



Canadian
Heritage

Patrimoine
canadien

Canada



EVALUATION OF THE ARTS, CULTURE AND DIVERSITY PROGRAM

Office of the Chief Audit and Evaluation Executive
Evaluation Services Directorate

JUNE 2010



Cette publication est également disponible en français.

This publication is available in PDF and HTML formats
on the Internet at <http://www.pch.gc.ca/pgm/em-cr/index-eng.cfm>

© Her Majesty the Queen in Right of Canada, 2010.

Catalogue No. CH4-154/2010E-PDF
ISBN: 978-1-100-16995-8

Table of Contents

Executive Summary	1
1.0 Introduction and Context	11
1.1 Program description	11
1.1.1 <i>Program Context</i>	11
1.1.2 <i>Program Background</i>	12
1.1.3 <i>Program Resources</i>	17
1.1.4 <i>Program Logic Model</i>	18
1.2 Evaluation context	19
1.2.1 <i>Rationale for Evaluation and Intended Use of Evaluation Results</i>	19
1.2.2 <i>Objectives and Timing of the Evaluation</i>	19
1.2.3 <i>Evaluation Client</i>	19
1.2.4 <i>Evaluation Issues/Questions</i>	20
2.0 Evaluation Design and Methodology	21
2.1 Evaluation Methods	21
2.1.1 <i>Key Informant (KI) Interviews</i>	21
2.1.2 <i>Online Survey</i>	22
2.1.3 <i>Case Studies</i>	23
2.1.4 <i>Literature/Data Review</i>	23
2.1.5 <i>Document Review</i>	24
2.2 Limitations/Challenges of the Evaluation Design and Methodology	24
2.2.1 <i>Bias in the Online Survey and KI Interviews</i>	25
3.0 Findings	26
3.1 Performance	26
3.2 Relevance	44
4.0 Conclusions	52
4.1 Synthesis of Findings	52
5.0 Recommendations, Management Response and Action Plan	55
Appendix A: ACDP Stakeholders	58
Appendix B: Logic model	59
Appendix C: Evaluation Matrix	61

Acronyms

ACDP	Arts, Culture and Diversity Program
CAs	Contribution Agreements
CCA	Canadian Conference of the Arts
CCD	Coalition for Cultural Diversity
FBA	Federal Budget Analysis
GoC	Government of Canada
GDP	Gross Domestic Product
IFCCD	International Federation of Coalitions for Cultural Diversity
IFCD	International Fund for Cultural Diversity
ILC	International Liaison Committee
INCD	International Network for Cultural Diversity
KI	Key Informant
NGOs	Non-governmental organizations
PCH	Canadian Heritage
RBAF	Risk-Based Audit Framework
RMAF	Results-Based Management and Accountability Framework
TB	Treasury Board
UNESCO	United Nations Educational, Scientific and Cultural Organization
VFM	Value for Money

Executive Summary

This final evaluation of the Arts, Culture and Diversity Program (ACDP or “the Program”) of the Department of Canadian Heritage (PCH) is part of PCH’s 2009-2010 Evaluation Plan. The results of the evaluation are expected to be taken into account in decisions about renewal of the Program.

Program Description

Through its two recipient organizations, the Canadian Conference for the Arts (CCA) and the Coalition for Cultural Diversity (CCD), ACDP contributes to the overarching PCH strategic objective of creating “Canadian artistic expressions and cultural content accessible at home and abroad,” and supporting an arts and cultural sector that has the “capacity to address arts and cultural issues in a changing and challenging global environment.” The specific objectives of the Program are to contribute to the development of the arts and cultural sector to ensure: 1) government policy recognizes and encourages the contribution of the arts and culture sector to Canadian public life; and 2) the autonomy and diversity of Canadian arts and culture are better preserved and promoted domestically and internationally. ACDP activities undertaken in pursuit of these objectives include the following:

- Sharing information, and building awareness and communications with the arts and cultural community, government and general public;
- Raising domestic and international awareness and building consensus on cultural diversity policy issues; and
- Timely and comprehensive research and development.

While not specified in ACDP’s Results-Based Management and Accountability Framework or its Risk-Based Audit Framework, domestic advocacy and lobbying activities are not eligible for ACDP funding.

Objectives of the Evaluation

The overarching objectives of the evaluation of ACDP were to:

- Examine the Program’s efficiency, cost-effectiveness, and data-collection practices;
- Assess the relevance of and continued need for the Program; and
- Determine the extent to which ACDP has achieved its intermediate and final outcomes and made progress towards one PCH strategic outcome.

Evaluation Methodology

The evaluation employed a multiple-lines-of-evidence approach that included a document and literature review, interviews with relevant stakeholders and two case studies of specific issues for the two organizations funded by ACDP, namely, the CCA and the CCD. The major change from the suggestions in the original proposal was the addition of an online survey of CCA members. No survey of CCD members was undertaken; however, a few CCD members were interviewed as stakeholders.

Evaluation Findings

Finding #1: Although it has evolved somewhat from its original design, ACDP is generally being delivered and implemented as intended. One primary weakness and one primary strength in the Program’s design were identified.

While ACDP’s division of responsibilities between two PCH units might be atypical, the evaluation team found it to be a strength of the Program’s design, as it enables ACDP to benefit from expertise in both units. However, the team found that the Program’s lack of adequate definitions for the terms “advocacy” and “lobbying” is a weakness of its design, preventing clarity around the kinds of activities that are eligible for funding.

The evaluation team also found that there appears to be a lack of clarity around which organization – the International Federation of Coalitions for Cultural Diversity (IFCCD) or the CCD – is acting in a given situation, and an accompanying lack of clarity around what constitutes an eligible expense in the use of PCH funding by the CCD. The potential use of the IFCCD to fulfill an expected ACDP outcome may indicate that the Program is not being implemented exactly as it was designed.

Finally, it is worth noting the fact that ACDP has evolved from its original design, in that the International Network for Cultural Diversity (INCD), which was originally included under the ACDP umbrella, has not received any funding under the current Program.

Finding #2: ACDP’s governance structure and decision-making processes are clear and effective.

Because ACDP is managed by two PCH Branches, the Program has a more complex governance structure than other programs, but it also has more expertise, as well as a system of checks and balances. As such, ACDP’s governance structure was found to be not only clear but also effective. As well, the division of responsibility for ACDP between two units was found to have enabled clear and effective decision-making.

Finding #3: Although Program personnel indicated that ACDP resources are appropriately allocated to the CCA and the CCD, it appears that both organizations have struggled with the adequacy of available resources from the public and private sectors. Given these struggles – and the nature of the arts and culture sector in general – it is clear to the evaluation team that the activities funded by ACDP would not be sustainable in the absence of ACDP support.

The fact that both the CCA and the CCD have struggled with the adequacy of available resources is due, in part, to the moderate reliance on government funds by cultural organizations; and to the fact that cultural organizations/workers often do not have funds to allocate to CCA/CCD membership – an important source of CCA/CCD revenues.

Finding #4: ACDP has achieved all of its objectives and expected results within budget and without unwanted consequences. It has met expected results according to the logic model.

Outcome: Program Recipients Are Rooted in and Responsive to Their Communities

Indicative of the CCA's contribution to ACDP's outcome, *Program recipients are rooted in and responsive to their communities*, is the extent to which stakeholder consultation is used in the development of the CCA's Bulletins, which track the arts industry's key trends and concerns: The CCA routinely holds public forums with stakeholders, collects feedback forms, and responds to stakeholders requests for more information.

Outcome: Government Policy Recognizes and Encourages the Contribution of the Culture Sector

The evaluation team found that the CCA's activities, in particular, respond to ACDP's goal of *government policy recognizes and encourages the contribution of the culture sector* by enabling the arts and culture community to speak to the Government of Canada (GoC) with a unified voice on common issues and concerns within the culture sector; and by increasing both the level of information available to government on the sector as well as the level of policy discourse.

Outcome: The Autonomy and Diversity of Canadian Culture Is Better Preserved and Promoted Domestically

The evaluation team found that the CCA's activities, in particular, respond to the ACDP goal of *the autonomy and diversity of Canadian culture is better preserved and promoted domestically* by assembling the arts and culture sector's disparate parties to discuss the sector's common interests, issues, and concerns; and by producing research that has increased arts and culture organizations' awareness of topical issues and helped them

with decision-making. The team also found that the CCA has contributed to the preservation and promotion of the art and culture of ethnic and minority groups.

Outcome: Issues and Challenges in the Arts and Cultural Sector Are Communicated to the Government

The evaluation team found that the CCA's Bulletins serve as a successful mechanism for communicating the views and interests of the cultural sector to the GoC. The team also found that CCA is a regularly speaker at meetings of the House of Commons Standing Committee on Canadian Heritage, which relies on the Bulletins as an information source.

Meanwhile, the CCD has played a significant role in keeping the government apprised of issues raised through its network related to cultural diversity and through its participation in UNESCO's Intergovernmental Committee; and has brought the international dialogue on cultural diversity back to Canada in way that is easy to understand for cultural organizations and the government alike.

Outcome: Canada Continues to Play a Leadership Role in the Promotion of Cultural Diversity Internationally

The CCD is recognized as having played or playing five key roles with respect to the Convention:

1. development and approval of the Convention;
2. ratification of the Convention;
3. establishment of the IFCCD;
4. implementation of the Convention; and
5. monitoring respect for the Convention (e.g., during trade negotiations).

Each of these roles has contributed to the ACDP outcome, *Canada continues to play a leadership role in the promotion of cultural diversity internationally*.

Outcome: Benefits of Protecting and Fostering Cultural Diversity Are Effectively Communicated to Key Foreign Stakeholders

The fact that the CCD has played such a significant role in establishing coalitions in other countries is, by itself, evidence that the CCD has contributed to this outcome. However, the CCD has gone several steps further than this, helping national coalitions protect and promote cultural diversity in their societies; meeting with numerous government representatives to build awareness on the importance of the Convention; and providing support to coalitions to

1. help them understand the issues around the Convention,
2. mobilize their cultural industries, and
3. represent their views to government.

In countries where coalitions exist but where the Convention has not been ratified, the CCD has also provided guidance on how to approach local governments in order to persuade them of the benefits of ratification.

Finding #5: ACDP is a cost-effective and efficient way to strengthen the arts and culture sector and ensure international trade agreements do not undermine Canada's objective of protecting and promoting its arts and culture.

At a Program level, the evaluation team found that, by combining the CCA and the CCD under one umbrella, PCH has effectively minimized program overheads, which, in turn, has contributed to general cost-efficiency and cost-effectiveness. Additionally, the team found that ACDP is successfully managed by PCH with very limited resources.

At a beneficiary level, the team found that the CCA and the CCD are effective in delivering their objectives with limited funding and limited staff.

Finding #6: The CCA and the Canada Council for the Arts overlap slightly in terms of the research they provide. Meanwhile, there is some uncertainty around how to differentiate the CCD's activities from those of INCD and IFCCD.

The evaluation team found that there is some ambiguity as to how the roles of the CCD and the IFCCD differ. The team also found that there is some ambiguity between the roles of the CCD and the INCD. However, it was determined that the CCD and the INCD may be differentiated on at least two levels: 1) the INCD largely represents the interests of individual artists, whereas the CCD is focused on the interests of organizations; and 2) the INCD has no domestic agenda, whereas the CCD does.

Finally, the evaluation team found that there is some overlap in the type of research produced by the Canada Council for the Arts and the CCA. Despite this apparent overlap, however, the two organizations are sufficiently different in the type of relationship each is capable of building with the organizations/individuals that comprise the cultural sector.

Finding #7: There is no formal reporting on ACDP, per se, but PCH collects information about the performance of ACDP funding through interim and annual reports from CCA and CCD. CCA's reports tend to present sufficient information on the achievement of outputs but less information on the achievement of outcomes. CCD's reports apparently do not provide as much information on the achievements of the funding. This challenge of reporting on outcomes may be attributed to the lack of concrete, specific and realistic intermediate outcomes in the ACDP logic model, and/or to a general lack of clarity in expectations on the part of ACDP with respect to reporting.

