Summative Evaluation of the Arts Presentation Canada Program

Office of the Chief Audit and Evaluation Executive
Evaluation Services Directorate

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Acronyms

ACOA   Atlantic Canada Opportunities Agency

ADM   Assistant Deputy Minister

APB   Arts Policy Branch

APC   Arts Presentation Canada

CAHSP   Canadian Arts and Heritage Sustainability Program

CCA   Canada Council for the Arts

CED   Canada Economic Development for Quebec Regions

CSC   Cultural Spaces Canada

CSPS   Cultural Space Program Software

DFAIT   Department of Foreign Affairs and International Trade

ESD   Evaluation Services Directorate

GCIMS   Grants and Contributions Information Management System

NCR   National Capital Region

PCH   Department of Canadian Heritage / Ministère du Patrimoine canadien

Executive Summary

The summative evaluation of the Arts Presentation Canada program (APC) was conducted from April to December 2007. This report is based on research done by Fair Findings Inc. for the Department of Canadian Heritage.

The purpose was to conduct a results-oriented, outcomes-focused evaluation of APC from its inception (2001) to the present. The central evaluation questions concern the relevance and rationale of APC; its success and outcomes; and the cost-effectiveness of, and alternatives to, the program. The evaluation will provide evidence for reporting on PCH's arts programs and will be used for decision-making on program renewal by March 2010.

APC provides funding assistance to professional presenters of the performing arts, whether in series or in festival format; and to presenter support organizations. The overall objective, in the program's words, is to give

> "Canadians direct access to a variety of quality artistic experiences through financial assistance to arts presenters or the organizations that support them. The outcome will be that Canadians will have more access to artists' work from all regions of Canada that reflect its rich cultural diversity. Canadian communities of all backgrounds will have the opportunity to participate in and benefit from the broadest possible range of artistic experiences."

The evaluation employed multiple lines of evidence:
- review of documents on the program, identified by the program; there were no major challenges in the examination of these documents;
- review of 20 files on completed and fully-reported projects from 2005-2006;
- review of two databases with information on APC projects;
- a literature review on arts presentation policies, programs and influences in Canada (with a special focus on Québec), France, Belgium, Australia, Great Britain, and Germany;
- interviews with 35 key informants covering program officials, clients for all aspects of the program except the Development component, and other organizations with complementary roles to APC in supporting the performing arts;
- information from a telephone survey of self-selected APC clients;
- information from a telephone survey of self-selected unsuccessful applicants to APC;
- eight case studies, chosen by the APC program to illustrate various facets of the program.

Limitations

The key limitations associated with these methods were as follows:

- the major challenge in using the paper files was the volume of information and the different definitions or interpretations for some of the information, plus differences between the information in paper files and the entries in electronic databases on the same projects;
- the major challenges in reviewing databases touched on the backlog in recording project information into one of the databases, some data entry errors, and awkward access to the information due to computer hardware and software issues respecting the databases that serve the program;
- the senior managerial and leadership positions of the program itself were all interviewed. The individuals chosen to be interviewed from other stakeholder categories were not chosen at random nor did they constitute all the members of any category (i.e. a census); therefore, with the exception of the program itself, it is not legitimate to claim that the views are representative of any larger population;
- because the telephone surveys managed to interview only individuals who agreed to speak, the resulting samples are not known to be representative and cannot be generalized to the intended populations of successful and of unsuccessful APC clients; as a consequence, it is not possible to make a direct comparison between the data bases of the two telephone surveys as had been planned.

The design provided for an extensive collection of information about the APC program. Thus, the evaluation is able to paint a strong picture regarding the value placed on the program by its clients and by other stakeholders. In general, the findings are positive for the intended results for the program.

No limitations apply to the findings concerning the administrative procedures of the program (collected directly from files or from APC clients commenting on their experience with the program processes) and the findings concerning those results cited by presenters as dependent upon APC funds. These findings may be attributed with confidence to the impact of the Program.

Key Findings

Relevance and Rationale

In general, the findings are positive for the intended results for the program. The rationale for APC continues to be valid and the program is still relevant. APC is strongly aligned with departmental and federal government objectives. Its focus on presenters and audiences is a unique and appreciated complement to other forms of support to the arts in Canada, both as an aid to ensuring that artists have the opportunity to present to audiences, and from the perspective of strengthening and expanding presentation capacity to fill unmet needs (such as new disciplines and genres, or professional artistic

presentation of any sort, in remote locations). APC funding makes the arts more accessible. It also helps manage the financial risk to presenters of pursuing an innovative artistic vision.

The environmental factors at play when the program began have shifted slightly. Public funding for professional performance (including the specific aspect of presentation) has increased after a period of cutbacks, but there are more professional presenters now competing for the public support while private support (ticket prices and sponsorship funding) have levelled off. Further, demographic factors are posing sustainability concerns and other challenges for presenters.

Success and Outcomes

Positive results were cited relevant to helping to create new presentation capacity and increasing professional skills and networking in the presentation community. APC funding helps to increase the diversity of artistic experiences offered to Canadians, especially youth-oriented programming and exposure to out-of-province artists; work remains to be done with regard to the presentation of Aboriginal artistic expression and engagement of Aboriginal audiences. Opportunity is growing in all milieus, with the greatest impact in remote locations. Enhanced community engagement is seen in various ways, particularly the involvement of volunteers and in outreach activities such as artist-audience encounters and in-school activities. The program exhibits a leverage effect by leading other sources to add their financial contributions to client projects. The developmental facet of APC's work is achieved through the Presenter Support Organizations (networks) that it supports; through the highly appreciated field work of APC staff; and in selected cases, by funding of new initiatives under the Development Component of APC. In addition, APC partners with other public programs at the municipal and provincial/territorial as well as federal levels; on the federal level, the main partners are the Canada Council for the Arts and APC's sister programs, Cultural Spaces Canada and the Canadian Arts and Heritage Sustainability Program.

Cost-effectiveness and Alternatives

The administrative systems of APC are the most significant drawback of the program. APC frustrates its clients with the amount of information sought at the application stage, during funded activities in terms of frequent financial updates, and at the final report stage. The burden frustrates staff as well, cutting into the time that could be spent on field-work. There would appear to be opportunities for greater efficiency, including procedures throughout the approval stage. In addition, weaknesses in information management systems used by or related to the program are significant and/or the systems do not interconnect seamlessly. This diminishes the capacity for performance reporting and for research based on program experience.

Interview data suggests that the program is already implementing some improvements; one example is the use of Grants (with simpler reporting requirements) rather than Contributions up to a certain dollar amount. Other possibilities would be the use of multi-year funding agreements and increased delegation of authority to approve applications.

There do not appear to be realistic alternatives to APC that would address the same socio-cultural as well as artistic objectives; in fact, the international literature suggests that it is in the public interest for government to pay attention to the presentation portion of the arts scene, and a number of other countries offer programs that are similar to APC in linking support to the pursuit of important social objectives.

Conclusion

The APC program fills an important function – the offering of diverse artistic experiences; enhanced integration of the arts into community life; and increased opportunity for Canadians to engage and participate in a broad range of artistic experiences. The comparator countries that were examined agree with the position in Canada that this is a role to be filled by government. In the view of the beneficiaries of APC funding, it is clear that the program has been successful in meeting its objectives. It is also clear from interviews that APC is not perceived to have resolved all of its administrative issues, including many of those identified in a 2004 formative evaluation. This is corroborated by the review of the files and the data bases of the department. In overview, while APC is a program with scope for administrative improvement, it is at its core a worthwhile program working in support of important cultural objectives.

Recommendations and Management Response

The following recommendations are offered with a view to improving the administrative side of the program while preserving its vision and objectives.

The recommendation to make APC's program theory clear and transparent is of the highest priority. A fully developed program theory will have beneficial effects by making explicit why the program is expected to produce its intended results by fostering more useful program measurement and management and by rationalizing funding decisions on the basis of the relative priorities of the program's objectives.

Recommendation #1

The APC review its program's logic model in order to clarify its program theory. This review should better delineate the causal linkages between activities and outputs and through the chain of outcomes intended to result from the Program. It should also include a discussion of the program's environments (especially governmental, financial and artistic) and of the factors that both foster and hinder the achievement of the program's objectives.

1.1   Based on a revised program logic, clearly communicate realistic expectations to program clients and stakeholders.
1.2   Concepts and terminology important for understanding the program (such as artistic disciplines, artistic experience and artistic quality, in-kind support, volunteer effort) and for communicating within the program and between the program and

stakeholders (such as youth, audience diversity, community[1]) should be sufficiently defined to standardize expectations and reduce miscommunication.

Management Response – Accepted

The APC program must be renewed by April 1, 2010. As part of program renewal, APC will undergo a thorough review of its logic model, program theory and terminology in order to clearly communicate program objectives and expectations to all stakeholders.

Implementation Schedule: Fall 2009

Recommendation #2

Improve administrative efficiency:

2.1   In concert with all the offices involved, review all processes at all stages in order to reduce the time between receipt of applications and clients receiving the first payment. Prepare process flow charts for each of the activity lines. This is of particular importance to performance measurement and to the improvement of program efficiency.
2.2   Implement "on-line" applications and reporting as soon as possible.
2.3   Simplify applications and reports in terms of content (e.g. fewer questions, less repetition, and standard reporting limited to minimum Treasury Board requirements) and form (e.g. templates, electronic forms, and reusable archived information in the case of repeat applicants to APC and for applicants to more than one PCH program).

Management Response – Accepted in principle*

In collaboration with corporate and regional partners, APC has developed an action plan to address the program's administrative processes in order to:

- improve program efficiency at all stages;
- strengthen performance measurement;
- simplify application and reporting requirements.

This exercise will be implemented with program authority renewal; meanwhile, steps are currently underway. This work is being guided by the recommendations   contained in the Report of the Independent Blue Ribbon Panel on Grants and Contributions Programs.

Implementation Schedule: March 31, 2010

(* Implementation of "on-line" applications and reporting will be contingent on changes to departmental policy.)

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[1]   The program and its clients should count communities served in terms of the number of communities in which the presented activities take place rather than only the home-base location of the presenter.

1. Introduction and Context

1.1   Evaluation Context

The evaluation will provide evidence for reporting on PCH's arts programs and will be used for decision-making on program renewal by March 2010. This report is based on research done by Fair Findings Inc.

This summative evaluation examines to what extent the APC program has been successful in achieving its objective - to give Canadians direct access to diverse, quality artistic experiences through a variety of activities and initiatives provided by arts presenters or by organizations that support the work of such presenters.

More specifically, it examines the following evaluation questions:

- the relevance and rationale of the program—Is there a continuing need for APC? Is federal government intervention justified? To what extent is the Program aligned with governmental and departmental priorities, including departmental strategic objectives?

- the success and outcomes of the program— To what extent is the Program meeting its expected immediate and intermediate outcomes? To what extent has APC contributed to the achievement of the expected long-term outcome? Aside from the expected results, has there been any other impact or effect (positive or negative) as a result of the Program?

- cost-effectiveness and alternatives— Does the design of APC represent the most cost-effective way to obtain the expected outcomes? If not, what are the alternatives?

Section 5, Findings, is organized using these three major headings. It presents the study results in each of the three areas.

The evaluation covers the period from its inception (2001-02) through 2006-07.

1.2   Program Description

The premises for the Arts Presentation Canada (APC) Program are that:

- music, theatre, dance, visual and media arts, and heritage activities are essential elements of a high quality of life; and

- arts, culture and heritage activities contribute both to the economic and cultural development of a diverse Canada; and promote Canadian character and values.

Given these premises, the Government of Canada has established a number of programs designed to support Canadian arts and heritage. Included among these is Arts Presentation Canada which started in 2001. APC is a successor program to the former Festival and Special Arts Events component of the Cultural Initiatives Program (CIP).

The Program invites arts presenters to enhance and diversify programming offered in communities, to organize audience development and outreach activities, and to develop initiatives that bring the arts and artists in contact with the citizens of their community. The Program also supports the networking and professional development of arts presenters. The APC program objective is to give Canadians direct access to diverse, quality artistic experiences through a variety of activities and initiatives provided by arts presenters or by organizations that support the work of such presenters. Annex 1 presents the Program's logic model – its depiction of the cause-and-effect links between inputs, activities, outputs and outcomes expected for APC.[2]

Program management is the combined responsibility of (a) the Arts Policy Branch (APB), (b) Regional offices, and (c) central services at Headquarters. APC is part of the Arts Development and Programs (ADP) directorate[3] which itself is part of APB[4] of the Department of Canadian Heritage (PCH). It is the Arts Policy Branch that is responsible for the governance of APC and its results. APB is responsible for the development and distribution of materials for learning, for information, for support, and for programs' guidelines as well as application forms. As well, APB manages the overall budget. The Arts Policy Branch is also responsible for (a) program analysis, reports and results and (b) coordination between Canadian Heritage, its portfolio agencies and other partners. APB reports to the Assistant Deputy Minister (ADM) Cultural Affairs. Additional development and management of administrative procedures, due diligence, data collection and program results are provided by the Centre for Expertise, Corporate Review Branch[5] (Deputy Minister's Office), and by the Financial Management Branch (ADM Corporate Affairs).

Table 1 shows the allocated resource levels in FTE (full-time equivalent positions) and total budget for the APC program, and the actual outlay in contributions to clients. It is provided as background information, to give a sense of 'the size of the program'.

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[2] A note on language may be useful to the reader at this early stage of the report. *Presentation* is part of the chain between artistic inspiration and the experience of an audience member. Artists create and develop their intended performance, often with the help of a production team. Someone else – a presenter – hires the artists to put on performances in a particular venue and assumes the financial risk. (Some artists or troupes have their own venue where they 'self-present.') In other words, the presenter is responsible for deciding what will be shown in a venue or during a series or festival; for booking the artists; and for supporting the artists and their production teams in putting on the performances. In this report, the authors have been careful to use the terms *presenter* and *presentation* when that is precisely what is meant. When other terms are used (especially *performance*), the reader should assume that those terms are intended by the authors. For example, when findings from the Literature Review refer to support in other countries to arts *performance*, this is not an oversight; *performance* is intended, not *presentation*. Indeed, programs of support to *presenters* are less common than those that support *performers.*

[3] The two other parts are Cultural Spaces Canada and the National Arts Training Contribution Program.

