 22 To determine the significance of *Trade Routes* in terms of financial support, we would like to ask you a question about other funding programs. For your project(s) funded by *Trade Routes*, did you receive assistance from any other government program, either federal, provincial or municipal? If yes, what was the name and type of program, and what was the approximate amount of funding provided?

F. Other

- 23 Are there any other comments or observations you would like to add?

THANK YOU





FORMATIVE EVALUATION OF TRADE ROUTES INTERVIEW GUIDE

Program Applicants - Unsuccessful

Respondent's name: _____

Position: _____

Location: _____

Tel. Number: _____

Date of Interview: _____

Goss Gilroy Inc. (GGI) has been selected by Canadian Heritage to undertake the Formative Evaluation of *Trade Routes*. As part of this evaluation we are conducting interviews with key informants who have applied under *Trade Routes*. These interviews are intended to provide information regarding the operation of the program and how it is implemented from the clients' point of view .

You have been selected to assist us in gathering information on some aspects of the program. Your participation is entirely voluntary and your responses will be kept confidential. Your name will not be associated with any comments you make as part of this evaluation.

A. Introduction

- 1 How did you learn about Trade Routes?
- 2 Could you please provide a brief background on your *Trade Routes* project, your role in this project and why you applied for program assistance.

B. Program Design

- 3 In your opinion, are the Trade Routes eligibility criteria, objectives and financial guidelines and limitations appropriate?





- 4 Has the program been adequately communicated and promoted to potential applicants?
- 5 Are there features of the program that should be changed to make it better for applicants?
- 6 Based on your experience with *Trade Routes*, is the location of Cultural Trade Commissioners/Development Officers at several Canadian and international locations beneficial to the Canadian cultural community? In what ways?

C. Program Delivery

- 7 Is the application and assessment process well explained, clear and executed in a timely manner? Is the project screening and decision process appropriate?
- 8 Have you used the services provided by the Cultural Trade Commissioners at the International Trade Centres in Canada? If yes, please describe the services or information provided.
- 9 Have you used the services provided by the Cultural Trade Development Officers in an international location? If yes, please describe the services or information provided.
- 10 On a scale of 1 to 5, where 1 is very dissatisfied and 5 is very satisfied, please indicate your level of satisfaction with:

A) the *Trade Routes* contribution program

B) the services and professional assistance provided through

a) the Cultural Trade Development Commissioners (*if applicable*) and/or

b) the Cultural Trade Development Officers (*if applicable*) (**NB:** these interviews will be conducted by telephone. A grading scale will be included in the interview format for the interviewer to indicate the response)

On what do you base your responses?





- 11 Are there issues or barriers that would prevent potential applicants from applying for *Trade Routes* assistance? If yes, how might the barriers be addressed?

D. Objectives Achievement

- 12 What results were expected from your project?
- 13 Did you undertake your project without *Trade Routes* funding?

D. Other

- 14 Are there any comments or observations you would like to add?

THANK YOU