With regards to the CCD's and the CCA's reports to PCH on their CAs, the team found that the CCA has identified performance indicators that have allowed it to successfully measure its identified outputs and longer-term outcomes, whereas the CCD's

performance reporting was based on listed activities rather than an analysis of outcomes. This has made it difficult for PCH to demonstrate value added by CCD.

While CCD's lack of focus on impacts and results may be attributable to the fact that annual measurement of outcomes in the arts and culture sector is difficult, the lack of specificity in the ACDP logic model may be impeding the reporting process – not only for the CCD, but also for the CCA.

Finding #8: ACDP's mandate and objectives are directly aligned with the GoC's priorities of the recent past; indirectly aligned with the government's current priorities; and largely consistent with PCH's strategic objectives.

ACDP's Mandate and Objectives vis-à-vis Government of Canada Priorities

Recent GoC investments in the cultural sector imply to the evaluation team that the ACDP's mandate and objectives are consistent with the GoC's priorities of the present and recent past. Furthermore, the ACDP's objective *to ensure that the autonomy and diversity of the Canadian arts and culture are better preserved and promoted domestically and internationally* is indirectly aligned with the GoC's priority "to continue creating jobs and growth," as evidenced by the sector's small but significant contributions to Canada's economy. Finally, the fact that the sector promotes voluntarism and philanthropy and that it arguably improves the quality of life for Canadians across the country appear to indicate that the ACDP objective *to ensure that the autonomy and diversity of the Canadian arts and culture are better preserved and promoted domestically and internationally* is aligned with the GoC's priority of "strengthening a united Canada in a changing world."

Notably, the CCD's activities also appear to be consistent with GoC statements of the recent past in support of arts and culture policies. The importance of the Convention to Canada, in particular, was reflected on numerous occasions between 2006 and 2008.

ACDP's Mandate and Objectives vis-à-vis PCH's Strategic Objectives

Canadian Conference for the Arts

To support the outcome *Canadian artistic expressions and cultural content are created and accessible at home and abroad*, PCH has committed to providing continued funding for arts programs that assist in 1) strengthening the business practices and sustainability of arts/heritage organizations; and 2) improving cultural infrastructure. The evaluation team found that this strategy is consistent with the objectives and activities of the CCA.

The team also found that the CCA supports PCH's strategic outcome *Canadian artistic expressions and cultural content are created and accessible at home and abroad* by undertaking research, networking activities, and information dissemination within the domestic arts and culture sector; and that the CCA's activities and objectives contribute

to PCH's aim for *Canadians to express and share their diverse cultural experiences with each other and the world* by supporting the development of domestic arts networks.

Coalition for Cultural Diversity

The evaluation team found that the CCD's mandate and objectives are well aligned with PCH's priorities regarding international relations, which include:

1. influencing the international environment in a manner that complements and supports national cultural policy objectives;
2. contributing to Canada's foreign-policy objectives; and
3. sharing the Canadian diversity model, values and expertise.

The first of these priorities relates directly to the CCD's role, while the CCD's work supports the second and third priorities.

Beyond their alignment with PCH's international relations priorities, the CCD's mandate and objectives are also consistent with PCH's strategic outcome *Canadian artistic expressions and cultural content are created and accessible at home and abroad*, as they involve making information about cultural diversity internationally available.

Finding #9: The literature, data and KIs favour the GoC's continued use of ACDP as a vehicle to support the development of the arts and culture sector.

This question was answered by determining if evidence exists for the federal government to continue using each of the CCA and the CCD as vehicles for sector development.

Canadian Conference for the Arts

The evaluation team found that evidence exists for the government's continued use of the CCA as a vehicle to support the development of the cultural sector.

The CCA has a unique relationship with the organizations and individuals that comprise the arts and culture sector: As a peer, it is positioned to coalesce issues, whereas other arts organizations are not. As well, the CCA provides unique services and products (e.g., the Bulletins) to the sector and to the GoC.

Most importantly, many CCA activities, including nourishing debate on cultural issues, providing a pre-clearing house for policy development, and providing information on arts and culture, have enabled the effective and efficient communication of the cultural sector's views and interests to PCH in a way that could not be easily duplicated within PCH or by another NGO.

Coalition for Cultural Diversity

The evaluation team found that – despite the fact that 110 of UNESCO’s 193 members have already ratified the Convention – there is still a need for the CCD to foster new ratifications in underrepresented regions. There is also a continued need for the CCD to share expertise among countries at the regional level; to raise awareness of the Convention in countries that lack awareness; and to support other national coalitions in their journey to ratification and in their efforts to raise issues at UNESCO.

Beyond the need for the CCD’s work vis-à-vis ratification, there is also a need for the CCD’s continued contribution to the implementation of the Convention in a manner consistent with Canadian interests.

Conclusions

Arts and Culture are Relevant for Canada and the Canadian Economy

Arts and culture are essential elements of the Canadian identity, uniting the nation as a people and enabling Canadians to tell stories that reflect their diverse backgrounds and experiences. Statistics published by the Conference Board of Canada also indicate that the arts and culture sector has contributed significantly to the Canadian economy.

The Federal Government Has Both Domestic and International Roles to Play in Terms of Arts and Culture

Domestically, the GoC’s role in terms of arts/culture is to formulate policies and providing funding support that will continue to allow the cultural sector to flourish. Internationally, the GoC’s role is to promote cultural diversity by:

- Building coalitions in countries/regions where the Convention has not been extensively ratified;
- Encouraging ratification of the Convention by additional countries;
- Contributing to the Convention’s operational guidelines;
- Monitoring trade negotiations to ensure the Convention’s ideals are upheld;
- Putting forward the views of civil society regarding the Convention; and
- Providing ideas and encouraging support for the IFCD.

NGOs Are Important to the Arts and Culture Sector

Domestically, there is a need for an NGO presence in the cultural sector, not only to provide independent, objective research, but also to build consensus among disparate voices in the sector. Internationally, there is a continuing need for a strong NGO presence in the implementation of the Convention. As well, NGOs are needed to ensure ongoing visibility for the Convention.

The CCA and the CCD Have Made Valuable Contributions to the Arts and Culture Sector and to the Government of Canada

The CCD has successfully kept the GoC and domestic NGOs apprised of international issues that pertain to cultural diversity. It has also succeeded as a non-governmental advocate of cultural diversity, promoting an international agenda that protects the autonomy and diversity of Canadian arts and culture abroad while helping to ensure that other countries are free to adopt the policies necessary to support the diversity of cultural expressions and the viability of enterprises that produce/distribute these expressions.

Meanwhile, the CCA's production of independent, objective research on the cultural sector and its efforts to inform the GoC of the sector's concerns have helped ensure that policy recognizes and encourages the contribution of the sector to Canadian public life. As well, the CCA's dissemination of information that is critical to cultural organizations and its coordination of organizations on issues on which there is common ground have enabled those organizations to 1) determine what kind of impact government policies and current events will have on their operations; and 2) speak to the GoC with a unified voice.

ACDP Is Cost-Effective, Representing Good Value for Money (VFM)

Both the CCA and the CCD appear to operate effectively, and ACDP contributions to their operations are small, but critical. As well, the organizations' tandem management under the ACDP umbrella appears to be a cost-effective way to both strengthen Canada's cultural sector and ensure trade agreements do not undermine Canada's aim to protect and promote its arts/culture. Because there is no duplication of effort in the Program's management across the two PCH units that administer it, resources are conserved while maximum gain is achieved. Consequently, ACDP appears to represent good VFM.

Recommendations

Recommendation #1: Considering the program's accomplishments in achieving the outcome related to the convention ratification, ACDP management may wish to re-examine continuing support to international activities.

This recommendation is based on the fact that:

- The program has played a significant role in establishing coalitions in other countries; and that
- The program has gone several steps further than this, helping national coalitions develop policies to protect and promote cultural diversity in their societies; meeting with numerous government representatives to build awareness on the importance of the Convention; and providing support to coalitions to 1) help them

understand the issues around the Convention, 2) mobilize their cultural industries, and 3) represent their views to government.

Recommendation #2: ACDP program management should consider whether it might be desirable to review ACDP's design to clarify the program's expected results for funded organizations taking into account the program's benefits to Canadians, and adjust the performance measurement framework to improve reporting on results.

This recommendation is based on the observation that the ACDP:

- Lacks concrete, specific and realistic intermediate outcomes for the beneficiary organizations;
- Expresses the expected results primarily in the context of government needs, despite the fact that the components of the logic model (e.g., the outputs, immediate outcomes, and intermediate outcomes) are all expected to contribute logically to a strategic outcome that addresses the benefits to Canadians in general as achieved through PCH's departmental outcomes.
- Lacks appropriate performance measurement data to clearly demonstrate program results.

Recommendation #3: ACDP management should give clearer direction to funded organizations on the activities and eligible expenses to be covered by ACDP funding.

This recommendation is based on the observation that:

- There has been some lack of clarity around the roles of the participating organizations and around use of funds for particular activities;
- Further clarity is needed on the kinds of activities that are eligible for funding through the program.

1.0 Introduction and Context

This report presents the findings of the Final Evaluation of the Arts Culture and Diversity Program (ACDP). The purpose of the evaluation, conducted from October 2009 to May 2010, is to provide the Department of Canadian Heritage (PCH) with a neutral and evidence-based assessment of the relevance, success, efficiency and cost-effectiveness of ACDP. The results of the evaluation will be taken into account in renewing the program.

The evaluation team carried out this Final Evaluation in two phases, with the output from the first phase – an evaluation framework, completed in January 2010 – serving as a planning document for the second phase, i.e., the evaluation itself. The scope of the evaluation covers the 2006-2009 period. This report is structured as follows:

- Section 1.0 outlines the background of the Program and the evaluation context;
- Section 2.0 presents the evaluation design and methodologies;
- Section 3.0 presents the evaluation findings;
- Section 4.0 presents our conclusions; and
- Section 5.0 presents our recommendations.

1.1 Program description

This sub-section provides a description of the Program, including program context, program background, program stakeholders/beneficiaries, and program resources.

1.1.1 Program Context

Canada's cultural institutions and achievements are among the nation's most important assets, uniting it as a people and enabling Canadians to tell stories that reflect the remarkable diversity of the nation. Vibrant artistic sectors and cultural industries are essential elements of both the Canadian identity and the country's social economy. As such, ensuring that Canada's cultural sector is supported by the federal government is important to Canadians' quality of life and is of considerable economic importance.

Since 1976, the Government of Canada (GoC) has supported arts and cultural sector capacity domestically via the Canadian Conference of the Arts (CCA) Program, which was first established under the Department of the Secretary of State. The Program was moved to the newly created PCH in 1995. Five years later, the Government assumed a leadership role in promoting cultural diversity within an increasingly integrated global economy when the Coalition for Cultural Diversity (CCD) was first funded through PCH's Community Partnerships Program. The International Network for Cultural Diversity (INCD), the CCD and the CCA were joined together under one umbrella

program – ACDP – in 2002.¹ The combining of the funding for these two organizations into one program was a convenient way to package the funding and was expected to contribute to economies of scale.

The arts and cultural sector in the Canadian context is in a period of fundamental change. Some of the important new realities include:

- The significant demographic changes to Canada’s population, especially in major urban centres;
- The evolution of Canada as one of the world’s most urbanized nations, with challenges for the growing metropolitan centres and for smaller towns and rural areas losing population;
- The incorporation of technology into virtually every aspect of how art is created, produced, disseminated and experienced;
- The blurring of boundaries through cross-disciplinary and inter-disciplinary artistic practices;
- Globalization and the advancement of trade agreements, which can treat culture as if it were another commodity; and
- Changing public attitudes and expectations about the arts and what constitutes the arts, about the need to demonstrate how public funding of the arts benefits the public and society, and about the public’s desire for a larger voice and greater involvement in decisions about the provision of public services, including artistic experiences.

Through ACDP, the GoC aims to support the maintenance of a dynamic cultural organizational infrastructure, thus ensuring that the aforementioned realities are understood by government and reflected in both domestic and international policy.

1.1.2 Program Background

a) Overview

ACDP contributes to the overarching PCH strategic objective of creating “Canadian artistic expressions and cultural content accessible at home and abroad,”² and supporting an arts and cultural sector that has the “capacity to address arts and cultural issues in a changing and challenging global environment.”³

b) Program Objectives

¹ Although the INCD was included as an organization eligible for funding in the 2006-07 renewal documents, it has not, in fact, received any funding under the current program.