[4] The three elements of the Arts Policy Branch are (1) Arts Development and Programs, (2) Planning and Resource Management and (3) Strategic Arts Support.

[5] This Branch monitors requirements and works with management and programs to ensure audit and evaluation needs are articulated, applied and measured.

Table 1: Budget and Actual G&C Expenditures, 2003-04 to 2006-07

Category	2003-04	2004-05	2005-06	2006-07
Number of FTEs	32	32	36	40
Total Budget ($)	27,911,000	27,911,000	27,911,000	27,911,000
Actual Grants and Contributions ($)	21,418,715	21,524,766	21,485,985	21,794,824

Note 1: FTE represents full-time-equivalent personnel

Note 2: While the funding source is a "Grants and Contributions" budget, only Contributions were awarded during this reporting period.

APC provides support to Canadian not-for-profit organizations that present arts festivals or performing arts series; it also provides support for presenter networking initiatives intended to benefit artists and audiences. The Program has four components:

- Programming component (contributions);
- Programming component (grants);
- Development component (contributions), and
- Development component (grants).

It should be noted that during the years covered by this evaluation, there were only two components because the program did not offer grants. The Programming component aims to give Canadians direct access to diverse, quality artistic experiences through the support of presenters of arts festivals, performing arts series, and of organizations that support presenters. The Development component aims to increase the abilities of presenters who encounter barriers in trying to serve client groups and locations and/or disciplines or genres (especially contemporary art forms) which are judged by APC to be underserved.

Table 2, provided by APC, shows the throughput of project activity during the completed mature years of the Program. The number of projects in 2004-05 was higher due to the special intake of non-recurring supplements under the Community Partnerships Initiative.

Table 2: Disposition of Projects by Year

Year / Disposition	2003-04 #	2003-04 %	2004-05 #	2004-05 %	2005-06 #	2005-06 %	2006-07 #	2006-07 %
Funded	557	83%	801	78%	614	81%	645	82%
Cancelled	10	1%	7	1%	3	0%	2	0%
Not Proceeding	31	5%	115	11%	32	4%	32	4%
Withdrawn	7	1%	11	1%	8	1%	5	1%
Rejected by Region/Program	45	7%	43	4%	32	4%	29	4%
Unsuccessful	24	4%	51	5%	69	9%	70	9%
Totals[6]	674	100%	1028	100%	758	100%	783	100%

1.2.1 Program Environment

The following are the major players that contribute to the overall funding environment in which APC operates:

- other cultural support programs of the Arts Policy Branch of PCH, principally the Canadian Arts and Heritage Sustainability Program (CAHSP) and Cultural Spaces Canada (CSC); these funding programs are highly complementary to APC;

- other branches of PCH outside the Cultural Affairs Sector, principally Multiculturalism and Human Rights, Aboriginal Affairs and Official Languages; they are sources of expert advice and may also be able to provide complementary funding ;

- other federal departments and agencies, principally the Canada Council for the Arts (CCA), the regional economic support programs, and the Department of Foreign Affairs and International Trade (DFAIT) – all are sources of complementary funding, and CCA in particular is a source of related expertise and policy discussion;

- provincial arts councils;

- municipal, regional and provincial/territorial governments;

- other sources of support for arts presenters, including funding sources such as foundations and corporate sponsors, and sources of in-kind support.

See sub-section 5.2.1 for findings on changes in the environment in which APC operates.

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[6]   The totals are for both grants and contributions, but in practice only contributions were offered in the years under study.

2. Methodology

2.1   Description of the Methodology

2.1.1 Multiple Lines of Evidence

Perhaps the greatest strength of the design implemented was the success in obtaining relevant evidence from multiple sources. Annex 2 on the Evaluation Matrix presents the table that guided the use of multiple lines of evidence in this evaluation. Eight different methodologies were used.

2.1.1.1 Document Review

Review of documents provided by the Program served to increase evaluators' knowledge of the APC program. The documents also provided some of the required information on Program outputs.

2.1.1.2 File Review

Program files are a rich source of information from the initial application and its analysis by the program through to the funding recipient's final report, with relevant attachments, and the program officer's assessment. The file review gleaned as much information as possible on topics related to program criteria and results. This influenced the decision to select files with final information on completed projects; the most recent projects meeting this criterion were from 2005-2006. In addition, because about 95% of funding goes to Programming (not Development) projects, all the files were for projects that received Programming funding. Finally, 20 files were chosen in a random manner and stratified in proportion to the numbers of projects funded by each Region and nationally. Statistical tests showed this sample of files to be representative, in terms of project size, of all of the projects in the mature years of the Program.

2.1.1.3 Review of Data Bases

APC data stored in the departmental Grants and Contributions Information Management System database (GCIMS) and in the Cultural Spaces Program Software database (CSPS), a database designed specifically for Arts Policy Branch programs, was analysed. Information was retrieved for the period 1 April 2001 to 31 March 2007.

2.1.1.4 Literature Review

This methodology consisted of searching a number of sources, including electronic databases of journals and published scholarly literature, internet sites of key provincial, state, national and international agencies and organizations, a literature review compiled

by the program, as well as direct referrals to sources from our key informant interviews[7].
Document searches touched on the geographical areas chosen by APC officials: Canada,
France, Belgium, Australia, Great Britain, Germany, Québec. Annex 3 contains a brief
summary of the Literature Review.

2.1.1.5 Analysis of Secondary Data

It was originally intended to compare organizations that have received APC funding with
the overall population of Canadian arts presentation organizations in terms of their
financial health and productivity. However, the secondary data required for this
comparison proved to be unavailable. "Arts presentation" is not a category of the culture
industry that is surveyed by Statistics Canada, and no adequate proxy could be found.[8]

2.1.1.6   Key Informant Interviews

A total of 35 key informant interviews[9] were conducted in all regions of the APC
program and with all of the categories of organizations involved with the Program, other
than beneficiaries of Development component funding.[10] The individuals to be
interviewed were chosen by the Evaluation Working Group. In addition to the interviews
identified in Table 3, there were a number of other persons interviewed for purposes of
the case studies.

The interview protocol used for these interviews was built around the issues and
questions that drove the evaluation. The protocol was developed, and pilot tested, in
collaboration with APC and Evaluation Services Directorate (ESD) officers. The target
timing for all interviews was 90 minutes or less. All interviewers were trained to use the
interview guide in a consistent fashion. The final questionnaire was translated by the
evaluation contractor.

A consistent procedure was used. An email introduction was sent to each interviewee
over the signature of the Director, Arts Development and Programs. It introduced the
evaluation study, requested their participation, and gave a brief overview of the interview
themes. The team member assigned to conduct a particular interview made the needed
contacts personally, by phone and/or email. Those who requested it were sent either the

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[7]   A key source of the "grey literature", reports, studies, and web sites was the extensive knowledge and
      accumulated experience of one member of the evaluation team.

[8]   APC offered secondary data on other topics of interest to the program, however this information was
      not sufficiently pertinent to the question that had been posed.

[9]   The Program originally identified 34 interview subjects. Thirty-one of these were interviewed. Two
      refused to be interviewed and one individual was ill. Four interviews were added (a potential client,
      two regional Program officials and a PCH Finance official), bringing the total to 35.

[10] While Development component clients were not explicitly excluded from among the 15 presenter-
      organization representatives either in the RFP or by the instructions from APC to its regional managers
      to propose interview candidates, it was decided with the client that (a) the 15 interviews ought to cover
      as many facets as possible of Programming funding, which represents about 95% of the support
      provided; and (b) the Development component would be covered by two of the eight case studies.

questionnaire itself or a summary of the interview themes. Interviewers were responsible for recording, in a prepared data capture form, the results of the interview.

Table 3: Distribution of Key Informant Interviews

Category	Total	NCR / National	Atlantic	Québec	Ontario	Prairies & Northern	West
PCH[11]	11	4	1	1	1	2	2
Other federal (CCA, DFAIT)	2	2					
Provincial arts councils	3			1	1	1	
Presenter support organizations (networks)	4	3		1			
Presenters: series	7		1	1	1	2	2
Presenters: festivals	8		1	2	2	1	2
TOTAL	35	9	3	6	5	6	6

2.1.1.7 Surveys of APC Applicants

The evaluation design stipulated that a survey be done of applicants to APC that had been turned down for funding; and that the results be compared with those of another survey that was already underway, of successful applicants to APC and its companion program, Cultural Spaces Canada (CSC). The same survey firm, Harris-Decima, which was already doing the survey of successful applicants to APC and CSC, was also commissioned to conduct the survey of unsuccessful applicants. With the same firm, using the same methodology, the same approaches and the same group of telephone interviewers, the likelihood of being able to compare findings from the two surveys was maximized. The following paragraphs explain the methodology applied to both surveys.

Initial meetings were held with Canadian Heritage to review key issues to be addressed by each survey. The survey instruments were designed in consultation with PCH. Each survey was pre-tested in both official languages by trained interviewers to ensure perfect skip logic and script flow. Following pre-testing, final revisions were made and interviewing proceeded in both official languages.

In each of the two surveys, PCH provided a list of presenter organizations with the contact information for a designated organizational representative. Prior to data collection, a bilingual invitation letter was sent to the primary contacts provided by Canadian Heritage. The letters were printed on Canadian Heritage letterhead, and were personally signed by the Director of Arts Development and Programs. The letter informed organizations of the upcoming research, and asked for their cooperation in providing feedback.

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[11]   DG, Director, APC Manager, Financial Services Manager; regional and district APC managers

Following finalization of the questionnaire, the survey was programmed to be administered using Harris-Decima's state-of-the-art CATI data collection process. All telephone interviewing was conducted at Decima's centrally monitored phone banks. Trained and fully experienced interviewers completed the surveys using the Interviewer™ Computer Assisted Telephone Interviewing (CATI) system provided by Voxco. The CATI system handled sampling and questionnaire completion electronically, removing the possibility of misdials and imposing control over skip patterns, branching and valid ranges. CATI also removed the need for separate coding and data entry cycles, thereby further reducing the opportunity for error.

In CATI, the outcomes of all attempts to contact interview subjects are tracked and recorded in the sample database. It automatically schedules callbacks for "no answers" and "busy" outcomes in a pre-set pattern. In this manner, callback strategies can be used to compensate for potential non-response on the occasions when individuals are not at home or their lines are busy.

Upon completion of the interviews, responses to open-ended questions were examined and a numeric response code was developed that was used to classify and quantify the verbatim responses.

Survey of Unsuccessful Applicants

Telephone interviews were sought from a target population of 126 organizations. Interviews were not obtained from 84 of the organizations because they chose not to answer. The total response rate was, therefore, 33% (42 completed interviews from the target of 126). Given the lack of a representative sample, it is not possible to generalize to the intended population of unsuccessful applicants. Therefore, the views of the data sample will be used as just the views of those respondents. The responses do not necessarily represent the views of the target population.

Survey of Successful Applicants

The survey of successful applicants[12] reached 285 APC clients, which constitutes 45% of the intended population. Thus, 55% of the organizations chose not to answer. Given the lack of a representative sample, it is not possible to generalize to the intended population of successful applicants. Therefore, the views of the data sample will be used as just that – a data sample. The responses do not necessarily represent the views of the target population.

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[12] "APC / CSC User Satisfaction Survey" conducted for PCH by Harris/Decima; draft report 13 November 2007.

2.1.1.8 Case Studies

Eight case studies were undertaken in this evaluation of APC. The selection of the case studies was purposeful and targeted. The Program identified the cases to be examined based on geographic dispersion, a mix of size and of arts genre (or type). Six of the cases are Programming component clients and two are Development component clients. A standard approach to information and data collection was used in each of the eight cases. It included:

- a review of the APC file on the organization, its application, funding approval documentation and ongoing progress reporting as available;

- interviews with APC staff responsible for the 'file' in the regional office; and

- interviews with key informants (typically two, a maximum of four) within or close to the organization receiving funding from APC.

The Case Studies are cited where relevant in this report to illustrate the findings. See Annex 4 for a summary description of all eight cases.

3. Data Quality

The assessment of data quality is presented in this section. It is organized by data collection methodology.

3.1   Document Review

The Document review did not pose any problems in terms of data quality.

3.2   File Review

The twenty randomly-selected paper files and other paper files examined in connection with case studies were voluminous and very informative. The use of standard assessment and review forms by program officers makes it relatively easy to find key information. For example, when outreach activities were part of the proposed programming, this was always well identified by the applicant and the officer; and media coverage is included in hard copy files when clients apply and/or when final reports are sent. However, some ambiguities in information were noted, for instance (as detailed later in this report) there did not appear to be a standard definition of 'youth'. See section 6.1.2 for other terms that may require standard definitions.

Data quality issues did not prevent the file information from usefully serving the purposes of the evaluation. However, there were inconsistencies between the paper files and the electronic databases. These are covered in sub-section 3.3. In general, any deficiencies in information systems should be of concern for the APC program because it runs the risk of carrying out analyses and providing recommendations based on incomplete or inaccurate information.

3.3   Review of Data Bases

APC electronic data are managed in PCH's Grants and Contributions Information Management System (GCIMS, a departmental database), and in CSPS which is specific to Arts Policy Branch programs. Several limitations made using the databases less reliable and therefore less efficient.
- There were occasional errors in the electronic information such as recording a presenter support organization (or 'network') as a Festival, and keystroke errors which could have been detected by simple internal checking.
- At least five out of 21 paper files lacked some information or contained different information from the electronic files on such matters as numbers of attendees, volunteers and performances.