² 2009-10 Program Activity Architecture of Canadian Heritage. PCH. (December 16, 2009). Available at <http://www.pch.gc.ca/pc-ch/org/missn/101-eng.cfm>.

³ Request for Proposals. PCH. (September 4, 2009).

According to the Program's Results-Based Management and Accountability Framework (RMAF) and Risk Based Audit Framework (RBAF), the objectives of ACDP are to contribute to the development of the arts and cultural sector:

- To ensure government policy recognizes and encourages the contribution of the arts and culture sector to Canadian public life and;
- To ensure the autonomy and diversity of Canadian arts and culture are better preserved and promoted domestically and internationally.⁴

c) Program Activities

As described in its RMAF/RBAF, eligible activities to be carried out with ACDP funding include:⁵

- Sharing information, and building awareness and communications with the arts and cultural community, government and general public;
- Raising domestic and international awareness and building consensus on cultural diversity policy issues; and
- Timely and comprehensive research and development.

While not specified in the RMAF/RBAF, domestic advocacy and lobbying activities are not eligible for ACDP funding. ACDP funds two recipient organizations – namely, the CCA and CCD – through Contribution Agreements (CAs).

d) Expected Program Results and Outcomes

As described in the 2006 summative evaluation of the ACDP, the Program was designed to lead to increased:⁶

- Research, analysis and consensus on policy issues to assist arts and cultural organizations and networks of cultural researchers;
- Capacity of the arts and cultural sector to interact with appropriate government departments, to improve awareness of the impact and contribution of Canadian arts, culture and diversity, and to connect the arts to Canadian community life through enhanced communication tools;
- Activity to develop national consensus on cultural policy issues and creation of a stronger connection among Canadian artists and arts and cultural associations; and
- Activity to develop policy advice and build consensus among national and international players around the importance of cultural diversity and the elaboration of international policy instruments.

e) Program Stakeholders/Beneficiaries

⁴ *Integrated RMAF and RBAF: Arts, Culture and Diversity Program*. (April 2006). PCH. p. 4.

⁵ *Integrated RMAF and RBAF*. pp. 5-6.

⁶ *Summative Evaluation of the Arts Culture and Diversity Program*. (2006). p. 12.

A number of parties are involved in and/or receive benefits from ACDP. Included among these stakeholders/beneficiaries are organizations that 1) contribute to the administration or implementation of the Program; 2) provide support or collaborate with the CCA or the CCD; and 3) use the research produced/services provided by the CCA. These stakeholders are diagrammed in Appendix A.

A description of the CCA and the CCD – i.e., the direct stakeholders/beneficiaries of ACDP – follows:

Canadian Conference of the Arts

Since 1945, the CCA has been engaged in the development, analysis, and promotion of public policies to advance the state of the arts and culture in Canadian society. When it was first created, not only was the CCA the only national umbrella organization bringing all of the arts together, it was also charged with representing specific disciplinary and regional interests of artists, creators, and arts professionals. Today, the CCA is one of numerous Canadian organizations that serve the interests of arts and culture professionals.⁷

As the national forum for the arts and cultural community in Canada, the CCA's mandate is to “[provide] research, analysis and consultation on public policies affecting the arts and the Canadian cultural institutions and industries... [foster] informed public debate on policy issues and... advance the cultural rights of Canadians.”⁸ This mandate is first and foremost at the national level.

In aggregate, the CCA represents the collective interests of over 250,000 individuals. Among its over 600 members and numerous supporters are artists and cultural workers, arts organizations, labour groups, arts educators, cultural industry organizations and concerned citizens from across Canada.

Key activities of the CCA under the Program include:

- Nourishing debate on cultural issues through its research and outreach activities;
- Providing a pre-clearing house for policy development;
- Explaining the cultural sector to government and vice-versa, i.e., facilitating communications between the cultural sector and government;
- Publishing a regular bulletin for members; and
- Maintaining a website that contains reliable and accessible information on arts and culture.

The organization's objectives include contributing to better informed debate on arts and culture issues through the creation of loci for thinking and analysis on arts and culture;

⁷ *Cultural Policy Mandate of the Canadian Conference of the Arts*. (2007). CCA. Retrieved on November 18, 2009 from http://www.ccarts.ca/en/about/mission/documents/cca_culturalpolicymandate_en.pdf.

⁸ *Ibid.*

creating consensus among CCA members on cultural issues; presenting a consolidated view from the broader cultural sector, thereby giving a voice to artists who would have otherwise not had one; promoting arts and culture in the context of its impact on education, health, etc.; and bringing together Francophone and Anglophone communities in the context of arts and culture. Its expected results include efficient information gathering and dissemination; and increased and more articulate communication of information.

ACDP is a significant contributor to the CCA's budget. According to the 2007/08 CCA annual report, ACDP contributions account for 82% of total contributions to the CCA. This is an increase from the previous two fiscal years, in which it accounted for 52% (2006/07) and 25% (2005/06) of total contributions, respectively.⁹ The increase from 25% to 82% was due to many factors, including the loss of contributions from:

- The Canadian Council for the Arts;
- The Canadian Human Resources Council;
- Alberta Community Development;
- The province of Ontario; and, most notably,
- The J.W. McConnell Family Foundation (ArtsSmarts).¹⁰

These losses contributed to an overall loss in contributions of 76% from fiscal year 2005/06 to fiscal year 2007/08, which, in turn, contributed to a 72% loss in overall revenues during this same period. Given such substantial losses, ACDP funding – which has remained constant since 2006 – has naturally increased as a percent of the CCA's total revenues/contributions from 2005/06 to 2007/08.

Coalition for Cultural Diversity

The CCD was first established in the spring of 1998 by Quebec's leading professional associations of the cultural milieu. The organization expanded its portfolio in the fall of 1999 by inviting all leading Canadian cultural professional associations to apply for membership. Today, the CCD has 34 member organizations, which, in turn, represent independent producers, distributors, artists, and publishers working in the fields of publishing, film, television, music, performing arts and visual arts. Unlike the INCD, which deals primarily with individual artists, the CCD's constituency is mainly comprised of producers or small cultural entrepreneurs. The organization's focus is on raising national and international awareness around the need for culture-related policy, and, more specifically, on promoting the rights of states and governments to determine their own cultural policies within the context of international trade negotiations.¹¹

⁹ 2006 – 2007 Annual Report. CCA. p. 9.

¹⁰ *Ibid.*

¹¹ *History*. CCD. (no date). Retrieved on November 18, 2009 from http://www.cdc-ccd.org/main_pages_en/background_en.htm.

PCH began supporting the CCD in 2000 to help it carry out activities in support of the principle that cultural policy must not be subject to the constraints of international trade agreements.

One of the CCD's principle foci in recent years has been the UNESCO Convention on the Protection and Promotion of the Diversity of Cultural Expressions ("the Convention"), which was ratified by Canada in November 2005. The Convention is an instrument that encourages signatory countries to promote the right to support the diversity of their citizens' cultural expressions, by allowing those countries to apply policies to their domestic cultural sectors. Specifically, the Convention is intended to serve as a point of reference prior to countries entering into bilateral and/or multilateral negotiations in which culture is featured.

The Convention entered into force on March 18, 2007. As of April 21, 2010, it has been ratified by 110 member States of UNESCO as well as the European Community.¹²

Key activities of the CCD include:

- Meetings (domestic and international) and missions to foreign countries;
- Coordinating with the GoC regarding the exchange of information;
- Reviewing documents;
- Liaising between cultural organizations and the federal government – i.e., explaining what cultural organizations are thinking with respect to key issues;
- Raising awareness of cultural issues beyond CCD's members, i.e., expanding awareness among the general public and with foreign stakeholders; and
- Supporting the Convention by:
 - Advising UNESCO, especially as the Secretariat for the International Federation of Coalitions for Cultural Diversity (IFCCD);
 - Ensuring that implementation of the Convention occurs in a manner consistent with Canadian objectives;
 - Continuing to promote ratification in countries that have not yet ratified the Convention;
 - Monitoring for compliance in countries that have ratified the Convention, i.e., ensuring that countries that have ratified the Convention do not relinquish the rights to which they have agreed, and that countries' trade and culture negotiations are consistent with the ideas reflected in the Convention; and
 - Promoting the Convention in such a way that it is adopted to recognize the dual economic and cultural nature of cultural activities, goods and services.¹³

¹² *Legal Instruments: Convention on the Protection and Promotion of the Diversity of Cultural Expressions*. UNESCO. (No date.) Retrieved from <http://portal.unesco.org/la/convention.asp?language=E&KO=31038> on March 28, 2010.

¹³ NB: This Convention will neither change nor modify the rights and obligations deriving from other legal instruments

The organization's objectives include persuading foreign governments to support local culture with policy and programs; advancing Canada's interests relating to the diversity of cultural expressions; ensuring a balance between culture and trade, thereby ensuring that trade agreements do not undermine national cultural policies; and creating a usable framework for Canadian culture that is distinct from trade agreements. A related objective includes promoting Canada as a country that values cultural diversity.

In addition to its other responsibilities, CCD is the Secretariat for the IFCCD, an international federation of cultural organizations founded in 2007 dedicated to upholding the right of countries to apply cultural policies, which received "NGO in official relations with UNESCO" status in July 2009.

Funds provided under the ACDP program authority constitute approximately 40% of the CCD's total budget.¹⁴

f) Program-Related Roles and Responsibilities

The Program is managed by two PCH units:

- The Arts Policy Branch; and
- The International Affairs Branch.

The Arts Policy Branch has the program funding authority for ACDP; however, operationally, it oversees only the CCA's participation in the program. The International Affairs Branch has functional responsibility for the CCD, providing analysis and recommendations for funding requests and payments on the organization's contributions.¹⁵ The two Branches are thus jointly responsible for the design, management and results of ACDP.

1.1.3 Program Resources

ACDP has had a budget of \$390,000 per year since fiscal year 2006/07. The full amount available through the Program has been provided to the CCA in the last four fiscal years of the Program – 2006/07 to 2009/10.¹⁶ The complete funding history for CCA is presented below:

Exhibit 1.1: Yearly Contributions to the CCA by ACDP

to which States are parties, including international trade agreements, whether at the bilateral, regional or multilateral level, as per

Article 20 – Relationship to other treaties: mutual supportiveness, complementarity and non-subordination.

¹⁴ *États financiers au 31 mars 2009*. CCD. p. 9.

¹⁵ *Integrated RMAF and RBAF*. p. 11.

¹⁶ *Arts, Culture and Diversity Program: An overview*. PCH. (October 2009.) p. 6.

Fiscal Year	Total Funding
2009-2010	\$390,000
2008-2009	\$390,000
2007-2008	\$390,000
2006-2007	\$390,000
2003-2006 (cumulative)	\$1,470,000

The Program does not include any funding for the CCD. Funds provided to the CCD are identified/absorbed using internal PCH pressure processes. The organization can receive up to a total of \$200,000 annually, which includes \$100,000 in regular funding plus up to \$100,000 in conditional funding to match funds raised from private sources.¹⁷ Past contributions to the CCD under the ACDP program authority as well as matching funds attained since fiscal year 2002/03 are exhibited below:¹⁸

Exhibit 1.2: Yearly Contributions to the CCD by ACDP

Fiscal Year	Regular Funding	Conditional Funding	Total
2009-2010 (projected)	\$100,000	\$ 98,450	\$198,450
2008-2009	\$100,000	\$ 94,950	\$194,950
2007-2008	\$85,319	\$100,000	\$185,319
2006-2007	\$100,000	\$100,000	\$200,000
2003-2006 (cumulative)	\$400,000	\$395,650	\$795,650

1.1.4 Program Logic Model

A logic model is a graphical depiction of a program, policy or initiative. In the case of ACDP, the activities, outputs and strategic outcome are those of the umbrella Program, while the intermediate and final outcomes incorporate the outcomes of both the CCA and CCD. The logic model is presented in Appendix B. Excerpted from the ACDP RMAF, the first of this model’s three intermediate outcomes (issues and challenges in the arts and culture sector are communicated to the government) was modified to include challenges as well as issues in order to more fully recognize the roles of the CCA and CCD, respectively. The third of the three intermediate outcomes (the benefits of protecting and fostering cultural diversity are effectively communicated to key foreign stakeholders) is an addition to the original logic model, which did not have an intermediate step for CCD that reflected the organization’s international work. This information has been added for the purpose of the summative evaluation.