The evaluators also observed these 'system' issues:
- At the time of the evaluation, there was a backlog in entering data into CSPS.
- The use of data from both data bases was hindered by the slowness of data retrieval due to the manual operations required.

- Financial transactions with clients (cheque issuance, delivery and receipt) have not been made part of GCIMS, nor have they been made available through a link between GCIMS and the departmental financial information management system. Thus, program officers do not have easy access to a complete view of APC's end-to-end relationship with its clients. (It is worth noting that this is department-wide and not specific to APC.)

While these points did not prevent the data base information from usefully serving the purposes of the evaluation, the evaluators insist that, as stated in the preceding sub-section, any deficiencies in information systems should be of concern for the APC program because it runs the risk of carrying out analyses and providing recommendations based on incomplete or inaccurate information.

3.4   Literature Review

The literature review focused on published literature, including grey literature. Two team members fluent in reading English and French—one with significant arts programs experience, the other with a management and business background—conducted the literature review and submitted their findings to the rest of the team for comment. Accordingly, the literature review is of a high level of data quality.

3.5   Analysis of Secondary Data

As mentioned in the previous section (see Methodology), secondary data relevant to the specified issue – comparison of the financial health and the productivity of organizations that have received APC funding with the overall population of Canadian organizations within the sector of arts presentation – is not collected.

3.6   Key informant Interviews

Interviews were conducted with persons in the following categories: PCH (DG, Director, APC Manager, Financial Services Manager; regional and district APC managers); officials in other federal entities (CCA, DFAIT); representatives of provincial arts councils; representatives of presenter support organizations (networks) and presenters of series and presenters of festivals. The names of the persons to be interviewed were selected by PCH. Examination of the numbers of persons interviewed in each category and of the method used to select them reveals that the only sub-group of Key Informant Interviews for which a representative sample can be claimed is the APC management— the DG for the area (APB), the divisional director (ADP), APC's manager, and regional and district managers were all interviewed. We have, in effect, a census of the upper level of APC management. The lack of representative samples for the other groups is the common state of affairs with key informant interviews.

Most interview questions were open-ended, allowing for discussion and extremely rich interview results. The interviews were conducted by multiple interviewers, however, records of interview findings were analysed by one individual.

3.7   Surveys of APC Clients

The intention to compare the views of those who have been successful in obtaining APC funding with those who were not successful could not be realised. Because representative samples were not obtained from either group (see 2.1.1.6 and 2.1.1.7), comparison of the views of these two groups is not possible.

3.8   Case Studies

Findings from the eight cases are not intended to represent all of the organizations funded by APC. The cases were selected to illustrate the range of results being achieved and of challenges encountered. The information gathered through the cases is used to illustrate findings obtained by the other methodologies. As such, issues of data quality do not apply.

4. Limitations

There are three sources of limitations in this evaluation study.

- With the exception of the literature review, the file review and the data base analysis, the information collected was obtained by means of interviews. The limitations of subjective methodologies was countered by the use of multiple lines of evidence and by careful preparation for the interviewers who served as the data collection instruments. The evaluation team implemented a process of pairing interviewers in initial interviews in order to maximize a common understanding across the interview team of the intentions of the interview protocol.
- Judgement samples were used for all data sources other than the file review, interviews of the entire APC leadership, and the telephone surveys. The file review sampling procedure, random sampling, was fully successful. The telephone surveys each attempted to obtain a census of a specific intended population but were not successful in achieving a census. In the absence of evidence from the survey firm that the telephone surveys produced data samples that are representative of the intended populations, there is reason to believe that the information produced by both telephone surveys may not be representative of the target populations. This has been taken into account in the use of the data, by avoiding detailed comparison of findings from the two surveys lest the impression be given that the findings can be extrapolated to the two target survey populations.
- Cost-effectiveness analysis: Cost-effectiveness was not examined in detail. The evaluation team and the Evaluation Working Group agreed that the examination of outcomes was more important than a detailed investigation of cost-effectiveness. It should be pointed out that a cost-effectiveness comparison requires at least one similar program with which to compare costs and results. No such program emerged in the course of the evaluation.[13]

The following were not constraints on this evaluation:

- Costs
  Once started, the evaluation was implemented as designed in spite of the actual costs incurred in the field.
- Timing
  There were significant time delays during the course of this study but these all occurred after the planned data collection had been completed.
- Availability of key informants.
  In those instances where intended key informants were not available, substitutions were made with the guidance and approval of the Evaluation Working Group.

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[13] Several interview subjects mentioned that some agencies support the performing arts by applying a formula that provides a grant for a set percentage of the total budget. This is a much less expensive process to go through than the APC process. However, these programs cannot be compared with APC because their objectives are entirely different from those of APC.

Overall, the evaluators have been fully aware of both the strengths and the constraints of the evaluation. The findings reported are trustworthy as presentations of the current situation for arts presentation among APC clients. The findings describe that situation but, in large part, the findings on the Program's outcomes cannot be shown to be the result of the Program. Exceptions to this statement about attribution are the findings on program maturity and program operations.

5. Key Findings

5.1   Program Maturity

From the results of the statistical analyses of the populations of projects each year, it is clear that:

- the first year, 2001-2002, is confirmed to be an atypical year in which APC and its predecessor (the Cultural Initiatives Program) were operating simultaneously. It is not part of the population of 'mature, stable program' APC years.

- the second year, 2002-2003, was a transition year. It is clearly different from 2001-2002, the start up year, and is somewhat different from the four mature years. It is also statistically different from 2 of the last 4 years.

- there are no significant differences across the most recent four years (2003-04 to 2006-07) of APC. These are the mature years of the APC program.

- once the APC program stabilized in 2003-2004, it operated under essentially the same rules each year.

- the program received a non-recurring supplement of resources under the Community Partnerships Initiative in 2004-05.

- the recommended funding level for projects varies with project size.

- the number of projects received have stabilized at about 600 each year.

- the distribution of projects by size of budget request is very similar from year to year (about $56,000).

- the distribution of projects by size of budget recommendation is very similar from year to year (about $35,000).

- in the four mature years of the Program, 2003-2004 through 2006-2007, higher budget projects are recommended to receive an amount that is about 60% of the request. By comparison, the lower budget projects are recommended to receive an amount that is about 70% of the request.

The Program is a mature program in the sense that its throughput has stabilized after the first two years of program development and it has reached a "steady state" in terms of project volume and operational procedures. On the other hand, as suggested by the results analysed in other sections of this evaluation report, "maturity" does not mean that the Program has solved all of its operational problems.

5.2 Relevance/Rationale

5.2.1 Environment within which the Program operates

This section addresses the changing context in which APC operates. The main sources of evidence were questions to the Key Informant Interview subjects and Case Study informants, as to how the environment or context in which this Program operates has changed since its inception in 2001.

All informants agree that the environment for APC is different in mid-decade from 2001. The major environmental changes are increased public funding for the arts; growth in the quantity, quality and distribution of presentation; more competition for sponsorship funding; demographic changes affecting audiences and presenters; technology changes; and greater demands for due diligence and accountability.

- The funding regime for arts and culture, for the period covered by this evaluation (2001 to 2007), has been recovering from the previous decade of reduced funding.
- There are many more presenters serving more locations and audiences, and presenters are becoming more professional, knowledgeable and well-informed. The case studies[14] that illustrate this dimension are Coup de pou$$e nurturing presenters for under-served francophone communities in Ontario, MiBC bringing contemporary dance to new locations in remote parts of BC, YAC more than tripling its series in Whitehorse thanks to APC, LOMA restoring a vital presentation capacity for contemporary dance in Montréal, imagineNATIVE bringing Aboriginal media arts to wide attention, Celtic Colours locating festival activities in 50 communities throughout Cape Breton. The Program itself is credited by knowledgeable informants with bringing about many of the reported changes in the quantity, quality and distribution of presentations.
- Competition for corporate sponsorship has become more intense. The competition for public funding and sponsors is extremely intense in the crowded urban arts environments, while municipal funding and sponsorship opportunities are very limited in less populous communities.
- The aging population is a factor for presenter staff and their numerous volunteers – there is a need for succession planning and related training resources. Aging audiences need various responses such as better seating and earlier show times, and different programming and special techniques are needed to engage younger audiences. LOMA with the *Amenez un jeune à la danse* feature and VECC with its two-dollar youth pass, special youth coordinator and one-week of youth-led programming show a special focus on youth.
- New technologies are adding to the ways that individuals can access entertainment without attending a live performance. This adds to the competition for audience attention.

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[14] The acronyms for the case studies are spelled out in a list below the table of contents.

- New technologies have brought some new art forms and innovation in how existing art forms are presented. APC's objectives encourage exploration of new genres.
- New technologies are also bringing advances in presentation equipment and techniques (with their attendant costs). An interesting illustration is the use of a 'video portfolio' by MiBC to help dance companies market themselves all over the province without the burden of travel costs. Another case study (WFF) cited the challenge of installing outdoor video screens of the size and quality that audiences experience elsewhere. All of these new-technology challenges suggest that the program will continue to be needed and that budget pressures will increase.
- The emphasis on accountability and due diligence has heightened in the past half-decade; many consider it to be excessive, putting unwarranted demands on both Program clients and APC staff. (An APC official said "We have gone from 'development officer' mentality to auditor mentality.")

As noted in the Conclusions (Section 6), the Program is still relevant, it continues to be needed. The above factors simply suggest that the Program has the interesting challenge of coping with a changing environment.

5.2.2 Federal Role

This section addresses whether government intervention, particularly that of the federal government, is justified in this area. The main sources of evidence were questions to Key Informants and Case Study informants; the Literature Review also provided insights. The major findings are that in Canada, as in other countries, government subsidization of the professional arts performance is considered a justified public good; while all levels of government may find reasons to contribute, the federal presence ensures promotion of a national perspective; and APC is a good fit with other government programs that support other facets of arts performance and/or provide support for other reasons.[15]

- All jurisdictions covered in the review of international literature do provide public support to the arts presentation sector. In spite of major variations in policy and programs, none takes the position that market forces alone should decide what performances are available to their nation's audiences.
- All the interview subjects agree that government support is essential. All subsidization allows for lower, more affordable ticket prices, which translates into greater accessibility. (One case study emphasized this perspective: VECC needs public funding in order to continue being accessible to less wealthy inner-city populations; they want to resist "gentrification" while real estate values climb all around VECC.) This is an especially acute need for presentation that does not attract significant private investment; for instance, any presentation to small

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[15] In addition to complementarity between APC and other federal programs and institutions, it should also be emphasized that the program collaborates with colleagues at other levels of government. The interviews mentioned several instances of effective partnering across jurisdictional lines, including a partnership initiative for contemporary dance in Québec.

- audiences, and presentation of innovative programming that has not yet 'caught on' with a wide audience.

- Some subjects, particularly the APC officials interviewed, distinguished between federal and other levels of government as the source of public funding in terms of providing a pan-Canadian perspective, not limited within provincial borders; for instance, many provinces will not fund touring within their borders by performers based elsewhere in Canada. The federal presence supports "National conversations".

- Federal support comes from various sources. Generally the interviews with subjects outside PCH found great satisfaction with how APC and other programs complement each other. Some of these others are also PCH programs – the Canadian Arts and Heritage Sustainability Program (CAHSP) for organizational development, Cultural Spaces Canada (CSC) for infrastructure development, TradeRoutes for international touring and market development, and the Official Languages support programs. Beyond PCH, federal programs in support of economic opportunity – the Atlantic Canada Opportunities Agency (ACOA), Canada Economic Development for Quebec Regions, (CED) and to a lesser extent Western Economic Diversification Canada also contribute to varying degrees to presentation, to promote tourism or for other reasons. One example is substantial support to Celtic Colours from the Enterprise Cape Breton Corporation, linked to ACOA, which relies on APC's assessment of the client. However, some APC/PCH officials expressed a desire for more participation by these agencies, and more policy clarity regarding their intentions for this sector. For instance, there appears to be a decline in support from CED to major events that APC also supports.

- The Canada Council for the Arts (CCA) is seen as the main complement to PCH because it supports creative production and touring by quality artistic performers. MiBC provided a very interesting example of APC and CCA collaborating in the build-up to a new organization that pays attention both to artistic production conditions and to the presentation/ audience/ community outreach dimension. However, some presenters are concerned that sometimes an APC client intends to present a specific performer in a series or festival, but then touring money is not awarded to that performer by CCA.

- The greatest specific concern regarding federal programs is a perceived decline in attention by the Department of Foreign Affairs and International Trade (DFAIT) to international touring by Canadian performers.

The literature revealed a general consensus in all the countries investigated that government support is essential for the performing arts to flourish. Conversely, if funding is shifted to private sources, offerings become more middle-of-the-road and less risky, in order to guarantee audiences and profitability. [16]

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[16]   The European Monitoring Centre for Change (a project of a European Union body called the European Foundation for the Improvement of Living and Woking Conditions) points out that commercial presenters focus on popular entertainment for the mass market, and "tend to minimize risk by choosing conservative programming, which relies on established performing artists and formats and designs that

Thus it can be inferred from experiences in other countries that shifting from public-sector to private-sector funding would be at odds with the objectives of APC to reach out to remote communities and to offer a more varied range of performances, sometimes entailing a high financial risk.

Moreover, countries such as the UK and Australia have identified presenters and audience development as the weakest links in reaching audiences and communities that are not currently served, and have specific programs and strategies to address the needs. It is felt that these are roles that the private sector simply cannot undertake.

5.2.3 Alignment with Government of Canada Objectives

This section addresses the question whether the Program is aligned with governmental and departmental priorities, including departmental strategic objectives. The main sources of evidence were questions to Key Informants, the User Satisfaction Survey and the Literature Review.

Cultural support is a clear federal mandate, with a strong link to Canadian identity and social objectives. PCH and APC executives/managers perceive APC to be thoroughly aligned with government objectives and with departmental objectives such as Canadian identity, intercultural understanding, social health and citizen engagement.

With respect to wider federal government objectives, connections were made frequently with Canada's international position (and concerns about the decline of Canadian artistic representation abroad), and less often about local economic development and about attracting cultural tourists. However, 61% of respondents to the User Satisfaction Survey believe that the APC funding received had an influence on increasing tourism to the community; 27% say the APC funding extended the tourism season for their community.

The literature review found studies by such independent and highly credible agencies like the Rand Corp., which identified major public benefits such as development of social capital, economic growth, creation of social bonds and preservation of communal meaning as a result of public funding of the performing arts.

A minority of presenters question the validity of connecting arts funding to PCH priorities or any other government priorities. They espouse the view that artistic excellence is a social good in itself and worthy of public support on just those terms; they claim that to ask artists to justify what they do in terms of social objectives such as inter-regional or inter-cultural understanding compromises their art. Of interest in this connection is the finding from the literature review that other countries, particularly the UK, also support presentation of artistic performance on the basis of connections to public policy objectives.

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appeal to the broadest possible audience." "The performing arts sector - visions of the future", Cambridge Econometrics for the European Monitoring Centre for Change, 2006, http://www.eurofound.europa.eu/emcc/indexes/sector/performing_arts.html

5.2.4 Continuing Need

This section addresses the question whether there is a continuing need for APC. The main sources of evidence were questions to Key Informants and Case Study informants, and the survey of unsuccessful applicants. The latter was examined for the reason that, if unsuccessful applicants to APC reported that their presentation activities had proceeded and had met expectations in spite of lack of APC funds, then, in their case at least, 'presenters can succeed without APC therefore APC is not needed.'

The finding is that there is a continuing need for APC in order to maintain and contribute to the growth of arts presentation in Canada and to address particular needs.

All interview subjects agree that APC is still very much needed. All presenters place great emphasis on needs in terms of sustainability, succession and knowledge transfer; they supported this view with reference to the aging workforce within the arts community. Another demographic need is to focus on youth, the audience of the future; compared to Europe, the view is that Canada does much less for cultural development of youth. Moreover, the outcomes specified in the logic model (diversity in presentation, enhanced integration of the arts in the community, more opportunity to participate) remain relevant and still need to be pursued; none are seen to be declining in importance.

Organizations that had applied unsuccessfully for APC funds reported that the lack of APC funding affected their ability to diversify their program and create outreach and networking opportunities. Moreover, although nearly all of the organizations interviewed also receive private sector and provincial or territorial government funding, most were unable to make up the shortfall from existing or new partnerships and relationships; the absence of APC funding led to a net decline in resources compared with their planned budgets.

Many of the unsuccessful-applicant organizations believe that the lack of APC funding had an effect on attendance numbers mainly because they had to reduce their marketing of events. They believe that, had they received funding, more adults and youth would have attended, and the audiences would have been more economically and culturally diverse.

5.2.5 Conclusion: Rationale and Relevance

The analysis suggests that the Arts Presentation Canada program is no less needed today and for the foreseeable future than when it was created. In fact, the economic pressures on presenters (caught between production costs, artists' fees and viable ticket prices) suggest that the program should expand while retaining its current objectives.

5.3   Success/Impacts

5.3.1 Immediate Outcome: Diverse Artistic Experiences

This section addresses the question whether results have been achieved with respect to the Program's intended immediate outcome, namely "Presenters offer diverse artistic experiences to Canadians." The main sources of evidence were Program statistics, the File Review and questions to Key Informants. Case Studies offered ample illustrations of the achievement of this outcome.

In summary, the evaluation found that "diverse artistic experiences" are definitely being offered to Canadians by the cumulative efforts of the presenters funded by the Program. APC has encouraged an increase in programming diversity and innovation by both multidisciplinary and single-discipline presenters. The Program's criteria and assessment grid promote diversity, and its funding allows presenters to take the risk to be innovative. The following paragraphs elaborate on this summary.

Program statistics show that the proportion of multidisciplinary presenters rose from 50% in 2002-03 to 60% in 2005-06. Multidisciplinary presenters offered performances in diverse disciplines in their series or festival, and may have other 'diverse' features too such as artists from other regions or countries. In addition, single-discipline presenters are providing "diverse artistic experiences" within their discipline; this also can take many forms. Indeed, the Program lists seven forms of diversity, and these are amply illustrated by case studies:

- artists from outside the province: Celtic Colours expanded beyond Cape Breton artists because of the urging of APC; WFF has a pan-Canadian and international line-up;
- focus on youth: inexpensive youth tickets at LOMA and VECC;
- focus on Aboriginal artistic expression: imagineNATIVE, an Aboriginal component in Celtic Colours and WFF;
- new and emerging artists: imagineNATIVE and WFF have a special young artists component;
- new genres and disciplines: MiBC introduces contemporary dance where it has not been seen before
- diverse programming: YAC programs two series to meet the diverse needs of the lively Whitehorse cultural scene;
- official language minorities focus: Coup de pou$$e, a strong « Outil d'accompagnement », uses its expertise to encourage a growth in professional practices and infrastructure among presenters in Ontario's remote francophone communities.

The file review provided a strong affirmation overall that APC does support diverse artistic experiences. The random sample of 20 Programming files from 2005-06 provided examples of diverse disciplines and diversity within genres, for instance: music (folk, blues, classical, new music, Quebec chansons); dance (contemporary and traditional);

theatre (formal, classical and improvisational); literature (poetry, prose, range of languages); comedy; new media, video and film; and presentations that were multidisciplinary. Another element of diversity was due to presentations by artists from all over Canada and from outside Canada, representing many cultures; presentations designed for all age groups including school age youth and young adults; and presentations in varied venues and different times (such as many school-based presentations, and the example of Vancouver Music in the Morning concerts which provide concerts during morning rush hours).

All categories of Key Informant interview subjects agreed that APC is stimulating presenters to offer diverse artistic experiences to Canadians. Respondents find this outcome to be most evident in remote areas. APC mitigates the risk of presenting new and emerging artists, genres and disciplines to established and growing audiences.

Asked about the seven forms of diversity, APC officials were of the opinion that the greatest success has been achieved with respect to artists from outside the province, and programming directed at youth. The least progress has been made in diversity involving Aboriginal performances and audiences. Several comments interpreted this situation: there are few professional Aboriginal presenters; the APC requirement that artists receive a guaranteed fee makes pow-wows ineligible because they are competitions; and the types of performance that APC supports have not yet achieved great popularity among First Nations audiences.

Some respondents (both within and outside APC) suggest that APC has achieved sufficient diversity; now it is time to consolidate and to raise quality.

The interviewers observed that there are diverse views on diversity among APC respondents. Some believe that it should be promoted by encouraging individual presenters to become multidisciplinary (or more multidisciplinary). Others accept that diversity can be achieved by having a diversity of single-discipline presenters and events in the same locality.

5.3.2   Intermediate Outcome: Integration of the Arts

This section addresses the question whether results have been achieved with respect to the Program's intended intermediate outcome that seeks "Enhanced integration of the arts into community life." The main sources of evidence were the File Review, the Databases Review, the APC/CSC User Satisfaction Survey and questions to Key Informants. Case Studies illustrate the achievement of this outcome.

In the logic model, there is one immediate outcome (diverse offerings) leading to two intermediate outcomes (enhanced integration and more opportunity to participate). However, the Program treats all three as something that clients should address directly. In other words, all three are *de facto* immediate outcomes, and the evaluation has treated them as such.

The files and the CSPS database suggest that there is considerable community integration. Integration may mean: volunteerism; partnership, sponsorship and other forms of local involvement; media coverage; outreach activities such as school-based performances, workshops and artist-in-residence opportunities; and local social institutions (schools, churches and local concert halls) being used as presentation venues. While all of these can occur in both larger centres and smaller localities, the evidence is easier to spot and quantify in smaller communities.

This snapshot parallels the finding on partnerships from the User Satisfaction Survey. At least seven in ten arts presenter and arts festival organizations say that the APC funding has led to links or partnerships with other organizations to support outreach activities (79%) and audience development activities (76%)[17]. The partnerships established to support outreach activities are widespread and diverse; most common partners include community organizations such as educational institutions (37%). Over one fifth say the partnerships were established with other community organizations (29%), presenters from music disciplines (25%), community organizations for educational activities (24%), or other community organizations for social activities (21%)[18]. The findings are similar for "audience development activities."

Most (13 out of 15) of the interviewed presenters said that "integration of the arts in community life" is occurring. Presenters associated 'community integration' with a sense of community celebration, widespread involvement of the community in the events (volunteers), and outreach activities in schools. For instance, Celtic Colours takes place in 50 Cape Breton communities, in all sorts of venues, and scores of volunteers are involved. Another example, from the files, is another Nova Scotia community that started a folk festival during a period of severe economic downturn. Almost the entire community volunteers in this annual affair. This common experience is credited with changing the life of this community for the better.

The most unique outreach tool encountered by the evaluation is the Dance Outreach Worker component of MiBC. Each presenter that has arranged for a performance by a designated dance troupe hires a Dance Outreach Worker who promotes awareness and understanding of this art form in the community. In one location, this worker arranged workshops that have resulted in a link between the high school and the presenter, such that students are preparing to perform as the 'opening act' for the dance troupe.

It was apparent from the interviews and from the case studies that there is not a common understanding of the "integration of the arts" outcome among the presenters. Therefore, consistent measurement of this outcome proved to be impossible. Understandings ranged from 'numbers of volunteers' (in small communities - proportion of community serving as a volunteer) to 'numbers of presentations' available to audiences in a defined area.

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[17]   APC CSC Client Satisfaction Survey, Draft Report, page 12.

[18]   APC CSC Client Satisfaction Survey, Draft Report, page 14.

APC officials were mostly positive in this connection. Several agree that the meaning of integration is vague, and explicit definitions and indicators are not uniform – one region defines integration as "Working with other organizations that impact on the community"; another region tracks volunteerism and awareness activities in schools. Ultimately it is hard to tally the impact of APC funding of integration because, as a regional APC official said, "community engagement is a product of all the things that are going on, with other funders and all the volunteer sector; so attribution is tough. Moreover, the result itself is so hard to measure." They say that integration is easier to spot in small communities than in major centres. APC officials can now share integration lessons on the program's Lotus Notes application and pass them on to clients.

5.3.3 Intermediate Outcome: Opportunity for Canadians to engage and participate

This section addresses the question whether results have been achieved with respect to the Program's intended intermediate outcome that seeks "Increased opportunity for Canadians to engage and participate in a broad range of artistic experiences." The main sources of evidence were Program statistics, the File Review, questions to Key Informants, the User Satisfaction Survey and the survey of unsuccessful applicants.

As mentioned earlier in section 5.3.2, although the logic model calls "Increased opportunity…" an intermediate outcome, in practice the program treats it as an immediate outcome.

According to Program data, since APC was created, there has been an increase in the number of communities engaged. In 2001-02, eighty communities had performances funded by the Cultural Initiatives Program and 41 more by APC, for a total of 121 communities. By 2005-06, APC had almost doubled the number of communities to over 200.

The actual number of communities served is greater than this, because Program data simply records the 'home community' of the funded organization. But some projects appear in multiple venues; in fact, two of the projects examined served a total of 70 communities between them.

In addition, interviews revealed that some presenters create their own satellite presentation activities within their region. Under this approach, an APC-funded presenter in a relatively large community would help smaller communities, likely without APC funding, within a radius of about 200 kilometres to put together a sequence of presentation dates. This would allow an artist to come to the region for multiple performances rather than a single night. This would make it easier to attract artists from outside the locality and would save on travel costs. Thus there is a multiplier effect in the quantity of opportunities for Canadians to participate in artistic experiences.

All categories of interview subjects agreed that APC is stimulating an increase in artistic experience opportunities for Canadians. The impact is especially strong in increasing access in remote areas. Festivals may have a particularly beneficial effect: one presenter

noted that festivals appear to be less intimidating for new audiences than traditional presentations, thus they are a way of educating and growing audiences.

APC funds are used by some presenters to provide further, free events, particularly in schools, which are a way to grow future audiences as well as extend current access. Two network representatives mentioned the huge strides made in francophone communities outside Québec (due especially to Development component funding of third-party networks, such as Coup de pou$$e). Diversity is growing along with access; now it's not just "l'humour et la chanson" that tour, but contemporary dance and other disciplines as well. However, there is much still to be done nation-wide and many tiny presenters are not yet at a stage that they are eligible for Programming component funding.

All the APC interviews were extremely positive on this topic. A measure of increased opportunity is that, before APC, there were no professional presenters in Manitoba funded by the Department outside Winnipeg. Now APC funds six presenters, one festival and two networks which service presenters outside Winnipeg. An official summarized: "Both in terms of increasing numbers and geographical spread, there are more opportunities in communities for artistic experiences. About 52% of APC funding goes to non-urban communities. There are longer runs and more community partnerships."

The User Satisfaction Survey suggests that APC is providing a special service with its attention to smaller communities. CCA is the other federal source of support that is most frequently of assistance after APC; however, organizations located in urban centres of over 200,000 people are more likely to say they have received additional funding from the CCA (53%), compared to organizations in smaller urban centres (22%) (p. 32).

As mentioned earlier in section 5.2.4, the survey of unsuccessful applicants provides a suggested interpretation of the link between APC funding and increased opportunity. The inference is that the lack of APC funds leads to reduced marketing and more limited programming, and these factors in turn result in smaller audiences.

5.3.4 Long-Term Outcome

This section addresses the question whether results have been achieved, or whether they are likely to be achieved in the future, with respect to the Program's intended long-term outcome: "Contributes to Canadians participating in and benefiting from access to activities provided by appropriately governed arts and heritage organizations in communities that value their existence and support them."[19] The main sources of evidence were questions to Key Informants from APC. The topic was omitted from other

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[19] APC terms and conditions were revised during the analysis and writing stage of the evaluation. As of August 2007 this outcome reads: "Contributes to Canadians participating in and benefiting from access to activities provided by appropriately governed presenters, arts festivals and presenter support organizations in communities that value their existence and support them."

interviews because of length, and because the opinions offered would be highly speculative given that this outcome is less immediate than the others.