¹⁷ *Ibid.*

¹⁸ *Arts, Culture and Diversity Program: An overview.* PCH. (October 2009.). p. 8.

1.2 Evaluation context

This sub-section explains or describes: why the evaluation was conducted and why “now”; how the results will be used; the objectives and scope for the evaluation; the client, audience and key stakeholders for the evaluation; the timing of the evaluation work; and the evaluation issues/questions being addressed by the evaluation, including questions on relevance and performance.

1.2.1 Rationale for Evaluation and Intended Use of Evaluation Results

This evaluation is part of Canadian Heritage’s 2009-2010 Evaluation Plan. The results of the evaluation are expected to be taken into account in decisions about Program renewal. If PCH determines that it is of value to continue the Program, it is expected that the opportunities for improvement and recommendations around the operations and focus of ACDP that are provided in this document will contribute to the planning processes of both ACDP and PCH personnel.

1.2.2 Objectives and Timing of the Evaluation

The overarching objectives of the evaluation of ACDP were to:

- Assess the relevance of and continued need for the Program;
- Determine the extent to which the Program has achieved its intermediate and final outcomes and has made progress towards one of PCH’s strategic outcomes; and
- Examine the Program’s efficiency and cost-effectiveness, as well as its data-collection practices.

Work on the evaluation framework began in the fall of 2009 and was completed on January 22, 2010. Developed in conjunction with PCH, the framework provided the plan for this evaluation. Work on the evaluation itself commenced immediately following approval of the framework by PCH in January 2010. Data collection for the evaluation was completed in mid-March 2010.

1.2.3 Evaluation Client

The client for this final evaluation was the Department of Canadian Heritage (PCH). Management consulting firm Goss Gilroy Inc. was contracted to conduct the evaluation. The Evaluation Services Directorate at PCH was responsible for the evaluation.

1.2.4 Evaluation Issues/Questions

The evaluation sought to answer questions in two main areas: relevance and performance. These are consistent with the two core evaluation issues in the new TB evaluation policy. Because this is a summative evaluation, the evaluation focused on the achievement of intermediate, final and strategic outcomes; however, it also examined the Program's immediate outcomes, as well as its implementation and design.

The evaluation questions are presented in the evaluation matrix in Appendix C.

2.0 Evaluation Design and Methodology

This section summarizes the detailed descriptions given in the Evaluation Framework as well as other salient points on methodology observed through the relevant data collection activity, including statements on the accuracy and reliability of the data, limitations of the evaluation design and methodology, and mitigation strategies to address the limitations.

2.1 Evaluation Methods

The evaluation employed a multiple-lines-of-evidence approach that included a document and literature review, interviews with relevant stakeholders and two case studies of specific issues for the two funded organizations. The major change from the suggestions in the original proposal was the addition of an online survey of CCA members. No survey of CCD members was undertaken because of the small number of members and the international focus of the organization. However, a few CCD members were interviewed as stakeholders.

Appendix C presents how each line of evidence was used to answer the evaluation questions presented in Section 3.0. These lines of evidence are described below.

2.1.1 Key Informant (KI) Interviews

In all, 24 interviews were conducted with the stakeholder groups identified below.

Exhibit 2.1: Key Informants by Type

Key Informant Type	Target	Completed
Personnel from PCH	5	5
<i>PCH – Arts Policy Branch</i>	2	2
<i>PCH – International Affairs Branch</i>	2	2
<i>PCH – Other</i>	1	1
Beneficiaries	4	4
<i>CCD – staff</i>	1	1
<i>CCD – members</i>	2	2
<i>CCA staff</i>	1	1
CCA Stakeholders	10	7
<i>Other Funders</i>	1	1
<i>Former Funders</i>	1	0
<i>Universities</i>	1	0
<i>Former CCA staff</i>	1	0
<i>Non-CCA member arts organizations</i>	3	3
<i>Additional stakeholders</i>	3	3
CCD Stakeholders	8	8

Key Informant Type	Target	Completed
<i>DFAIT</i>	2	1
<i>Other Funders</i>	3	4
<i>Officials of international arts and culture institutions</i>	1	1
<i>Parties to the Convention who are Intergovernmental Committee (IC) members</i>	1	1
<i>Parties to the Convention who are not members of the IC</i>	1	1
Total	27	24

The interviews were conducted using structured interview guides. These guides are provided in Appendix D.

The following quantitative scale was used in reporting to indicate the relative weight of the responses of KIs.

- “All/almost all” – findings reflect the views and opinions of 90% or more of the key informants in the group;
- “Large majority” – findings reflect the views and opinions of at least 75% but less than 90% of key informants in the group;
- “Majority/most” - findings reflect the views and opinions of at least 50% but less than 75% of key informants in the group;
- “Some” - findings reflect the views and opinions of at least 25% but less than 50% of key informants in the group; and
- “A few” - findings reflect the views and opinions of at least two respondents but less than 25% of key informants in the group.

2.1.2 Online Survey

An online survey of CCA members was undertaken to assess two key issues:

- Satisfaction with, and use of, products developed with ACDP funding (e.g. the Bulletin); and
- Impact of the CCA’s ACDP-funded activities on its member organizations and on the arts and culture sector in general.

The instrument used by the evaluation team to conduct the online survey is provided in Appendix D.

While the evaluation team attempted to find e-mail addresses for all those individuals or organizations whose contact data was missing from the CCA’s database of members, 92% (or 353 of 383) of CCA’s total roster of members were ultimately contacted for the online survey. Of the 353 CCA members who received the survey, 111 (or 31%) completed the survey.

The majority (87%) of those who completed the survey (n=111) had been members of CCA for more than 3 years. When asked to describe themselves, almost half (48%, n=111) chose “Other” from the following choices:

- Arts organization:
 - Educator
 - Union
 - Funder
 - Council
- Individual artist:
 - Creator
 - Presenter
 - Producer
- Individual engaged in the arts through:
 - Study
 - Pleasure
 - Volunteerism
 - Philanthropy
 - Work (e.g., arts educator)
- Arts/culture advocate
- Other

Following “Other”, the most frequently selected categories were Educator (16%, n=111); Council and Work (both at 11%, n=111); and, finally, Union and Creator (both at 7% n=111). Of those who selected “Other”, some (31%) associated themselves with arts organizations other than the four options presented to them (listed above), while almost one-quarter (24%) were, in fact, individuals engaged in the arts through work, but who did not identify themselves as such. A full technical report for the online survey can be found in Appendix E.

2.1.3 Case Studies

Two issue-based case studies were undertaken to address the impacts of ACDP funding – one case study for each of the two beneficiary organizations. The first of the two case studies aimed to answer the question, “What has been the value of the CCA’s Bulletins on the arts and culture sector and/or PCH?” The second of the two case studies addressed the question, “What was the impact of the CCD working with international arts coalitions and the IFCCD on the Convention ratification process and results?” Full descriptions of the two case studies can be found in Appendix F.

2.1.4 Literature/Data Review

GGI conducted a streamlined literature review to identify informative practices in other countries and to address particular evaluation issues related to relevance (evaluation question #1) and performance (evaluation questions #7 and #9). In total, 52 documents were reviewed. These documents included all of the available literature suggested by PCH as well as documents identified through Internet searches. A full list of the literature reviewed by the evaluation team is provided in Appendix H.

While there was no data on ACDP, *per se*, to be reviewed, the following four Statistics Canada publications and special studies were examined as part of the evaluation process to provide context to the evaluation issues:

- *Earnings of Culture Workers: Findings from Canadian Census Data, 2005*

- *Working Together: An Update on the National Advisory Committee on Cultural Statistics, 2000*
- *The Impact of the Culture Sector on the Canadian Economy, 2005*
- *Canadian Framework for Culture Statistics, 2004*

Additional data reviewed as part of the evaluation process was found in *Canada's Cultural Sector Labour Force*, Cultural Human Resources Council, 2004. While the data in these reports was not recent, information obtained provided valuable perspective on the role of arts and culture in Canada and the Canadian economy.

2.1.5 Document Review

The evaluation team undertook an expansive review of ACDP documentation during the evaluation. This review was used to address particular evaluation issues related to relevance (evaluation question #1) and performance (evaluation questions #3, #4, #6 and #7). In total, 33 documents were reviewed by the evaluation team. The types of documents reviewed included the following:

- | | |
|--------------------------------------|---------------------------------|
| ▪ Contribution agreements; | ▪ Financial statements/budgets; |
| ▪ Applications for funding from PCH; | ▪ Workplans/strategic plans; |
| ▪ Contribution approval documents; | ▪ Minutes and e-mails; and |
| ▪ Activity and progress reports; | ▪ Project proposals. |
| ▪ Annual reports; | |

A full list of these documents is provided in Appendix I.

2.2 Limitations/Challenges of the Evaluation Design and Methodology

Due to the inherent difficulty in quantifying the value imparted by arts and culture organizations, the methodologies used for this evaluation were largely qualitative. The evaluation team attempted to mitigate this unavoidable imbalance between qualitative and quantitative data by incorporating the lines of evidence presented above – i.e., the case studies, the literature/data review, the document review, the online survey and the KI interviews – into its methodological approach. However, all of these lines of evidence – including the online survey, which allowed for some quantification of results – relied on measuring individuals' perceptions. This challenged the evaluation team in several ways, as indicated below.

Although four different interview guides were developed to address the input expected from the broad range of KIs selected by the evaluation team (in conjunction with PCH), the guides required numerous adjustments during the course of the evaluation to accommodate the informants' various expertise and experiences. The reason for this was that – except in the case of the online survey, where all respondents were CCA members – it was challenging to identify substantive groups of people who could speak from the same perspective on ACDP. This complicated the evaluation team's efforts to 1) develop standardized guides; 2) synthesize individuals' perceptions; and 3) create a holistic picture of the information that had been

conveyed via interviews. That said, the use of a wide range of individuals as sources of information resulted in rich data being collected for the study.

A second challenge resulted from the difficulties in contacting KIs located abroad. Although this limitation only affected Case Study #2 – one-third of KIs for the CCD case study were unreachable – the issue of unreachable KIs was particularly problematic in that four of them constituted entire categories of respondents (namely, *Countries That Did Not Ratify the Convention That Have a Coalition*; and *Countries That Didn't Ratify the Convention That Don't Have a Coalition*). As a consequence of this limitation, it was difficult for the evaluation team to synthesize the often-one-off perceptions of those individuals who did, in fact, participate in the case study. That said, the KIs who were reachable by the evaluation team were highly useful in terms of their breadth of knowledge about the CCD and the Convention; and were able to contribute richly to the evaluation.

A third and final challenge resulted from difficulties in finding KIs capable of speaking to the CCD's achievements following the inception of the IFCCD in 2007. Notably, most KIs could not differentiate the activities of the two organizations. Due to the difficulties inherent in synthesizing the perspectives and perceptions of the few individuals who were, in fact, capable of speaking directly to the CCD's accomplishments, it was challenging for the evaluation team to attribute achievements in the protection and promotion of cultural diversity to the CCD.

2.2.1 Bias in the Online Survey and KI Interviews

As indicated above, the online survey allowed for some quantification of the perceptions of a substantive group of individuals who were capable of speaking from the same perspective on ACDP. However, because the evaluation team was not able to contact the CCA's entire roster of members for the online survey;¹⁹ and because fewer than 100% of those contacted actually completed the survey,²⁰ this line of evidence was subject to some degree of non-response bias. That said, the team believes that, in comparison to other Department evaluations, the completion rate associated with this evaluation's online survey was normal, if not above average.

The evaluation was also susceptible to a non-response bias in the context of its KI interviews, in that 17% of all selected (non-case-study) KIs (n=52) were unreachable by telephone or by e-mail, despite numerous attempts by the evaluation team. The team successfully mitigated this bias by replacing some unreachable key informants with individuals in analogous positions/with analogous understanding of ACDP/the CCA/the CCD.