APC officials explained that this long-term outcome is intended to reflect both the APC Program and the influence of its colleague programs, Cultural Spaces Canada and especially the Canada Arts and Heritage Sustainability Program. Thus, like one intermediate outcome's terminology of "opportunity for Canadians to engage and participate in..", the long-term outcome speaks of "Canadians participating in and benefiting from access to activities…". Where the other intermediate outcome points to "integration of the arts into community life…", the long-term outcome speaks of "communities that value their existence and support them." The new element, not seen earlier in the logic model, is "appropriately governed."

APC informants were asked their opinion about progress in achieving long-term outcomes. The staff of APC, both at headquarters and at the regions, say that they do see progress toward the long-term goals. Officials note that greater involvement by municipal government institutions and by volunteers indicate that communities value and support their artistic performance milieu.

APC's assessment grid gives points for strong management (this links to "appropriately governed" in the long term outcome), and CAHSP provides support to some APC clients towards improving administrative and decision-making infrastructure. These factors support optimism that progress will continue with respect to this aspect of the outcome.

APC biennial surveys track growth in participation of Canadians in arts performance activities.

The observations concerning incrementality (sub-section 5.3.7) are positive with respect to the likelihood that the longer-term outcome will be reached.

5.3.5 Professional Development

This section explores professional development as one facet of the Program; the issue arises because "professional development tools" appears in the Logic Model as an Activity, and "tools developed" appears as an Output. Questions to Key Informants provided the evidence.

Interview responses pointed to two types of professional development assistance—skills development and information exchange (usually for programming purposes) through 'presenter support' organizations and activities; and the impact of direct contact between regional APC staff and presenters.

APC formally supports the professional development and programming work of presenters by allowing them to use part of their APC funding for this purpose, and by funding Presenter Support Organizations (these are 20 of the 600+ APC clients), often called networks. The networks vary in type and scope—national, regional, local; discipline-focus (e.g. jazz); population-segment (e.g. francophone minorities). At annual

meetings and other 'contact' events, members may attend workshops, engage in block-booking discussions, do a lot of informal networking, and engage in other professional development activities. The survey of APC clients indicate the subject areas that presenter support organizations emphasize when they increase "the number and nature of professional development activities to their stakeholders (n=12) … [this is] primarily in the areas of broadening audiences and outreach, promotion and marketing, etc. (n=11), diversifying and/or increasing programming (n=10), and developing an artistic vision (n=7)."[20]

The majority of festival presenters interviewed value these opportunities and largely find them extremely useful. The qualifications were that costs constrain attendance from remote areas, and some events can become overly programmed and formulaic. The series presenters interviewed were split in their attitudes, from one who attends professional development events yearly and another as often as possible within budget constraints, to others who never attend, using CAHSP and personal contacts instead for help.

The perceptions of APC officials are very positive on this issue. They detect a lot of participation, and good effect of that participation. Some observations:

- Initially uptake in some areas was slow, but the participation is growing. Francophone presenters have embraced these activities more quickly than others.
- In addition to the direct relationships and sharing at networking meetings, there are also person-to-person mentorship arrangements that spring up and continue independently of the Network.
- The Networks are sharing their professional tools; we see good national tools being adapted successfully to local situations.

The other way that APC contributes to skills development and information exchange is through direct contact between regional APC staff and presenters—what is usually thought of as 'field work' as opposed to office work.

Everyone who commented on this topic agreed that groups that need advice and coaching, or help in formulating a strong application, should have access to such help. Views differ on who should provide the help. The majority of respondents agree with this role being played by APC officials; some feel that it is the most important part of what the officials do. Two caution that APC personnel are not always qualified to advise on artistic vision and program planning; another said the Program's capacity to advise is limited by frequent changes in staff.

Two dangers with funder-provided advice are Program-driven applications that skew what the applicant really wants to do; and conflict of interest (yesterday the advisor, today the assessor). One presenter suggested strongly that APC officials should only assist with the application itself while others (for example, from the CCA Flying Squad) should help where expertise in the arts is required.

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[20]   APC CSC Client Satisfaction Survey, Draft Report, page 5; see also pp. 21, 22..

Networks can also be the source of assistance. The User Satisfaction Survey adds an interesting dimension, reporting that 74% of arts presenter and arts festival organizations say that the APC funding has led to links or partnerships with other organizations to support programming activities[21] – confirming the strong culture of mutual assistance in this community. (One Key Informant contrasted this with experience in another country in which presenters competed more than cooperated, leading to the breakdown of an important network.)

Regional APC officials are positive about playing this role, putting it in these terms:
- On site visits we ask questions that could come up in Review Committee. We rotate files about every three years to maintain neutrality and to give the applicant a fresh support. Staff go to contact events, Canadian Arts Presenting Association, etc., and transfer their knowledge to clients.
- We can do this without danger of conflict of interest, so long as we don't tell them what to do. We ask questions, raise concerns, and provide information about what others do. We have helped a lot with previously less served genres, localities and populations.
- Nos conseillers disent souvent aux diffuseurs de nous soumettre leur demande de façon informelle afin de recevoir de nos agents de la rétroaction avant la soumission finale de la demande.
- In our social development role we can link their wishes to our mandate. Plus, "we help translate what you are planning to do into our bureaucratese".

5.3.6 Unintended Outcomes

This section addresses the question whether there have been unintended or unexpected results of the Program, either positive or negative. Evidence came from questions to Key Informants, who provided a wide range of suggestions. The ones that were mentioned most frequently were administrative burden; and complications for funded organizations due to cheques arriving later than expected.

The unintended positive outcomes for communities were economic development spin-offs; the formation of innovative partnerships; better quality of life in a revitalized, energized community; money staying in a community rather than audience dollars going elsewhere; and higher regard for arts. Two informants warned of possible negative outcomes for communities if things don't work out after expectations had been raised; as one put it, "Eagerness and impatience on the part of funders including APC can lead to rushing the local infrastructure to do too much too fast. Then there are failures, and the community is disheartened."

The unintended positive outcomes for presenters include a better profile for the arts and help in raising funds from other sources (i.e. leveraging). For instance, thanks to the positive APC assessment, another federal source (Enterprise Cape Breton Corp.)

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[21]   APC CSC Client Satisfaction Survey, Draft Report, page 12.

provided substantial support to Celtic Colours. Other cases—LOMA, imagineNATIVE, YAC—found that APC support was the first step in convincing other supporters.

However, there may be difficulties for planned programming if APC provides less funds than expected or if CCA fails to fund the touring of a performer who is part of a programme funded by APC. Late cheques may be very disruptive to managing cash-flow.

APC funds can be used to augment artists' fees. Artists feel more valued, more significant to society, when they are paid properly. This self-perception of artists is a positive unintended effect of the program.

APC is credited with stimulating at least one province to revise its arts-funding policies to take presenters into account. Thus, an unintended positive outcome is the extra funding from that province's public sources.

Presenters appreciate the growth in professional development opportunities. Together with a more stable financial situation through APC, this encourages some to have a longer career in presentation. On the negative side, some presenter staff find the administrative burden of dealing with APC overwhelming; a few informants mentioned that burn-out is a real danger. Some promising clients may not apply, or some successful applicants choose not to apply again, because the administrative burden takes away too much from the value of the APC support. The 'administrative burdens' usually mentioned were the complexity of application forms and processes; the complexity of interim and final reporting; and the need in some cases to provide financial statements according to more than one financial year calendar and with different information requirements.

The unintended challenge for APC is the imbalance in demand within a region after successful efforts to nurture new presenters. There may suddenly be 'too many mouths to feed.' That is, the total budget that APC can disburse in that region is stretched over more and more worthwhile proposals, a result of APC's nurturing new presenters and helping all presenters to become better at what they do. As a consequence, the number of strong proposals increases, and the total funding requested goes up. This leads the regional APC officials to wonder whether they should decrease the recommended contribution while maximizing the number of worthwhile projects that will be funded, or refuse funding to some worthwhile projects in order to give a more realistic amount of support to those who 'survive the cut.'

5.3.7 Incrementality

This section addresses the issue of the incremental effect of APC: what results, or what portion of results, have been due to APC and could not have been achieved without APC. Some of the points made arise from discussions with Key Informants and with Case Study informants, and from the survey of unsuccessful applicants. Others are inferences on the part of the evaluators.

The view of APC officials is that most APC clients would survive without the Program but they would not be doing as well; but it is possible that very small/remote and

Aboriginal-focus professional presenters might cease operating. The key differences made by APC, in addition to focus on the intended outcomes, has been greater stability for established presenters and making innovative programming less risky. For the newer presenters, APC brought some into being (in many cases through the Development Component), and for those and others, it helped them become more professional far more quickly than would otherwise have been the case.

Where presenters already programmed in a manner that met APC objectives and criteria, the funding could not be said to have an incremental effect. On the other hand, as some case studies illustrate, APC funding allowed some presenters to increase particular activities of great interest to APC (VECC); and others (Celtic Colours) were oriented in new directions by APC criteria.

APC is essential to one presenter, they would 'close shop' without it. Others credit it with significant though less absolute influence: APC has stimulated more rapid growth of festivals; programmes would be smaller and less innovative without it, showing just those artists who were already touring; now that quality performance comes to remote communities, the audiences there feel less isolated and don't have to travel to big cities for these experiences; the audience development component would shrink or disappear without APC; the criteria reorient presenters' thinking from exclusive focus on artistic excellence, to how this makes a link with the audience; APC is responsible for more learning opportunities where presenters share their best experiences.

APC officials also cited stimulation of new networks (the jazz world already did it, now folk music and world music do it too); professionalization of presenters, most noticeably of new ones; funding leverage because other sources take positive APC decisions as an assurance of quality; and an ever wider range of touring by Canadian artists.

As mentioned previously, while organizations that had applied unsuccessfully for APC funds usually did not abandon their plans, they reported that the lack of APC funding affected their ability to diversify their program and create outreach and networking opportunities. Further, many of them believe that the lack of APC funding had an effect on attendance numbers mainly because they had to reduce their marketing of events.

A challenge in terms of incrementality is that for clients with very substantial budgets (in the several millions), APC provides such a small percentage that it is not logical to ascribe any particular effects to this funding, unless the programming links are extremely specific.[22]

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[22] As of September 2007, with the announcement of significantly increased funding, APC faces another incrementality issue. If large festivals receive up to $500K and even more in exceptional circumstances, APC should consider what evidence will be needed to show that the results for the higher amount are proportionally greater than the results obtained when funding was only up to $200K. Of course, total budgets must be considered before suggesting what new results are expected due to higher APC support; if APC funding goes up but other funders cut back by the same amount, then the reasonable expectation might be for no change in net results.

5.3.8 Promoting the Program's Aims with "Development" Funding and Other Means

This section focuses on the means used by APC to promote its aims; that is, what does the Program do to be pro-active, in addition to reacting to applications from existing presenters and networks? The case studies and questions to Key Informants provide the evidence.

Most applications come from existing presenters and support networks. They are treated in the "Programming" component of APC, which processes the bulk of funding (about 95%). Where new presentation capacity or new presenter support capacity is desired to meet APC objectives, the Program can take a proactive approach using its "Development" component.

Among the regions, usage of the Development component ranges from zero to over 10% of the funds given out; the national average is about 5%. There is a fixed ceiling for each Region of $250,000 per year for "Development." Funds not used under the Development component can be reallocated to Programming.

Two "Development" projects were the subject of case studies. One of them (Coup de pou$$e) nurtures the establishment and strengthening of presenters in remote areas to serve official language minorities. The other (MiBC) supports remote touring, community outreach and presenter development.[23] These are clear examples of the strategic use by APC of this "Development" capacity: in both cases, the Region decided that there were significant unmet needs that could be met by a unique arrangement and the more flexible processing allowed in the Development component.[24]

The APC regions using the Development component do so in a very conscious, strategic (not reactive) manner.[25] They take divergent approaches, for instance, some accomplish Development through third parties that they fund while another region prefers using its own officers to do the legwork and coaching. But several APC managers speak of APC as being in a 'consolidation' period, with diminishing need for developing new presenters; it is unrealistic and unfair to stimulate the creation of new presentation capacity that is unlikely to be able to access Programming funding after 'graduating' from the Development period. In fact, sustainability is the key concern about the

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[23] An interesting feature of MiBC is the successful collaboration between CCA, concerned about the artist side (contemporary dance groups in BC needing more work), and APC with its attention to presenters, audiences and communities—in effect, a partnership that linked 'supply' and 'demand' sides of presentation.

[24] An example of flexibility is that Development proposals do not face the April 30 and September 30 deadlines that apply to Programming proposals.

[25] Even the region with no Development component projects does in fact fund 'Development-like' projects that it considers of strategic importance. The region does not publicize a formal Development component in order to avoid raising expectations that APC wishes to assist in launching many new presenter organizations.

Development component, mentioned by a minority of Key Informants in all categories. Will APC have an adequate budget to sustain what it is helping to develop, or will a growing number of clients have access to constantly diminishing slices of a static pie? Can 'sunset' or 'off-ramp' provisions be devised in order to reduce support for large clients that have no real need for financial assistance but press successfully to continue receiving it? And at what point is the presentation field saturated?

It is important to note that the Development component is one of several ways in which the Program promotes its objectives.[26] Through interviews it was determined that the following are all significant 'Program outreach' techniques:

- Funding of presenter support organizations ('networks') as a third-party delivery mechanism; they advocate for their areas of interest, they 'coach' less developed presenters, and they may fund small new presenters that are not yet eligible for APC support because they are not incorporated or put on less than three performances per year.
- Contact events with networking and professional-development courses and workshops are also important for promoting APC objectives. These may be put on by APC-funded presenter support organizations.
- Direct contact of APC staff with clients (i.e. field work) is extremely important: "Our local officers coach and provide suggestions to help nervous presenters to innovate." Some staff are especially adept at encouraging development and local engagement at deeper levels.[27] Many clients in Key Informant and Case Study interviews complimented the local APC staff very highly for their diligence and helpfulness. In the User Survey, over three-quarters of APC funded organizations were satisfied with the program officer from the Department of Canadian Heritage that they dealt with.