¹⁹ The team was unable to contact 8% (or 31) of the CCA's 383 members.

²⁰ The online survey had a 31% completion rate, i.e., 111 of those persons who were contacted by GGI completed the survey.

3.0 Findings

This section is organized by evaluation issue and the findings are presented according to the evaluation questions examined following the two aspects required by the TB evaluation policy, namely, performance and relevance. The findings presented under each question address the indicators for that question, as outlined in the evaluation matrix.

3.1 Performance

Evaluation Question #3: Is the Program being delivered/ implemented as it was designed? What are the strengths and weaknesses of the Program's design?

Key Finding: Although it has evolved somewhat from its original design, ACDP is generally being delivered and implemented as intended. One primary weakness and one primary strength in the Program's design were identified.

With the approval of Treasury Board (TB), the INCD, the CCD and the CCA were joined together under one umbrella program – ACDP – in 2002, as indicated in the introduction section of this report.²¹ The Program is managed by two PCH units – namely, the Arts Policy Branch, which oversees the funding to the CCA; and the International Affairs Branch, which has functional responsibility for the funding to the CCD. The International Affairs Branch, in turn, has two directorates that play a role in the management of ACDP. Those directorates are the International Policy and Programs Directorate, which is responsible for the management of the Program's grants and contributions; and the International Relations Directorate, which is responsible for content, and which serves as the lead on cultural diversity.

The two Branches are jointly responsible for the design, management and results of ACDP. The Program is designed to provide otherwise unavailable funding to two well-respected, pan-Canadian organizations – enabling them to conduct independent, objective research and networking activities and support Canada's international positions – in a sector that is not able to sustain itself. And while ACDP's division of management responsibilities between two PCH branches might be considered atypical in comparison to other programs within and outside of PCH, it was found to be a major strength of the Program's design by the evaluation team, in that it enables ACDP to benefit from the expertise of individuals in both units.

Interviews with KIs did not reveal any specific concerns with ACDP's design, implementation or delivery. This absence of negative commentary was viewed positively

²¹ Although the INCD was included as an organization eligible for funding in the 2006-07 renewal documents, it has not, in fact, received any funding under the current program.

by the evaluation team. That said, it is worth reiterating the fact that ACDP has evolved from its original design. INCD, though originally eligible for funding in the 2006-07 renewal documents, did not, in fact, receive any funds.

Additionally, the document review indicated that the Program's lack of adequate definitions for the terms "advocacy" and "lobbying" has prevented clarity around the kinds of activities that are eligible for ACDP funding. This lack of clarity has led to a certain degree of disconnect between ACDP and one of its primary beneficiaries, the CCA.

The CCA's use of funds for activities perceived by PCH to be advocacy-related was queried by the Department in 2008, causing the CCA to shift its focus away from activities that could be construed of as advocacy and towards research.²² Today, the CCA embraces a think-tank model, meaning, it focuses almost exclusively on producing independent policy analysis, research, and evaluation for an audience that includes the federal government as well as arts and culture organizations. PCH is supportive of this new direction, indicating that discussions between the Department and the CCA have helped clarify what is meant by lobbying/advocacy, but the evaluation team still finds that the Program's documentation is unclear on the meanings of the terms "advocacy" and "lobbying" and the kinds of limitations they imply for the CCA.

In undertaking the document review and KI interviews, the evaluation team also found that there appears to be some lack of clarity around which organization – the IFCCD or the CCD – is acting in a given situation. The IFCCD was created after the ACDP was renewed, but the fact that the CCD is the Secretariat for the IFCCD has affected how the CCD responds to ACDP objectives. It has also resulted in a lack of clarity around what constitutes an eligible expense in the use of PCH funding by the CCD. Despite the obvious success achieved by the collaboration of the two organizations – and despite the unique value added by the IFCCD as a neutral, broad-based coalition without a particular political agenda – the evaluation team believes that the potential use of the IFCCD to fulfill an expected ACDP outcome (*Canada continues to play a leadership role in the promotion of cultural diversity internationally*²³) may indicate that the Program is not being implemented exactly as it was designed.

Evaluation Question #4: Is the governance structure of the ACDP clearly defined and documented? Is it effective?

Evaluation Question #5: Are decision-making processes clear? Are they effective

Key Finding: ACDP's governance structure and decision-making processes are clear and effective.

²² Application Final Evaluation Form. CCA

²³ Outcome extracted from the ACDP RMAF, 2006

Because the Program is managed by two PCH units – one of which (the International Affairs Branch) has two directorates that play a role in the management of ACDP – the Program “has a more complex governance structure than other programs, but it also has more expertise, [as well as] a system of checks and balances,” according to one KI. This sentiment was echoed by all PCH managers who contributed to the evaluation. Described as a “marriage of convenience that works,” the evaluation team found the Program’s governance structure to be not only clearly defined but also so effective as to be a potential model for future programs of similarly small scope. By contrast, the evaluation team found that it would be an inefficient use of funds and human resources to duplicate the infrastructure, capacity, and general expertise (e.g., expertise in grants and contributions) that exists in each of the two PCH branches that govern ACDP.

Correspondingly, the team found that dividing the responsibilities for ACDP between PCH’s Arts Policy and International Affairs Branches has enabled clear and effective decision-making. Because there is an extra step required for approval of funding – i.e., because the Arts Policy Branch alone has the program funding authority for ACDP, and thus funding for the CCD must be submitted to the Arts Policy Branch for authorization following the approval of the International Affairs Branch – there are some delays inherent in ACDP’s governance structure, but the current structure is, in all likelihood more efficient than one that has a separate funding mechanism for each organization.

Evaluation Question #6: Have Program resources been appropriately allocated under the Program? Are Program resources adequate?

Evaluation Question #9b: Could the activities funded by the ACDP in the CCA and CCD be sustained without ACDP support?

Key Findings: Although Program personnel indicated that ACDP resources are appropriately allocated to the CCA and the CCD, it appears that both organizations have struggled with the adequacy of available resources from the public and private sectors. Given these struggles – and the nature of the arts and culture sector in general – it is clear to the evaluation team that the activities funded by ACDP would not be sustainable in the absence of ACDP support.

Although Program personnel indicated that ACDP resources are appropriately allocated to the CCA and the CCD, the evaluation team found that both the CCA and the CCD have struggled with the adequacy of available resources. This is due, in part, to the moderate reliance on government funding by arts and culture organizations – especially professional-development organizations, which do not earn revenues from performances/exhibits and typically do not have sponsors in the way that traditional arts organizations do. For example, 82% of the CCA’s total budget is derived from PCH. Correspondingly, 40% of the CCD’s budget comes from the Department. Such reliance is a trend seen not only in Canada, but also internationally, according to the literature review.

Prior to 2006, the CCA received \$490,000 in annual funding from PCH. The organization's funding was subsequently reduced by approximately 20%. As of February 2010, the CCA's staff members report that, without the extra 20% of funding, they cannot easily deliver on the organization's basic mandate – namely, to “[provide] research, analysis and consultation on public policies affecting the arts and the Canadian cultural institutions and industries”; and to “[foster] informed public debate on policy issues and... advance the cultural rights of Canadians”²⁴ – nor can they attract other funders (e.g., provincial governments and NGOs) as easily as they could previously, since, as noted in interviews, federal funds often serve as a catalyst to lever additional funding from other levels of government. Additionally, because the sector is one without a lot of disposable income – on average, workers in this sector earn less than \$25,000 per annum,²⁵ according to 2006 census data, while the percentage of small and medium-sized businesses that were profitable in the Arts, Entertainment and Recreation sector in 2006²⁶ was only 63%²⁷ – arts and culture organizations and workers often do not have the funds to allocate to CCA/CCD membership. This has created a difficult situation for both organizations, as membership dues are their second greatest source of revenue, after the federal government.

Interestingly, 19% (n=111) of survey respondents indicated that the CCA requires more funding to be able to fulfill its role effectively. This response is particularly notable, given that respondents were not asked this question directly, but rather elected to write it in on the open portion of the survey.

Evaluation Question #7: To what extent has the ACDP achieved its objectives and expected results within budget and without unwanted consequences?

Key Finding: ACDP has achieved all of its objectives and expected results within budget and without unwanted consequences. It has met expected results according to the logic model.

ACDP's primary purpose is to provide funding and some oversight – as it pertains to funding – to its two beneficiaries, the CCA and the CCD. As such, the objectives of ACDP are only met when the objectives of the CCA and the CCD with ACDP funding are met. It follows, then, that the evaluation team examined the CCA and the CCD individually to determine if these organizations had each contributed to the achievement

²⁴ *Cultural Policy Mandate of the Canadian Conference of the Arts*. (February 2007). Available from http://www.ccarts.ca/en/about/mission/documents/cca_culturalpolicymandate_en.pdf. Retrieved on March 22, 2010.

²⁵ *5133 - Musicians and Singers: Analytical text*. Service Canada. (May 2009). Available at http://www.servicecanada.gc.ca/eng/qc/job_futures/statistics/5133.shtml. Retrieved on March 31, 2010.

²⁶ Small and medium-sized businesses accounted for almost 100% of the businesses in this sector in 2006, according to Industry Canada's *Canadian Industry Statistics*. Available at <http://www.ic.gc.ca/cis-sic/cis-sic.nsf/IDE/cis-sic71etbe.html>.

²⁷ *SME Benchmarking: Arts, Entertainment and Recreation (NAICS 71)*. (January 2010). Available at <http://www.ic.gc.ca/cis-sic/cis-sic.nsf/IDE/cis-sic71bece.html>.

of the Program's objectives and expected results while staying within budget and avoiding unwanted consequences. Summaries of the team's findings by organization are below.

Canadian Conference for the Arts

ACDP outcomes that are particularly relevant to the CCA include the following:

- Program recipients are rooted in and responsive to their communities;
- Government policy recognizes and encourages the contribution of the culture sector;
- The autonomy and diversity of Canadian culture is better preserved and promoted domestically; and
- Issues and challenges in the arts and cultural sector are communicated to the government.

In order to determine whether the CCA's activities had contributed to the achievement of these outcomes, the evaluation team relied heavily on evidence from the issue-based case study on the CCA, which specifically addressed the role of the CCA's Bulletins. A brief description of the Bulletins is provided in the text box below.

Outcome: Program Recipients Are Rooted in and Responsive to Their Communities

Background on the CCA's Bulletins

The Bulletins are the CCA products of which the organization's members are most aware, with *all* (100%) online-survey respondents stating they were either very or somewhat aware of this service. Written in plain language and deliberate brevity, Bulletins are intended to brief a wide range of readers on topical political issues and events that will or may impact the arts and culture sector. Provided free to members, Bulletins are posted on the CCA's website three to five times per month (on average) and are sent to key individuals in government as well.

Almost all (92%) survey respondents (n=111) agreed to a great or some extent that the Bulletins provide up-to-date and accurate information. Furthermore, a large majority (79%) of survey respondents (n=111) agreed to a great or some extent that the Bulletins cover topics of relevance to them or their organization. Feedback received by the CCA from its members corroborated these findings.