5.3.9 Program Strategic Research

This section focuses on strategic research by APC. It appears at the Activity and Output levels of the Logic Model. Questions to Key Informants and the Secondary Data analysis provide the evidence.

According to interviews, some APC regional staff are aware of the Program's strategic research, some are not. The former cite studies on particular artistic disciplines, and note that some regional tracking by genre is being conducted. Two mention that GCIMS and other databases with operational information ought to be used for research purposes:

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[26] Whatever the technique, "development" of new capacity must be done judiciously. One presenter offers this caution: "APC has to tread very carefully. A small town with a small presentation scene has probably done the same thing for years. The arts activists and the audience are set in their ways. It takes enormous courage to turn the town upside down; it could alienate the presenter and audience too. Insisting on too much change too quickly could be disastrous."

[27] Several interviews suggest that experience with social or socio-cultural programs (such as Multiculturalism) is useful training to carry out this function.

"…strategic research is necessary to ascertain changes. There are lots of statistics, but APC hasn't been able to glean much from the data due to a lack of resources".
APC officials at headquarters cite numerous studies; an example is studies that contributed to formulating APC's approach to contemporary dance. They appeared to include a wide range of material including opinion polls and reports of consultations (for example with CCA colleagues).[28]

As the Secondary Data analysis revealed, Statistics Canada does not collect information that would help track presenters or the impact of APC. By contrast, the Québec "Observatoire de la culture" collects data on the actual number of presenters, total revenues, and revenue breakdown according to sources of public funds. It also reports the total number of professional shows by discipline. Such data at the national level would be valuable for tracking the performance of APC in terms of changing environment, need for the Program, and access by Canadians to performances.

5.4   Alternatives

Introduction

The original evaluation design called for a section on "Cost-Effectiveness and Alternatives." During planning, the Evaluation Working Group asked for new topics in the area of efficiency, particularly concerning changes in program delivery in response to the formative evaluation. At the same time, as explained above (Section 4), the evaluation team and the Evaluation Working Group agreed that the examination of outcomes was more important than a detailed investigation of cost-effectiveness.

Accordingly, this section focuses on whether there are broad alternatives to APC, that is, different program designs that would achieve the same objectives.

Analysis of the current program delivery indicates that this remains an issue. In spite of efforts since the formative evaluation, the processes for applying and reporting are regarded as onerous. Processing of applications within APC and checking of reports are seen as too time-consuming. The evaluation team was also concerned with deficiencies in the electronic information systems and procedures.

It should be kept in mind that the objectives of APC are challenging and complex. Pursuing them puts great demands of time and effort on both clients and program officials – to submit worthwhile proposals, assess them, and then monitor results through reporting. If a simpler approach were adopted in order to reduce the time and effort – for instance, one public funder was described by a regional APC official as merely issuing a set percentage of the client's total budget – then there would be little or no discussion of

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[28]   There are various interested parties, in addition to APC clients and officials, who can suggest areas for strategic research. They include the Fédération culturelle canadienne française (FCCF), Quebec's ''Observatoire de la culture'', Cultural Scope, PCH's Programme des langues officielles, and the cultural industry associations.

plans and reporting of results in terms of specific objectives such as diversity and enhanced engagement.

Alternatives

This section deals with findings on alternatives to APC, from Key Informant interviews and the Literature Review.

In general, the international literature does not reveal any alternatives to APC that would be consistent with its objectives. But Canada is not alone in linking social objectives with support for artistic presentation. Indeed, some jurisdictions are more specific than Canada with respect to the social objectives.[29] For example, the UK has recognized that with the changing of the social fabric and demographic patterns of the country, strategic efforts and focussed programs are required to reach out to the new target segments of the public. Arts Council England has developed specific strategies to reach out to well-defined target audiences, such as racial minorities, youth at risk of offending, disability, and arts and health. It also developed a high level strategy to reach out, i.e. tour and distribute art with all available means and technologies, including digital technology.

The literature does suggest that a significant addition to APC would be a capacity to stimulate support or strengthening of the presentation sector that does not involve public funding from arts support programs. For instance, are there taxation changes that could assist this sector? Could APC provide services that assist in developing partnerships for presenters or help them to become better at accessing funds from private sources? Most interview responses cited improvements (such as moving to multi-year funding), not alternatives. These are covered in the next sub-section.

Most respondents believe strongly in the Program.[30] The only alternative mentioned more than once would be a CCA-style approach to supporting presenters, which is perceived as an approach not tied to plans that reflect public policy objectives, but a straightforward way to judge the curatorial excellence of presenters and fund them on that basis. However, upon further discussion, interviewees then admit that peer review panels would find it very difficult to make these judgments, especially for multidisciplinary presenting; and that it would not meet the need to create and strengthen presentation capacity. Even though each was mentioned only once, there were four suggestions that were noteworthy:
- Develop criteria that work for the style of presenting that is prevalent in an under-served group. For example, find a way to accommodate Aboriginal performance

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[29] According to one APC official, PCH needs to pursue its vision and the APC objectives more energetically. "If we are falling short, for example on Aboriginal presenting, and APC cannot build it from nothing, then how can we rally more forces and solve the problem rather than just shrugging our shoulders?"

[30] "Small entities like ours miss out on most federal programs. APC is ideal for us. It liberates us to seriously address our innovative programming objectives, which are consistent with the Program's objectives." "Le PAC veut prouver sa pertinence au gouvernement alors que le milieu lui est convaincu de la pertinence du PAC."

in pow-wows, which do not fit the current requirements because professional performers do not receive a guaranteed fee.

- Restrict eligibility to art forms that involve live performance.[31]
- Encourage a linking of artistic performance with key national issues; for instance, create a sub-program for presentation that advances environmental awareness, 'Eco-Art'.
- "APC is for the presenters, but there is movement in the field where presenters are also producing, co-producing or collaborating closely in production. Maybe this is a sign of success and growth, a healthier presenter community. The issue however is that it can be difficult to separate the presenter/producer roles – and thus make qualifying for APC funding murky or messy – yet it is a good thing to happen within this community, evidence of expanded skills and collaboration."

As mentioned above (sub-section 5.2.2), APC is viewed as a complement to other programs at the federal and other levels. There were no suggestions to transfer some or all of the program to provinces.

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[31] APC is of the view that desirable changes are likelier to occur within Canadian communities through contact of audiences with live creators and performers rather than art forms without such contact, e.g. visual art, literary work and film and new media if the creators are not present.

6. Conclusions

The APC program fills an important function—the offering of diverse artistic experiences; enhanced integration of the arts into community life; and increased opportunity for Canadians to engage and participate in a broad range of artistic experiences. The comparator countries that were examined agree with the position in Canada that this is a role to be filled by government. Advanced nations treat the arts as an element of social capital and identity. Among the federal programs that support the arts, APC's focus on presenters and audiences is unique. APC funding would be hard to replace without corresponding increases from other public sources, because sponsorships and ticket sales have limited growth potential, and commercial presentation avoids risk—it secures its return on investment by focusing on larger population centres and safer productions.

In the view of the beneficiaries of APC funding, it is clear that the program has been successful in meeting its objectives.

Clients are also very clear that APC ought to resolve significant administrative issues. This opinion is corroborated by the review of the files and the data bases of the department.

Complementarity and Uniqueness

APC complements other public programs at all levels of government and, where active partnering has been attempted, works well with them. There is probably untapped potential in more extensive partnering.

A corollary of this 'partnering' is to point out that APC does not need to become the same as other programs. Such a change is desired (implicitly and sometimes explicitly) by some commentators who wish that APC would make its decisions based on some very simple, easy-to-apply formula; or that it should become a merit-based program with peer review, akin to CCA. But then there would be no program left that encourages and supports the focus on presentation to audiences in specific communities with specific socio-cultural needs. APC represents a clear public-policy choice to link performing arts support to audience and community needs understood in socio-cultural (not purely artistic) terms. PCH benefits from many years of experience in delivering both socio-cultural and arts-support programs; this is the precise combination needed to deliver a program like APC.

Sustainability and Equal Treatment

Both APC officials and other informants regard APC as a victim of its own success. APC is oversubscribed with worthwhile projects; while the announced maximum funding for most projects is 25% from APC, the actual support averages to about 10%. Moreover, meeting the requests of large, well established groups is a significant drain on APC funds, whereas shifting some of that support to other recipients in under-served areas could make a much larger contribution to meeting Program objectives.

One theme raised by officials is the issue of 'succession', an 'off-ramp', or 'graduation' from the Program. APC has not yet come up with a general approach, other than understanding that it is important to discuss such matters with the affected organization and not make sudden moves.

A related issue is perceptions of unequal treatment. APC's contribution decisions are made within the local ecology, so the treatment of highly similar clients may differ significantly from one Region to another. It is no surprise that clients would generally like to have more funding. Therefore, it is also no surprise when one client questions why another client with very similar characteristics receives more funding in another region; the differing conditions in the two regions is usually the correct (but not satisfying!) response. However, some APC staff raise similar questions at a higher level, concerning the way the total Program budget is divided among regions plus the national component. The evaluation team notes a fundamental dilemma. APC exists both to help sustain existing presentation capacity (and performance capacity, given that APC funds may be used to supplement performers' fees); and to support the creation of new presentation capacity where it is most needed. New versus existing, how much of each—it would be naïve to look for a pat answer; at best, this should be a topic of rich debate within the Program, and dedicated officials should feel that their experience has contributed to the answer.

Program Model and Theory

The program theory is as follows:
- Give money to presenters that meet certain guidelines including a set of weighted criteria.
- Fund only up to a certain percentage of the total budget to ensure APC is not the only funder – not even the majority funder.
- The funded activities (presentations, outreach, networking etc.) will contribute to achievement of the Program's long term outcomes.

While the above theory is implicit in the logic model, the model omits some important elements or leaves them unclear, for example:
- the outcomes of strategic research and of professional development "tools" are not represented;
- there is no mention of artistic excellence, merit or quality, although this is a weighted criterion;
- quality of management is another weighted criterion, but not mentioned before the long-term outcome stage;
- given the Development component, the model should show how APC promotes its goals proactively.

Definitions, Understanding and Consistent Use of Key Terms

The Program is more difficult than necessary to comprehend due to specialized terminology. For instance, "Programming" includes projects that don't offer programs, and the "Development" component is easy to confuse with Professional Development (which is also funded, but not under "Development").

There appear to be differences of understanding among regions about how much individual presenters (even single-discipline presenters) should be encouraged to diversify their programming. Should diversity of artistic experience be assessed on the basis of what is available overall in a community? or on the basis of what each presenter is offering? Should "multidisciplinary" describe a single presenter, or a group of specialized presenters? It would be useful for APC to take a position on this issue in order to standardize the understanding of this key concept.

Diverse artistic experience and other terms need a sufficiently precise definition so that results may be assessed in relation to the meaning. For instance, much of the information on diversity is collected by APC by means of check boxes on the application form. The evaluation team had concerns regarding the reliability of this data. It is apparent that most presenters check off "culturally diverse audience"; the frequency is such as to suggest that a validation of this data (indeed of all self-reported data) is desirable. Another example: many APC clients also check off "Youth", even though most of the clients define youth much more broadly than APC (school age, 4-18). Checking through reports, clients describe their youth audiences as any of 18-35, or 15-25, or up to 40. A third example: volunteer numbers are sometimes reported as the number of people who volunteer and sometimes as the number of volunteer hours contributed. Since volunteerism is a good proxy measure for community integration, standardization of reporting is desirable.

"Community" is not well defined and the current count is likely an underestimate of the numbers of communities with productions supported by APC. Two examples will suffice: a project in Nova Scotia that serves 50 communities was recorded as serving one community. A national project designed for 20 communities was recorded as serving one community. Together these two projects, in 2005-06, served 70 communities, not two communities.

A final instance: a discussion of "enhanced integration" would be useful, distinguishing the result that is desired (more awareness? bigger audiences? more partnering by individual volunteers and corporate bodies?) from the means chosen to achieve that result (outreach and marketing activities?) and from the evidence that the promised effort took place.

Summing Up

These three comments from interviews encapsulate the many views shared so freely with the evaluation team:

> The beauty of the Program is still there, but the frustrations of applying are still there too.
>
> *an APC presenter client*

> APC is patient, it understands that building audience and capacity takes a long time. APC seems to focus on getting maximum dollars to clients, not growing its own administration
>
> *.an APC presenter client*

> Expression and self-expression are intrinsic to human experience. It all comes together in brilliant artists on stage, having a tremendous impact on the audience.
>
> *a regional APC manager*

7.   Recommendations and Management Response

The following recommendations are offered with a view to improving the administrative side of the program while preserving its vision and objectives.

The recommendation to make APC's program theory clear and transparent is of the highest priority. A fully developed program theory will have beneficial effects by making explicit why the program is expected to produce its intended results by fostering more useful program measurement and management and by rationalizing funding decisions on the basis of the relative priorities of the program's objectives.

Recommendations and Management Response

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The recommendation to make APC's program theory clear and transparent is of the highest priority. A fully developed program theory will have beneficial effects by making explicit why the program is expected to produce its intended results by fostering more useful program measurement and management and by rationalizing funding decisions on the basis of the relative priorities of the program's objectives.

Recommendation #1:
The APC review its program's logic model in order to clarify its program theory. This review should better delineate the causal linkages between activities and outputs and through the chain of outcomes intended to result from the Program. It should also include a discussion of the program's environments (especially governmental, financial and artistic) and of the factors that both foster and hinder the achievement of the program's objectives.