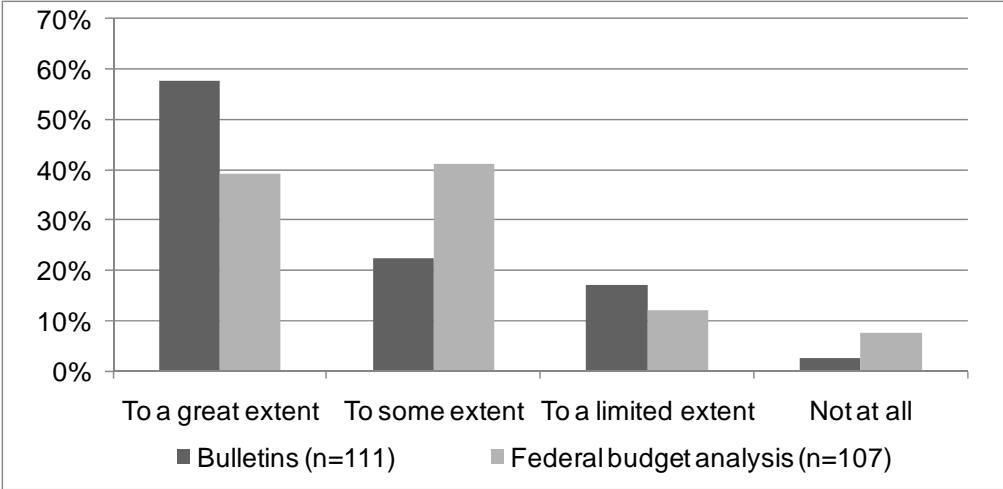
When a federal budget is released, the CCA produces both a Bulletin addressing the budget and a more extensive research piece called the Federal Budget Analysis (FBA). The FBA is a 30-plus page separate document that is developed, under contract, by a professor at the University of Ottawa for the CCA on a yearly basis. Notably, almost all (96%) survey

respondents (n=111) indicated they were very or somewhat aware of the CCA’s FBAs and, of those survey respondents who were aware of the FBAs, 80% stated that they use them to at least some extent.

Indicative of the CCA’s contribution to the achievement of ACDP’s immediate outcome, *Program recipients are rooted in and responsive to their communities*,²⁸ interviews with CCA staff revealed the significant extent to which stakeholder consultation is used in the development of the Bulletins: The CCA routinely holds public forums with stakeholders, collects feedback forms, and responds to requests for more information from stakeholders. This feedback is used in prioritizing the CCA’s work for the future year, including the types of issues that will receive extensive coverage in the Bulletins.

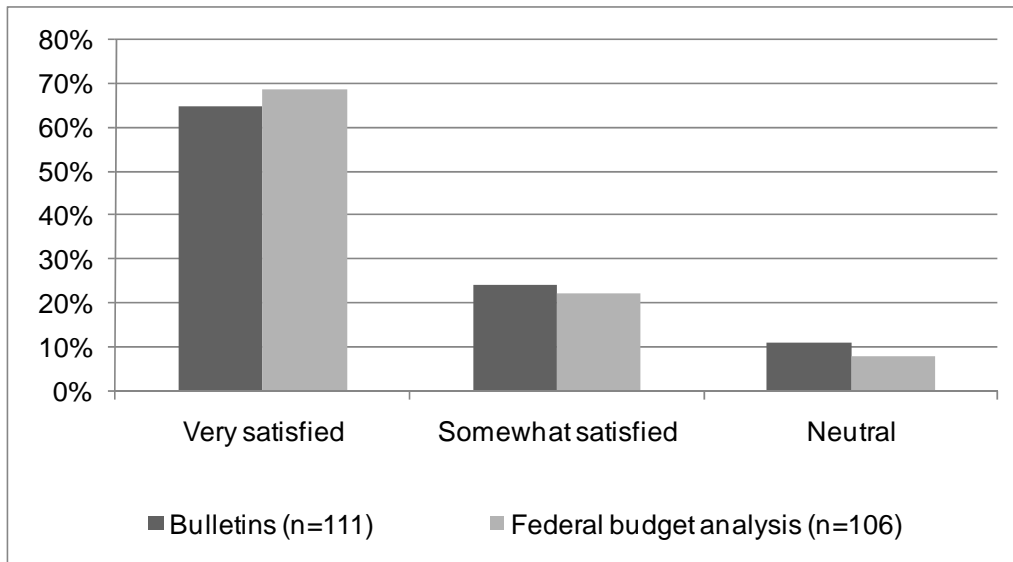
As indicated in the two exhibits below, responses to the survey indicate that these efforts to make the Bulletins useful and relevant to the arts and culture sector have not been made in vain. A large majority (80%) of survey respondents (n=111) stated that they use the Bulletins to a great extent or to some extent, the highest rating for all the CCA’s products and services mentioned in the survey. Further to this, a large majority (89%, n=108) indicated they are very or somewhat satisfied with the Bulletins. Correspondingly, almost all (91%, n=99) indicated they are very or somewhat satisfied with the CCA’s federal budget analyses (FBAs).

Exhibit 3.1: Extent to Which CCA Members Have Used Bulletins/FBAs



²⁸ Outcome stated as part of logic model in ACDP RMAF, 2006.

Exhibit 3.2: Extent to which CCA Members Are Satisfied with the Bulletins/FBAs



Some of examples of trends and concerns that the Bulletins have been tracking over the four-year period under review include:

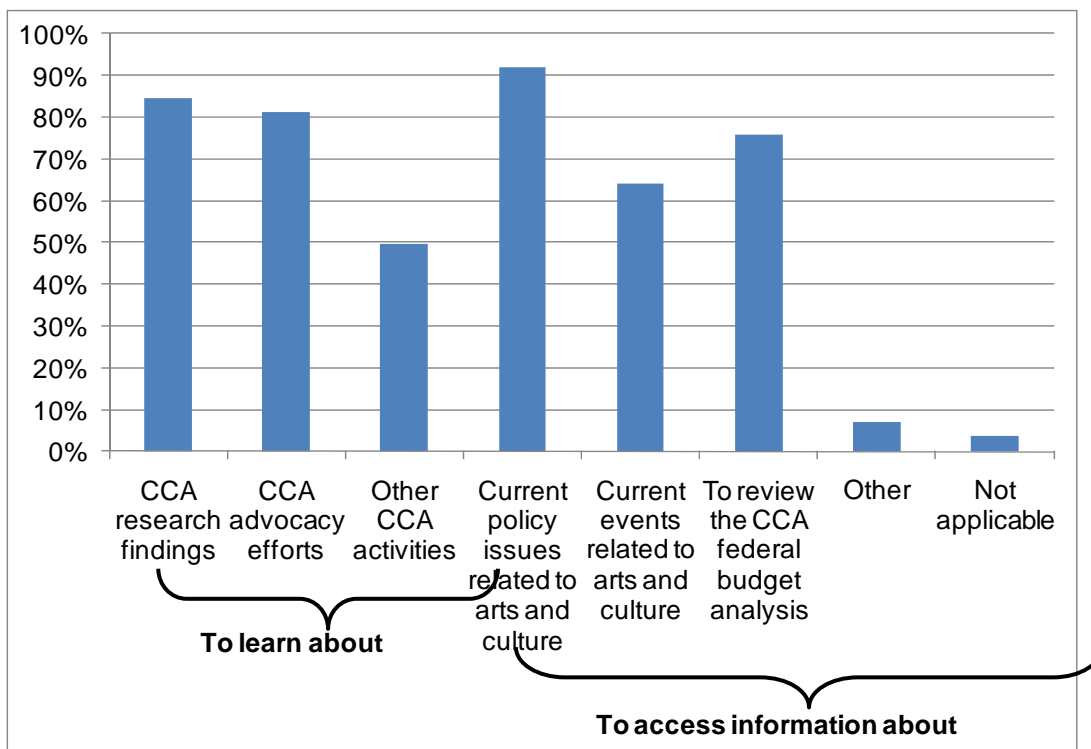
- The current government’s favour towards private-sector involvement in culture and diversity;
- Increased funding to PCH directed towards sport (as opposed to other areas), leading up to the 2010 Olympics in Vancouver;
- Changes to restrictions on foreign ownership in the cultural sector (especially in regards to broadcasting);
- The vulnerability of culture at international trade negotiations and other broader policy exercises;
- The lack of transparency and predictability in decision-making on behalf of the current government;
- The lack of an articulated vision or strategy on behalf of the current government, including stalling on key decisions (e.g. decisions surrounding a new museums policy); and
- Culture not appearing to be a priority of the current government.²⁹

The importance of tracking these key trends was confirmed by the CCA’s members. As shown in Exhibit 3.3. below, almost all (92%, n=102) survey respondents who use the Bulletins indicated that one of the reasons they do so is to access information about

²⁹ Although this trend was cited in several Bulletins, all of these Bulletins were published prior to June 2009, i.e., before the federal government renewed funding to the sector for five more years.

current policy issues related to arts and culture. A further 64% (n=71) stated that they use the Bulletins to access information about current events related to arts and culture. Meanwhile, feedback given to the CCA suggests more specifically how the FBAs is used, with comments such as, “I find we often are immersed in our own provincial efforts, and rely on the work of CCA – from the breakdown of federal budgets to statistical reviews – to provide us with the background on federal issues that we, and our member organizations, need to tailor our own messages back to government.” All of these findings would suggest that the CCA has contributed significantly to the achievement of ACDP’s immediate outcome, *Program recipients are rooted in and responsive to their communities.*

Exhibit 3.3: Purposes for Which CCA Members Use Bulletins³⁰ (n=111)



Outcome: Government Policy Recognizes and Encourages the Contribution of the Culture Sector

The PCH Recommendation for Approval document (2008/2009) indicates that, via the CCA, ACDP has achieved its objectives and expected results, stating that the CCA’s activities, in particular, respond to the high-level ACDP goal of *government policy recognizes and encourages the contribution of the culture sector.*³¹ KI interviews with

³⁰ Respondents were permitted to select multiple uses.
³¹ Goals stated as part of logic model in ACDP RMAF, 2006.

ACDP personnel and CCA staff members and stakeholders supported this statement, specifically indicating that the CCA had successfully:

- Enabled the arts and culture community to speak to the federal government with a unified voice on common issues and concerns within the arts and culture sector – something that other arts and culture organizations are not as able to do; and
- Increased both the level of information available to government on the arts and culture sector and the level of policy discourse.

Meanwhile, the large majority (82%) of survey respondents (n=106) indicated that the CCA contributes to ensuring that government policy reflects arts and culture; and provides – via its Bulletins – a good mechanism for communicating the concerns of the arts and cultural sector to the federal government (78%, n=111). As well, the majority (65%) of survey respondents (n=106) indicated that the CCA has contributed to changes, modification or adoption of national government policies affecting the arts and culture sector.

Outcome: The Autonomy and Diversity of Canadian Culture Is Better Preserved and Promoted Domestically

The PCH Recommendation for Approval document (2008/2009) also states that the CCA's activities, in particular, respond to the high-level ACDP goal of *the autonomy and diversity of Canadian culture is better preserved and promoted domestically*.³² KI interviews with ACDP personnel and CCA staff members and stakeholders supported this statement, specifically indicating that the CCA had successfully:

- Brought together the arts and culture sector's disparate parties to discuss policy vis-à-vis the sector's common interests/issues/concerns; and
- Produced research that has increased arts and culture organizations' awareness of topical issues and helped them with decision-making.

Additionally, the majority (62%) of survey respondents (n=106) indicated that ACDP – via the CCA – works to ensure that that the art and culture of a wide range of ethnic and minority groups are better preserved and promoted domestically.

Outcome: Issues and Challenges in the Arts and Cultural Sector Are Communicated to the Government

With respect to the CCA's contribution to ACDP's intermediate outcome, *issues and challenges in the arts and cultural sector are communicated to the government*;³³ interviews with CCA staff and PCH officials alike emphasized the significant extent to which the Bulletins (including the FBAs) are used to communicate the views and interests of the arts and culture sector to the government. As stated earlier, Bulletins are sent to both elected officials and public servants, with much follow-up on behalf of the CCA to clarify any issues and to answer questions. Moreover, the CCA frequently meets

³² *Ibid.*

³³ Outcome stated as part of logic model in ACDP RMAF, 2006.

with opposition critics and Assistant Deputy Ministers at PCH following key Bulletins. The CCA is also regularly invited to speak at meetings of the House of Commons Standing Committee on Canadian Heritage. According to the Parliament of Canada website, the mandate of this Committee includes, among other matters, the monitoring of the implementation of the principles of the federal multiculturalism policy throughout the Government of Canada in order:

- To encourage the departments and agencies of the federal government to reflect the multicultural diversity of the nation; and
- To examine existing and new programs and policies of federal departments and agencies to encourage sensitivity to multicultural concerns and to preserve and enhance the multicultural reality of Canada.³⁴

The CCA has found the Committee to be increasingly reliant on the Bulletins as a source of information. Further illustrating the degree to which CCA is an authoritative voice for the sector, a large majority (77%) of survey respondents (n=111) agreed to a great or some extent that the Bulletins reflect positions on arts and cultural issues that are consistent with their own or those of their organization. As well, a large majority (78%) of survey respondents (n=111) agreed to a great or some extent that the Bulletins are a good mechanism for communicating the concerns of the arts and cultural sector to the government.