1.1   Based on a revised program logic, clearly communicate realistic expectations to program clients and stakeholders.
1.2   Concepts and terminology important for understanding the program (such as artistic disciplines, artistic experience and artistic quality, in-kind support, volunteer effort) and for communicating within the program and between the program and stakeholders (such as youth, audience diversity, community[32]) should be sufficiently defined to standardize expectations and reduce miscommunication.

Management Response – Accepted

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[32]   The program and its clients should count communities served in terms of the number of communities in which the presented activities take place rather than only the home-base location of the presenter.

The APC program must be renewed by April 1, 2010. As part of program renewal, APC will undergo a thorough review of its logic model, program theory and terminology in order to clearly communicate program objectives and expectations to all stakeholders.

Implementation Schedule: Fall 2009

Recommendation #2:
Improve administrative efficiency:

2.1   In concert with all the offices involved, review all processes at all stages in order to reduce the time between receipt of applications and clients receiving the first payment. Prepare process flow charts for each of the activity lines. This is of particular importance to performance measurement and to the improvement of program efficiency.
2.2   Implement "on-line" applications and reporting as soon as possible.
2.3   Simplify applications and reports in terms of content (e.g. fewer questions, less repetition, and standard reporting limited to minimum Treasury Board requirements) and form (e.g. templates, electronic forms, and reusable archived information in the case of repeat applicants to APC and for applicants to more than one PCH program).

Management Response – Accepted in principle*

In collaboration with corporate and regional partners, APC has developed an action plan to address the program's administrative processes in order to:
- improve program efficiency at all stages;
- strengthen performance measurement;
- simplify application and reporting requirements.

This exercise will be implemented with program authority renewal; meanwhile, steps are currently underway. This work is being guided by the recommendations contained in the Report of the Independent Blue Ribbon Panel on Grants and Contributions Programs.
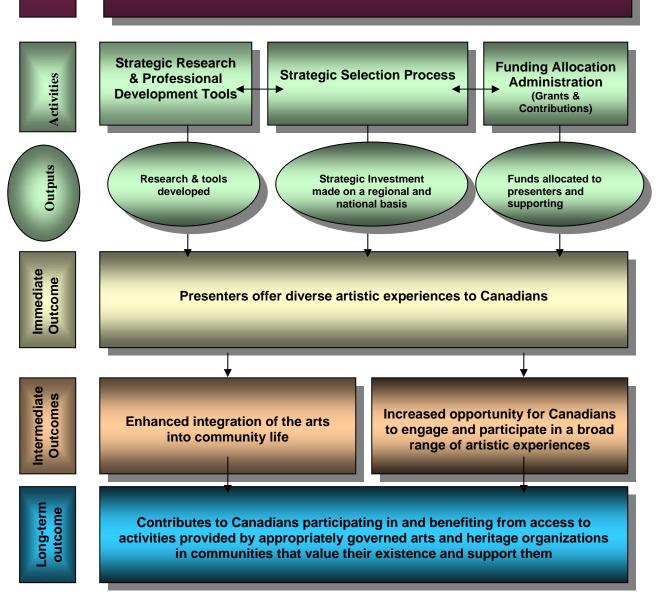
Implementation Schedule: March 31, 2010
(* Implementation of "on-line" applications and reporting will be contingent on changes to departmental policy.)

Annex 1: Logic Model

Mandate	*The Arts Presentation Canada Program aims to give Canadians choices and direct access to a variety of quality artistic experiences offered locally in order to contribute to our collective quality of life. APC supports Canadian non-profit organizations that professionally present arts festivals or performing arts series, or that propose networking initiatives ultimately benefitting artists and audiences. This is achieved through a strategic selection process, a monitoring of professional development tools offered to presenters and by the program's strategic research .*

Activities

Strategic Research & Professional Development Tools	Strategic Selection Process	Funding Allocation Administration (Grants & Contributions)

Outputs

Research & tools developed	Strategic Investment made on a regional and national basis	Funds allocated to presenters and supporting

Immediate Outcome

Presenters offer diverse artistic experiences to Canadians

Intermediate Outcomes

Enhanced integration of the arts into community life	Increased opportunity for Canadians to engage and participate in a broad range of artistic experiences

Long-term outcome

Contributes to Canadians participating in and benefiting from access to activities provided by appropriately governed arts and heritage organizations in communities that value their existence and support them

Annex 2: Evaluation Matrix (Multiple Lines of Evidence)

Much of the information was collected by means of subjective methodologies. To increase the reliability of the conclusions to be reached, the evidence from a number of different methodologies were independently brought to bear on the same set of evaluation issues. Confidence in any given finding was increased to the extent that common findings resulted from two or more of the methodologies.

Table 4: Multiple Lines of Evidence

Methods – see legend at foot of Table	DR	FR	DB	SDA	LR	KII	SS	SN	CS
Evaluation Issues and Questions									
1. Program rationale and relevance									
1.1 (a) Has and how has the environment or context in which this program operates change since its inception (2001)?	✓	✓		✓	✓	✓	✓	✓	✓
1.1 (b) Is there a continuing need for APC?	✓	✓	✓	✓		✓			✓
1.2 Is federal government intervention justified?					✓	✓			
1.3 To what extent is the Program aligned with governmental and departmental priorities, including departmental strategic objectives?	✓	✓			✓	✓			
2. Program success and outcomes									
2.1 To what extent is the Program meeting its expected immediate and intermediate outcomes? 2.1 (a) Immediate outcome "Presenters offer diverse artistic experiences to Canadians"	✓	✓	✓	✓		✓	✓		✓
2.1 (b) Intermediate outcome "Enhanced integration of the arts into community life"	✓	✓	✓	✓		✓			✓
2.1 (c) Intermediate outcome "Increased opportunity for Canadians to engage and participate in a broad range of artistic experiences"			✓	✓		✓	✓		✓
2.1 (d) How does the APC reach into its target community (to pursue its desire for more diversity and better access)?	✓					✓			

Methods – see legend at foot of Table	DR	FR	DB	SDA	LR	KII	SS	SN	CS
2.2 To what extent has APC contributed to the achievement of the expected long-term outcome? "Contributes to Canadians participating in and benefiting from access to activities provided by appropriately governed arts & heritage organizations in communities that value their existence and support them"			✓	✓	✓	✓	✓		✓
2.3 Aside from the expected results, has there been any other impact or effect (positive or negative) as a result of the Program?	✓	✓	✓			✓	✓		✓
2.4 How has APC strategic research informed the focus and delivery of the program?	✓					✓			✓
2.5 How has the APC contributed to the development & quality of professional development tools for presenters?	✓					✓			✓
3. Program cost–effectiveness and alternatives									
3.1 (a) Does the design of APC represent the most cost-effective (results at the lowest unit cost possible) way to obtain the expected outcomes?	✓	✓			✓	✓	✓	✓	✓
3.2 Is the APC cost-efficient (delivered in the least expensive manner)?	✓	✓	✓			✓			✓
3.3 Are there lessons to be learned from other jurisdictions?					✓	✓			
3.4 What are alternatives to the program or suggestions for improvements to the program?					✓	✓	✓	✓	✓

Legend:

DR	Document review	FR	File review
DB	Data Base	SDA	Secondary Data Analysis
LR	Literature Review	KII	Key Informant Interviews
SS	Survey Successful	SN	Survey Not Successful
CS	Case Studies		

Annex 3: Literature Review Highlights

APC is not alone among government programs in making a connection between support for artistic performance and the pursuit of other social objectives, nor is it the most aggressive. The literature from the UK (the England Arts Council) suggests that APC could be more proactive. They could clearly say: this is what we want to do, these are our privileged audiences and these are the resources (dollars and educational and developmental resources) that we make available to our presenters who work to fulfill the APC mandate. For example, the UK has recognized that with the changing of the social fabric and demographic patterns of the country, strategic efforts and focussed programs are required to reach out to the new target segments of the public. Arts Council England has developed specific strategies to reach out to well-defined target audiences, such as racial minorities, youth at risk of offending, disability, and arts and health. It also developed a high level strategy to reach out, i.e. tour and distribute art with all available means and technologies, including digital technology.

Australia also has several well-defined support programs to help present art in remote and aboriginal communities. For instance, a Community Partnerships and Market Development Division was set up in 1996 within the Australian equivalent of CCA. This Division works both on national and international development and promotion.

Germany appears to be devolving its performing arts funding responsibilities to the regional "Länder". This seems to be a longer term trend, and should be studied more carefully to see if there would be any lessons learned for the Canadian federal-provincial model. Germany has also created a program to involve communities in city cores, and create art about the urban environment. In its national coalition framework, the government signals the importance of presenters to focus on "children and young people".

A general finding in all countries is that the notion of presenters as defined by APC is not universally recognised, and takes on many shapes and forms, depending on the jurisdiction. Perhaps the clearest expression of this diversity of concepts underlying the notion of presenters is France, where presenters include

« *…les théâtres dramatiques ou lyriques, les centres chorégraphiques et les salles de concert, les autres lieux de production et de diffusion, les festivals, les orchestres, les lieux de fabrique pour les arts de la rue et les pôles régionaux du cirque, les compagnies dotées d'un lieu fixe et les structures de musiques actuelles.* »

France's Office National de diffusion artistique (ONDA) seems to be taking on a role of strategic adviser to presenters, and substantively helping them in providing expertise and advice on programming and quality. ONDA fills a gap in helping presenters do a better job in programming, what and how they present. Financial support, through loan and other financial guarantees takes a second place.

Another observation in France that resonates in Canada is the need for more statistical data on audiences and presenters, in the style of "Observatoire", as an essential component to better planning and priority setting.

France has two interesting institutional aspects – unions, which play a major role in decision-making, including performing arts, and the licensing of professional presenters. No presenter can ply his or her trade without a licence.

Observations on government support for the performing arts in the French-speaking part of Belgium (Wallonie) found a similar range of services to those offered by APC and CCA, reflecting a similar underlying sense that both the performer and the presenter sides require assistance.

Québec appears to have the closest similarities to the notion of presenters as APC understands it. The provincial policy that takes presenters (*diffuseurs*) into account appeared in 1996; program growth since then has been influenced by programs out of PCH and CCA. Québec collects substantial statistical data on performing arts and presentation.

A very recent review of government funding programs for the performing arts came out of Australia, written by Jennifer Craik from Canberra University.[33] It explores various financial and non-financial approaches to art support, noting their limitations. One interesting model is facilitative strategies, "designed to build philanthropic, sponsorship and partnership liaisons between culture and public and private sector agencies, clients and communities". It points to the futility of evaluating the impacts of performing arts programs, as well as the negative impact on the creative process of an excessive accountability mentality.

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[33] Re-Visioning Arts and Cultural Policy : Current Impasses and Future Directions -- An Alternative Vision for the Arts. Jennifer Craik, Jennifer.Craik@canberra.edu.au, July 2007 http://epress.anu.edu.au/anzsog/revisioning/mobile_devices/bi01.html)

Annex 4: Case Study Summaries

1)   Celtic Colours Festival Society

Type: Large; Festival, Started in: 1995

Location: Nova Scotia – Rural

Total Approved: $169,700

Period: 5 years

Average Annual Funding: $33,940

The Celtic Colours International Festival is a nine-day celebration of the living Celtic cultures of Cape Breton Island and is held each year beginning on the Thanksgiving weekend. The Festival extends the tourism season on the Island by a full week.

Celtic Colours International Festival was conceived by Joella Foulds and Max MacDonald of Rave Entertainment. The first festival was held in October 1997. They have continued to manage the Festival since the beginning in co-operation with the volunteer board of community leaders of the festival society.

Venues for Celtic Colours vary from an 18th Century reconstructed French Chapel to brand new state of the art performance facilities to community halls, but all venues share in common the prominent place each holds in the community it serves. The Celtic culture of music, dance and story telling lives on in these communities and provides foundation for the celebration of living culture by this Festival.

Celtic Colours was held in 33 Cape Breton communities in 2002, and now involves just over 50 communities. Since 1997, the number of performances has grown from 27 to 45 and ticket sales from 11,700 to 18,900. In 2006, 50% of the patrons were from outside of Cape Breton. 85% of their audience completes ballots from which they collect statistical information. 40% were from Cape Breton, 21% from USA and 50% attend 3 or more concerts (in 04-05).

Among the more than 425 artists from all over Canada, the United States, Ireland, Scotland, England, France, Denmark and Spain who performed at the Festival in 2007, over 350 were Nova Scotian performers.

Over the past 12 years festival programming has evolved to include a wide range of more than 200 community outreach and educational events. Funding from APC over 8 years along with continuing support from APC officials has been an important factor in the continued artistic and cultural diversification of the festival. While artists from other provinces have always been represented, encouragement from APC staff has been beneficial to the increase in artists from outside Nova Scotia. Mi'Kmaq and Acadian artistic expression continue to be a part of the festival mix with events taking place in francophone communities (Cheticamp, Petit de Grat) and, and with the advent of new venues, more events now take place in Aboriginal communities (Wagmatcook, Membertou).

With performances in over 50 locations, Celtic Colours has now covered most of the communities in Cape Breton; it is now an integral part of the cultural, social and economic make-up of Cape Breton, as its activities involve most of the Cape Breton Island inhabitants, and creates about $6 million in economic activity for the Island.

2)   Les Productions LOMA (Danse Danse series)

Type: Large; Series, Started in: 1998

Location: Quebec - Urban

Total Approved: $300,000

Period: 4 years

Average: $75,000

Les Productions LOMA is a non-profit organization founded in 1998 in a spirit of cooperation with Quebec's dance community. As a specialized presenter, LOMA aims to promote the growth and visibility of contemporary dance, both in new creations and in repertoire work. Danse Danse contributes to the development of choreography by presenting high-calibre works from local, national and international companies to audiences in and around Montreal. Since its inception, LOMA has pursued these goals through Danse Danse.

Performances in the Danse Danse series are presented at Place des Arts (Salle Wilfrid-Pelletier (3,000 seats), Théâtre Maisonneuve (1,400 seats) and the Cinquième Salle (300 seats, since 2008-09), as well as at Salle Pierre-Mercure in UQAM's Centre Pierre Péladeau (800 seats) and Studio de l'Agora de la danse (241 seats, until 2007-08). In addition to these presentation activities in the Greater Montreal Area, LOMA forges ties with other provincial, national and international presenters to foster the circulation of performances. Its partners include the National Arts Centre, La danse sur les routes du Québec and CanDance. As far as the circulation of guest foreign companies is concerned, LOMA is now part of the New York-Los Angeles-Montreal triangle.

Contemporary dance is often misunderstood by the general public, perceived as inaccessible and reserved for a small group of connoisseurs. Presenters in this discipline depend on a particularly well-educated audience, mostly from the small contemporary dance community itself.

LOMA was created to break this vicious cycle and to make every effort to draw a wider audience for contemporary dance (in their case, "what moves!"). As a result, since its early days, the Danse Danse series has been embracing an auditory vision (accessibility), rather than a vision focussing on the development of creation for the sake of creation, maintaining high-quality criteria for showmanship and performance requirements. The risks of contemporary dance presentation are great, but the series of performances known as Danse Danse is a clear indication that LOMA has understood that developing an audience was something to be done by the presenter rather than the creator. This presenter is expanding its activities to build the general public's appreciation for this art form.

Between 1998-1999 and 2006-2007, LOMA presented 47 shows from 13 countries, including 27 from Quebec and Canada.
This organization would not have been created without financial support from PCH.

3)   imagineNATIVE Film & Media Arts Festival

Type: Small; Festival, Started in: 1998

Location: Ontario - Urban

Total Approved: $245,000

Period: 7 years

Average: $35,000

imagineNATIVE Film + Media Arts Festival occurs in downtown Toronto over a four-day period in October of each year. It is organized by the Centre for Aboriginal Media, a small but growing not-for-profit organization located in the heart of Toronto.
Started in 2000, the October 2007 festival is its 8th anniversary in pursuit of a mandate to support and provide a platform for Indigenous filmmakers and artists. The Aboriginal community has been traditionally neglected and misrepresented in mainstream film. It is a vibrant and creative source of film and media arts which, much like the independent film community, is growing in size, stature and calibre – both domestically and internationally.

imagineNATIVE is an international festival that celebrates the latest works by Indigenous peoples on the forefront of innovation in film, video, radio, and new media. Each festival presents a selection of the most compelling and distinctive Indigenous works from around the globe. The festival's screenings, parties, panel discussions, and cultural events attract and connect filmmakers, media artists, programmers, buyers, and industry professionals. The works accepted reflect the diversity of the world's Indigenous nations and illustrate the vitality and excellence of our art and culture in contemporary media.

imagineNATIVE boasts the largest selection of indigenous film and media arts in Canada. It has grown by roughly 82% in audience size and doubled its operating budget, since inception. It is attended by a mixed audience, not just First Nations people; this suggests that it may be achieving success with respect to one of its objectives, to overcome stereotypes of Indigenous peoples. It now includes special programs to develop and encourage young Native media artists.

imagineNATIVE (also known as the Centre for Aboriginal Media, imagineNATIVE's legal entity) was founded by Cynthia Lickers-Sage in 1998, with the help of Vtape and other community partners (notably the Woodlands Cultural Centre in Brantford). At incorporation the plan was to provide services beyond the festival. However, with a strong focus on the festival, the corporate name and imagineNATIVE have become one and the same.

By being a strong and consistent supporter of imagineNATIVE, APC has helped to make the performing arts of Canada's First Nations far more 'mainstream' for both Native and non-Native audiences.

4)   Coup de pou$$e du Réseau Ontario

Type: Large; Development, Started in: 2003

Location: Ontario – Urban & Rural

Total Approved: $422,000

Period: 4 years

Average: $105,500

In 2003-04, to support the strategic objective of decentralizing and democratizing the performing arts, APC managers made Réseau Ontario, a group of Franco-Ontarian presenters, responsible for supporting the emergence and sustainable development of performing arts presenters in French Ontario's ethnocultural, rural/remote and/or minority communities. This led to the creation of the Coup de pou$$e initiative, supported by the APC Development component, to provide an appropriate response to the major challenges faced by French Ontario's emerging presenters in rural/remote and ethnocultural communities. These challenges include the inability to generate adequate profits independently or, due to language barriers, obtain appropriate local support. The lack of human and financial resources therefore presents an obstacle to consolidating these presenters.

Faced with this reality, Réseau Ontario developed the Coup de pou$$e program based on the following two categories: financial support for presentation, audience development and professional development/networking activities to those presenters most in need; and technical support to break the cycle of burnouts and isolation suffered by Franco-Ontarian presenters.

The program's first edition garnered 26 applications, 23 of which were eligible. Although the average grant barely reaches $5,000, Coup de pou$$e is very popular with small presenters who do not have much contact with the artistic community and have little marketing and administration knowledge (signing contracts, receiving artists, techniques, etc.). This program allows these presenters to develop annual programming, which would be beyond their reach without Coup de pou$$e grants and, especially, without the expert, professional support of Réseau Ontario.

After three years, Coup de pou$$e was able to support 14 ethnocultural presenters, 17 presenters from rural and remote regions, and 18 presenters in minority-language communities.

Over this period, Coup de pou$$e made it possible to showcase 244 artists and generated a net cumulative increase of 206% in the number of shows presented by program recipients. Support provided by the program led to the creation of six new presenters. Since its inception, Coup de pou$$e has helped seven presenters access the APC Programming component. Five of these presenters are listed as current recipients.
Technical support was critical. Coup de pou$$e provided leverage to various presenters, particularly through the Ontario Arts Council, which increased its envelope for the *Aide à la diffusion artistique* program in response to growing demand. As a result, presenters in French Ontario are in a better financial situation overall than their counterparts in other Francophone regions outside Quebec. Coup de pou$$e was also valuable to Réseau Ontario in allowing it to gain a better understanding of presenters and to develop training tools that are still being used.

Despite the success of the Coup de pou$$e project, both in terms of the diversity of artistic experiences and the opportunities it afforded to more Canadians to participate in artistic experiences reflecting their Canadian reality, be it linguistic and/or ethnocultural, the program is

winding down towards its closure on March 31, 2008. Facing an increasing number of potential applicants to the Programming component and a stagnant budgetary envelope, APC officials find that support for emergence must now include sustainable development for presenters that have been with Réseau Ontario since Coup de pou$$e was put in place.

5)   Winnipeg Centennial Folk Festival

Type: Large; Festival, Started in: 1974

Location: Manitoba - Urban

Total Approved: $440,000

Period: 8 years

Average: $55,000

The Winnipeg Folk Festival is a very large, highly sophisticated presenter with decades of experience. The first Winnipeg Folk Festival (WFF) was held in 1974 in Birds Hill Park as a one-time celebration to mark Winnipeg's 100th anniversary. Featuring about 50 acts on four stages, this inaugural festival was free and attracted 22,000 over the three-day weekend. Since then, continuing in the same location, WFF has grown up to be one of the premier outdoor music festivals in the world.

The vision of WFF is that "by the year 2020, Winnipeg will be internationally recognized as a folk music capital: a thriving year-round centre of excellence in folk music performance, training and celebration".

WFF is incorporated as a not-for-profit charitable organization. It rents part of a building in central Winnipeg where it has its offices, a music store and a multi-purpose area. The WFF considers itself as a year-round organization. It sees itself as being in a position to drive significant community change and artistic development in the community. In this regard, additional funding is particularly useful in helping with outreach, youth and diversification programs.

WFF's last deficit was in 1999. It has had a surplus each year since then, a stabilization that is encouraged by government supporters including PCH (although WFF is not eligible for the Arts Stabilization program).

Today the operating budget is roughly $3.6M, and attendance at the early July festival exceeds 60,000, including performers, volunteers and guests. What this case illustrates in terms of APC funding is the difficulty that the Program has in coping with budget pressures. WFF would prefer a higher contribution; one impact, it claims, would be the option to reduce the ticket prices, thus increasing accessibility, especially for certain niche populations. But allocating enough funds to this Festival to have significant 'leverage' on it—the present proportion is less than 2%—would cut deeply into APC's ability to support expansion and innovation in other domains that the Region considers to be of equal or higher priority.

6)   Yukon Arts Centre

Type: Medium; Series   , Started in: 1992

Location: Yukon - Urban & Remote

Total Approved: $460,000

Period: 5 years

Average: $92,000

The Yukon Arts Centre is a non-profit organization with a mandate "to present and develop the arts in the Yukon. Art appreciation and education are the key values guiding the work of the Yukon Arts Centre.

Established to promote and develop Yukon visual and performing artists, the Yukon Arts Centre opened in 1992, after intensive planning by a dedicated group of volunteers who worked with government, Yukon communities and businesses.

The Yukon Arts Centre works closely with community arts organizations, groups and artists for the development of the arts and of a cultural economy in the Yukon, and has been an exceptional leader in creating several networks and linkages to bring various community players together, including the artistic and business communities.
YAC presents two annual series, a Main Stage Series featuring popular entertainment in all genres, and an Art Lovers Series featuring performances of work that is less mainstream and introduces audiences to new forms, styles and genres of art. This is a direct reflection of a strategy to satisfy the needs of different segments of YAC's target audiences.

Its presenter's mandate is clearly stated on the YAC web site: "As the territory's premiere arts facility, the Yukon Arts Centre regularly hosts local performing groups, troupes and artists, as well as presents world-class artists, inspiring performers, internationally acclaimed dance and theatre companies. With a technical crew unrivalled in the North, the Yukon Arts Centre is truly your window into the northern world of arts and entertainment."

The Yukon Arts Centre illustrates the enormous effect of a strong presenter in a small community, especially if it has a strong curatorial vision and a coalition-building strategy. Collaboration is a key focus for YAC and has spawned new programs and activities resulting in new art, a greater spread of presentation in the community while avoiding overlap, and touring by Yukon artists beyond the Territory.

APC has been a crucial element within the funding mix of YAC, and has been especially important in supporting the presentation of new types of performance and of performers from outside the Territory.

7)   Vancouver East Cultural Centre

Type: Large; Series, Started in: 1973

Location: B.C. - Urban

Total Approved: $878,000

Period: 7 years

Average: $125,429

The Vancouver East Cultural Centre (VECC) is a multidisciplinary series presenter that has had its ups and downs. When the previous director took over in 1996, VECC was carrying a considerable debt. It is fair to say that professionalism since 1996 has returned VECC not only to solvency but also to a position of great significance in the Vancouver region's arts scene. For example, it is a prime venue for the presentation of contemporary dance.

VECC partners formally with other presenters, for instance co-productions with Vancouver's annual PuSh Festival. Informally, it collaborates with producers and promoters, for example Eponymous Productions which produces and represents contemporary dance companies. As its director said, "VECC allows contemporary dance to appear more frequently in the city. Regular, not sporadic, performance is critical to developing an audience."

VECC commissions new works and would like to do more: "The Alcan Award allows us to do some of that. Also, we have co-funded commissions with international partners."

The Alcan Award illustrates the possible impact of a knowledgeable presenter teaming up with a sponsor: "The Alcan Performing Arts Award is a $60,000 production fund open to performing arts companies resident in British Columbia. The award is administered by the Vancouver East Cultural Centre. The Alcan Performing Arts Award was conceived to recognize the achievements of British Columbia performing arts companies and to foster the creation of new work by providing a significant financial investment in a new production by the chosen company.

The Vancouver East Cultural Centre also has decades of experience. It is highly conscious of the needs for accessibility and for socio-cultural as well as artistic diversity in a complex inner-city setting; its youth programming is of special interest.
The impact of APC is that it is part of the funding mix that sustains this socially and artistically innovative presenter.

8)   Made in BC – Dance on Tour

Type: Large; Development, Started in: 2006

Location: B.C. - Rural, Remote

Total Approved: $75,000

Period: 2 years

Average: $37,500

Made in BC (MiBC) is an instance of Development, not Programming, support from APC. It was created to tackle head-on the current deficit of dance touring in the province. Made in BC set out to:
- Move dance through the province, adding to the shelf-life of a production;
- Provide presenters with the tools to connect their audience with a presentation;
- Enhance the appreciation of contemporary dance (and by proxy, contemporary art practice) for audiences in those regions;
- Provide access to dance across the province.

A ten-year old Québec initiative, La danse sur les routes du Québec, served as a model for the creation of MiBC through several round-table meetings supported by the Canada Council and the BC Touring Council. Although begun as a 3-year pilot project (2006-2009), MiBC has already developed a five-year strategic plan.
In brief (from the web site),
- Made in BC - Dance on Tour is a support network for regional presenters who want to bring more BC dance to their regions.
- MiBC brings participating BC presenters, dance artists, and dance outreach workers together more frequently to develop long-term relationships and exchange knowledge, expertise and enthusiasm.
- Through fee subsidies, professional development and audience development, MiBC helps increase access to dance for underserved residents of regional British Columbia.

This initiative is very new. The office started up in January 2006; the first subsidized dance performances take place in the 2007-08 season. Eight presenters outside the lower mainland and Victoria area have qualified as 'member' presenters. Two dance groups were chosen by them in a competitive process to tour, with subsidy, to the member presenter locations that decide to engage them. As well, each member presenter engages a Dance Outreach Worker to promote awareness and understanding.

Made in BC was created to address a pressing, well-defined problem. In this instance, the solution for bringing contemporary dance to under-served parts of province, and to help BC dance companies become tour-ready and start touring, drew on lessons learned in Québec; and it was promoted by expert guides brought for this purpose to regional contact events. This is a fine example of partnership between CCA and APC: in effect, a cooperation between supporters to the supply and the demand sides of artistic creation and performance. Parallel to this, MiBC has a sophisticated, multi-faceted sense of 'community' in that, in addition to the general social sense of the term (the locality and its population who provide the audience for dance), it also deals with the creators and the presenters as communities of practice. Its funding of Dance Outreach Workers is an unusually proactive step to promote integration of the arts in the community.