Of course, it is difficult to ascertain the extent to which changes, modifications and adoption of government policies affecting the arts and culture sector can be attributed to the CCA, especially because the CCA cannot use ACDP funding to undertake advocacy activities. Nevertheless, a few notable examples where CCA positions have been adopted by government do exist within the Bulletins. For example, one Bulletin states, “The CCA can only rejoice that its plea for more federal investments in this field [arts training] was heard (Bulletin 04/09).” This statement highlights the inconsistency between the way in which the outcome *issues and challenges in the arts and cultural sector are communicated to the government* is phrased and PCH’s request that the CCA refrain from using ACDP funds for activities related to lobbying.

Coalition for Cultural Diversity

ACDP outcomes that are particularly relevant to the CCD include the following:

- Canada continues to play a leadership role in the promotion of cultural diversity internationally;
- Issues and challenges in the arts and cultural sector are communicated to the government;

³⁴ *Standing Committee on Canadian Heritage (CHPC): About this Committee*. 39th Parliament, 2nd Session. (October 16, 2007 – September 7, 2008). Available at <http://www2.parl.gc.ca/CommitteeBusiness/AboutCommittees.aspx?Cmte=CHPC&Language=E&Mode=1&Parl=39&Ses=2>.

- Benefits of protecting and fostering cultural diversity are effectively communicated to key foreign stakeholders; and
- The autonomy and diversity of Canadian culture is better preserved and promoted domestically and internationally.

In order to determine whether the CCD's activities had contributed to the achievement of these outcomes, the evaluation team relied heavily on evidence from key informants, some of whom were identified for the issue-based case study on the CCD.

Outcome: Canada Continues to Play a Leadership Role in the Promotion of Cultural Diversity Internationally

The CCD is recognized as having played or playing five key roles with respect to the Convention:

- Development and approval of the Convention;
- Ratification of the Convention;
- Establishment of the IFCCD;
- Implementation of the Convention; and
- Monitoring respect for the Convention (e.g., during trade negotiations).

Each of these roles has contributed to the ACDP outcome, *Canada continues to play a leadership role in the promotion of cultural diversity internationally*.³⁵

The work done to develop and approve the Convention, which was approved in 2005, is beyond the scope of this evaluation; however, the CCD's involvement in these activities – in collaboration with the Government of Canada – successfully set the stage for the organization's ongoing contribution to the promotion of cultural diversity internationally. This contribution has not only supported Canada's efforts to advance cultural diversity, but also positioned Canada as a leader of the area of cultural diversity.

Following approval of the Convention in October 2005, the CCD continued its very visible role, supporting the establishment of national coalitions for cultural diversity – particularly in the Americas and in Francophone countries. In the words of Stephen McDowell in his 2006 paper, *States and Civil Society Groups: Canada's Promotion of Cultural Diversity and UNESCO's Convention on the Protection and Promotion of the Diversity of Cultural Expressions*, "The CCD has served as a very effective mechanism in building national coalitions to parallel and support the activities of states concerned about the effects of globalization and considering support for the cultural diversity convention."³⁶ Importantly, the CCD has shifted its focus in recent years to building coalitions in countries and regions where there has not been extensive ratification of the

³⁵ Immediate outcome taken from ACDP RMAF, 2006.

³⁶ McDowell, Stephen. "States and Civil Society Groups: Canada's Promotion of Cultural Diversity and UNESCO's Convention on the Protection and Promotion of the Diversity of Cultural Expressions." *Paper presented at the annual meeting of the International Communication Association, Dresden International Congress Centre, Dresden, Germany.* (June 2006). Available at http://www.allacademic.com/meta/p91727_index.html.

Convention – e.g., the Asia-Pacific region and the Arab States. This shift has contributed to reducing the perception that the Convention is regionally specific and/or focused on Francophone communities.

As a likely consequence of its accomplishments in building awareness around the importance of preserving and protecting cultural diversity, the CCD has been successful in encouraging ratification of the Convention. The organization is credited with having significantly contributed to getting the Convention quickly ratified (in just over one year) by the 30 countries necessary to bring it into force. Having done this, the CCD further solidified Canada's position as a leader in the area of cultural diversity.

An International Liaison Committee (ILC) was set up in 2003 by a number of national coalitions for cultural diversity to facilitate cooperation and the development of common positions and actions. By 2007, the number of national coalitions had grown to 42 and another mechanism was required to coordinate activities. In addition, a legally constituted body was required for NGOs to enter into formal operational relations with UNESCO. As a result, the IFCCD was established in 2007, with its headquarters in the CCD in Montreal.³⁷ Thus, through its role in the IFCCD, the CCD has solidified Canada's prominence in the cultural diversity area at an international level.

As of April 2010, the Convention has been ratified by 110 countries.³⁸ And while the push for ratification still continues, the CCD has turned its focus towards 1) ratification by countries in the Asia-Pacific region and by the Arab States; 2) the implementation of the Convention; and 3) monitoring respect for the Convention.

With regards to implementation of the Convention, the CCD has played a key role with the IFCCD and other national coalitions. The CCD (and usually representatives of other national coalitions such as France and Switzerland) is a regular member at UNESCO meetings, including the meetings of the Intergovernmental Committee for the Protection and Promotion of the Diversity of Cultural Expressions, which is responsible for, among other things, encouraging and monitoring implementation and developing operational guidelines for the Convention. The CCD, through the IFCCD, has put forward the views of civil society in collaboration with other NGOs.

The Convention includes an article (Article 11) that highlights the fundamental role of civil society in protecting and promoting cultural diversity. The CCD provides leadership in Canada for civil society and is responsible for translating the international perspectives to domestic audiences. Recently, for example, the pilot phase of the International Fund for Cultural Diversity (IFCD) was launched. The purpose of this Fund is to promote sustainable development and poverty reduction in developing countries that are parties to the Convention, through support for projects and activities that aim to “foster the

³⁷ The French national coalition also provides leadership in managing the ongoing relationship with UNESCO in Paris.

³⁸ *List of countries which have ratified the Convention*. CCD website. (No date). Available at <http://portal.unesco.org/la/convention.asp?language=E&KO=31038>. Retrieved on April 21, 2010.

emergence of a dynamic cultural sector.”³⁹ NGOs like the CCD are critical to its success and are needed to provide ideas and encourage support for the Fund.

With regards to monitoring respect for the Convention, the CCD continues to monitor trade negotiations – e.g., the Comprehensive Economic and Trade Agreement being negotiated between Canada and the EU – to ensure that the spirit of the Convention is upheld. The CCD’s role with regards to monitoring the Convention does not extend beyond monitoring *respect* for the Convention because Canadian policy remains to exclude cultural issues from trade negotiations. Even in this capacity, however, the CCD’s support for the Convention reinforces the key role that Canada (at the government level) is seen to have played in the development and ratification of the Convention.

Outcome: Issues and Challenges in the Arts and Cultural Sector are Communicated to the Government

At the international level, the CCD has played a significant role in keeping the government apprised of issues raised through its network related to cultural diversity and through its participation in meetings of the Intergovernmental Committee.

At the domestic level, the CCD plays one key role: communicator. Through its website, its regular electronic newsletter (*Coalition Currents*), and its Board meetings – to which the CCD brings prominent speakers, in the manner of a conference – the Coalition effectively brings the international dialogue to Canada in way that is “easy to digest” for arts and culture organizations and the federal government alike. In this way, the CCD communicates issues and challenges in the international arts and cultural sector to the domestic sector as well as to government officials.

With regards to the CCD’s relationship with PCH, in particular, the organization is considered a primary partner for the Department with respect to the Convention, using its wide range of connections with various international coalitions to serve as the Department’s “ear to the ground.” These connections extend the Department’s networks and provide information on the progress of ratification and the development of operational guidelines.

Outcome: Benefits of Protecting and Fostering Cultural Diversity Are Effectively Communicated to Key Foreign Stakeholders

The fact that the CCD has played such a significant role in establishing coalitions in other countries (e.g., Germany, the UK and other Commonwealth countries) is, by itself, evidence that the CCD has contributed to this outcome. However, the CCD has gone substantially farther than this in communicating the benefits of protecting and fostering cultural diversity to foreign stakeholders. Specifically, the organization has helped national coalitions set up appropriate governance structures and develop cultural policies to help their societies protect and promote cultural diversity. It has also met with

³⁹ *Convention on the Protection and Promotion of the Diversity of Cultural Expressions: International Fund for Cultural Diversity*. (No date). Available at http://portal.unesco.org/culture/en/ev.php-URL_ID=40586&URL_DO=DO_TOPIC&URL_SECTION=201.html. Retrieved on March 25, 2010.

numerous government representatives to build awareness on the importance of the Convention and provided support to coalitions to help them understand the issues around the Convention, mobilize their cultural industries, and represent their views to government. This has been particularly important in areas where there have been low levels of awareness of the Convention. In countries where coalitions exist, but where the Convention has not been ratified, the CCD has also provided guidance on how to approach local governments in order to persuade them of the benefits of ratification. And while the issue-based case study on the CCD has shown that coalitions cannot necessarily overcome a lack of political will (as has been the case in Korea), they nonetheless appear to have contributed to the decision to ratify by countries where there was no strong political opposition to ratification, but rather a lack of interest/motivation and an accompanying failure to prioritize cultural diversity.

Evaluation Question #8: Is the ACDP the most cost-effective and efficient way for the federal government to strengthen the arts and culture sector in Canada and to ensure international trade agreements do not undermine Canada's objective of protecting and promote its diverse arts and culture?

Key Finding: ACDP is a cost-effective and efficient way to strengthen the arts and culture sector and ensure international trade agreements do not undermine Canada's objective of protecting and promoting its arts and culture.

At a Program level, the evaluation team found that, by combining the CCA and the CCD under one umbrella, PCH has effectively minimized program overheads (e.g., for TB submissions and evaluations), which, in turn, has contributed to general cost-efficiency and cost-effectiveness. Additionally, the team found that ACDP is managed by PCH with very limited resources; notably, no full-time staff is dedicated to the management of the Program, and no money is allocated for the CCD. Money to fund CCD is found within existing PCH programs.

At a beneficiary level, the evaluation team found that the two organizations under the ACDP umbrella are effective in delivering their objectives with limited funding. Specific findings for each organization are identified below.

Canadian Conference for the Arts

With the support of PCH, the CCA strategically re-aligned its activities in 2006 following a period of instability that included having three different directors in the course of one year.⁴⁰ As a result of the realignment, there emerged a clearer distribution of tasks among staff members; greater internal communication; more consistent evaluation of measurable outcomes; more rapid responses to negative feedback; and, most importantly, greater stability in leadership. All of these results have contributed to the CCA being efficient and effective. Further to this, the CCA's stability in leadership since 2006 has enabled the

⁴⁰ CCA work plan proposed to PCH 2006-2007 in support of funding request.

organization to be more proactive in addressing governance issues over the last three years, the result of which is a more efficient and effective CCA Board of Directors, according to the document review.

Following its overall reduction in funding and its loss of some funded programs in fiscal year 2006/07,⁴¹ the CCA was forced to reduce its staff from seven members to only 2.5 members,⁴² which it has done without forfeiting the quality of the outputs of their continuing programs, according to KIs. It has accomplished this feat, in part, with the use of an intern funded by the Cultural Human Resources Council. In the opinion of the evaluation team, the success that the CCA has achieved in the face of limited funding bespeaks the organization's cost-efficiency and effectiveness as well as its resourcefulness.

Coalition for Cultural Diversity

CCD is recognized as having played or as currently playing five key roles with respect to the Convention:

1. development and approval of the Convention;
2. ratification of the Convention;
3. establishment of the IFCCD;
4. implementation of the Convention; and
5. monitoring respect for the Convention, as indicated in evaluation question #5.

The work of the CCD has supported the role of the GoC in promoting cultural diversity internationally and supports Canada's current policy of ensuring that culture is not on the table in trade negotiation. This is accomplished with limited funding for the CCD; with only three CCD staff members; and with limited program management costs at PCH.

Evaluation Question #9a: Does the Program overlap with any other programs or services provided by the federal or provincial government or by NGOs?

Key Findings: The CCA and the Canada Council for the Arts overlap slightly in terms of the research they provide. Meanwhile, there is some uncertainty around how to differentiate the CCD's activities from those of INCD and IFCCD.

With regards to overlap between ACDP and other federal/provincial/NGO programs and services, the evaluation team looked at the existence of overlaps for each of the Program's two beneficiaries individually. Findings are detailed below.

Canadian Conference for the Arts

⁴¹ *Schedule A: Schedule of Deferred Revenue*. CCA annual report, 2006-2007. p.15.

⁴² Source: Interview with the National Director of the CCA.

According to one KI, “the mandates of the CCA and the Canada Council for the Arts overlap a little bit in terms of the research, [but] both are a very good source of research.” Several online survey respondents corroborated the notion that the two organizations overlap.

The evaluation team checked the website of the Canada Council for the Arts and found that it differentiates itself from the CCA by serving primarily as a funding agency. According to the Council’s website, two of its three main activities are the provision of grants to individual professional artists and arts organizations; and the awarding of endowments and prizes to artists and scholars. That said, the evaluation team found that there is some degree of overlap between the two organizations, as implied the KI cited above. Similar to the CCA, the Council undertakes research related to policy (e.g., *Policy in Action: A Report on National Arts Service Organizations*, February 2004), intellectual property/copyright (e.g., *New Media and Electronic Rights: Evolving Copyright Standards and Implications for Arts Agencies and Programs*, March 1999), and cultural statistics (e.g., *A Statistical Profile of Artists in Canada*, September 2004). Also similar to the CCA, the Council “has expressed a desire to assume a more proactive leadership role in the arts by contributing to an improved federal framework for arts support and sharing its national knowledge of the arts more broadly with others.”

Despite this apparent overlap, however, the evaluation team found that the two organizations play sufficiently different roles, owing to the type of relationship each is capable of building with the organizations and individuals that comprise the arts and culture sector. Specifically, the CCA has a relationship with the sector that is one of *peer*, unlike the Council, which, as a funder, is inextricably linked with the federal government. This seemingly subtle difference has a large impact on the capability of each organization to build consensus among disparate voices in the sector. While the CCA, as a peer, is in a position to coalesce issues, the Council, as a distributor of government funding, is not.

Coalition for Cultural Diversity

Although one KI indicated that the CCD’s activities can be clearly differentiated from IFCCD’s, with CCD focused specifically on bringing international information back to Canada and disseminating it to Canadian organizations, and the IFCCD focused on bringing information regarding the Convention to the 42 national coalitions it counts as its members, other KIs and documents internal to ACDP indicate that the two organizations are “inextricably linked.” In fact, even recent internal communications have questioned how the activities of the CCD differ from those of the IFCCD.

Corroboratively, most KIs could not differentiate between the two organizations. That said, some Program personnel pointed out their belief that the CCD and IFCCD do not technically overlap but rather provide complementary services, with IFCCD providing a much-needed neutral platform for the international cultural-diversity movement. In any case, the confusion between the roles of the two organizations is intensified by the fact that the General Secretary of the IFCCD is also the Executive Director of the CCD.

The evaluation also found that there may be some confusion between the roles of the CCD and the INCD, which, as stated previously, was originally funded under the ACDP umbrella with the CCD and the CCA but which has not received any funding under the current program. Although ACDP personnel stated in interviews that they were not aware of the INCD's current activities or even its continued existence, one KI indicated that the INCD plays a regular, substantive role in meetings of UNESCO's Intergovernmental Committee, delivering presentations to that Committee jointly with IFCCD and other organizations. The literature corroborates the finding that INCD has played an active role in the early stages of the Convention; in fact, the INCD is mentioned more frequently in literature pertaining to the Convention than is the CCD. Finally, the INCD website implies that the Network's activities are somewhat similar to those of the CCD, although it is worth noting that the website does not appear to have been updated since 2008. Specific activities cited on the website include:

- Organizing meetings on diversity issues;
- Working to build a broadly-based and inclusive cultural diversity movement;
- Launching national networks or cultural institutes in many countries; and
- Researching and circulating information about the effects of trade agreements and economic globalization on cultural and media policies.

Despite any confusion between the roles of the CCD and the INCD, however, the evaluation team found that two organizations may be differentiated on at least two levels: 1) the INCD largely represents the interests of individual artists, whereas the CCD is focused on the interests of organizations; and 2) as an international network, the INCD has no domestic agenda or mandate, whereas the CCD does.

Evaluation Question #10: Is the ACD Program collecting appropriate information to support reporting and evaluation requirements?

Key Findings: There is no formal reporting on ACDP, per se, but PCH collects information about the performance of ACDP funding through interim and annual reports from CCA and CCD. CCA's reports tend to present sufficient information on the achievement of outputs but less information on the achievement of outcomes. CCD's reports apparently do not provide as much information on the achievements of the funding. This challenge of reporting on outcomes may be attributed to the lack of concrete, specific and realistic intermediate outcomes in the ACDP logic model, and/or to a general lack of clarity in expectations on the part of ACDP with respect to reporting.

Although the Convention is included as a program activity under PCH Strategic Outcome 1 (*Canadian artistic expressions and cultural content are created and accessible at home and abroad*) of the Department's Program Activity Architecture; PCH's Departmental

Performance Reports,⁴³ which cover the PAA activities, do not reflect the activities or outcomes of the ACDP, given the small amount of funding. The only reporting activities associated with the Program are the reports of the CCD and the CCA to PCH on their CAs. The evaluation team does not find this to be problematic, however, as it views ACDP's role as limited to the provision of funding and oversight – as it pertains to funding – to its two beneficiaries (as indicated in evaluation question #5).

With regards to the CCD's and the CCA's reports to PCH on their CAs, ACDP personnel who served as KIs for this evaluation did not mention any major concerns with the information provided by the two organizations. However, while the CCA's reports present information on the achievement of outputs, they provide less on the achievement of outcomes. Meanwhile, the CCD's reports apparently do not provide as much information as the CCA's reports on the achievements of the funding in general (internal e-mails indicate and KIs agree that the CCD needs to strengthen its reporting to focus not only on activities but also on impacts and results of activities). This has made it difficult for PCH to demonstrate the value added by the organizations.

While the evaluation team recognizes that the organizations' lack of focus on outcomes and results may be attributable to the fact that annual measurement of outcomes in the arts and culture sector is generally difficult (due to the difficulty of attributing policy changes to program activities and the difficulty of recognizing the impacts of the sector's contributions in the short-term), the team also believes that there may be a lack of clarity in expectations on the part of ACDP with respect to reporting. As well, the team thinks that the lack of specificity in the ACDP logic model may be impeding the reporting process for both the CCD and the CCA. More specifically, the team found the Program's logic model:

- Does not clearly address the domestic role of the CCD;
- Lacks concrete, specific and realistic intermediate outcomes for the two beneficiary organizations;
- Does not reflect the specific role of the CCD vis-à-vis the IFCCD, the latter of which was created following the creation of the logic model; and
- Expresses the outcomes of ACDP primarily in the context of government needs, despite the fact that the components of the logic model (e.g., the outputs, immediate outcomes, and intermediate outcomes) are all expected to contribute logically to a strategic outcome that addresses the needs of Canadians in general, and not only the needs of government.

⁴³ PCH's 2008-2009 *Departmental Performance Report* states the following: "The Department plays an active role in international norms and standard setting agreements to ensure these agreements reflect the interest of Canadians. The Department continued its activities to promote and implement the UNESCO Convention for the Protection and the Promotion of the Diversity of Cultural Expressions. This Convention is an international legal instrument that reaffirms the rights of countries to take measures in support of culture, while recognizing the dual social and economic nature of cultural goods and services." No further references to the Convention are made in this document.

In addition, the expectation – put forth by the logic model – that the CCA will contribute to the outcome *Government policy recognizes and encourages the contribution of the sector to Canadian public life* appears to be in conflict with PCH’s requirement that the CCA not use ACDP funding for advocacy activities. The evaluation team questions whether it is realistic to expect the CCA to contribute directly to this outcome, given the realignment of the organization’s activities away from lobbying; and believes that it may affect the CCA’s ability to report appropriately on the extent to which the objectives of its CA are being met.

3.2 Relevance

Evaluation Question #1: Are the ACDP’s mandate and objectives consistent with the Government of Canada’s current priorities and with the Department’s strategic objectives

Key Finding: ACDP’s mandate and objectives are directly aligned with the federal government’s priorities of the recent past; indirectly aligned with the government’s current priorities; and largely consistent with PCH’s strategic objectives.

ACDP’s Mandate and Objectives vis-à-vis Government of Canada Priorities

Based on the document review, KI interviews and the literature review, it appears to the evaluation team that ACDP’s mandate and objectives are directly aligned with the government’s priorities of the recent past as well as indirectly aligned with the government’s current priorities for job creation and growth.

In June 2009, the federal government again recognized the important role that the arts and culture sector plays by renewing critical PCH investments for five more years, including the Canada Arts Presentation Fund, Canada Cultural Spaces Fund, Canada Arts Training Fund, and the Canada Cultural Investment Fund for five years.⁴⁴ Furthermore, in July, the Canada Music Fund was renewed, with dedicated international development funds for that industry.⁴⁵ As well, annual federal funding to the CCA was increased by \$15,000, according to KIs. These investments would imply that the ACDP’s mandate and objectives are consistent with the federal government’s priorities of the present and recent past.

The ACDP objective *to ensure that the autonomy and diversity of the Canadian arts and culture are better preserved and promoted domestically and internationally*⁴⁶ is also indirectly aligned with the government’s top priority for 2010, namely, “to continue

⁴⁴ *Government of Canada Ensures Financial Stability of Cultural Sector by Renewing Arts Investments for Next Five Years*. (June 26, 2009). Available at <http://www.pch.gc.ca/pc-ch/infoCntr/cdm-mc/index-eng.cfm?action=doc&DocIDCd=CJM090829>.

⁴⁵ *Ibid.*

⁴⁶ Objective is taken from the ACDP RMAF, 2006.

creating jobs and growth.”⁴⁷The latter priority is, of course, a very general one, but the fact that the arts and culture sector has made small but significant contributions to Canada’s economy, accounting for 7.4% of Canada’s total real GDP in 2007 (including direct, indirect, and induced contributions);⁴⁸ and that culture-sector employment totalled approximately 1.1 million jobs in 2007⁴⁹ (representing about 6.5% of national employment⁵⁰), indicate that arts and culture has indeed contributed to the Canadian economy and to growth in prosperity for Canadians.

“Strengthening a united Canada in a changing world”⁵¹ was also cited as a federal government priority for 2010 in the Speech from Throne. And while arts and culture was not specifically mentioned as a means by which to strengthen a united Canada, the fact that the sector promotes an engaged citizenry (i.e., community engagement) through voluntarism and philanthropy;⁵² and that it arguably improves the quality of life for Canadians across the country, in every community – 36% of artists live and work outside major urban centres⁵³ – appear to indicate that the ACDP objective “to ensure that the autonomy and diversity of the Canadian arts and culture are better preserved and promoted domestically and internationally”⁵⁴ is aligned with federal government priorities.

Meanwhile, the CCD’s activities, in particular, appear to be consistent with federal government statements of the recent past in support of arts and culture policies. The importance of the Convention to Canada was reflected on numerous occasions between 2006 and 2008, as indicated by the document review. Examples include the:

- May 2006 statement by PCH Minister Beverly Oda during a House of Commons question period, in which Minister Oda remarked that the federal government has “supported in the past and will continue to support the UNESCO declaration for the maintenance of diversity in cultural expression”;⁵⁵
- June 2006 speech at the 12th International Economic Conference of the Americas by Sylvie Boucher, Parliamentary Secretary, to Prime Minister Stephen Harper on behalf of Minister Oda, in which she affirmed the federal government’s commitment “to encourage the entry into force of the Convention in time for the next UNESCO General Conference, taking place in the fall of 2007,”⁵⁶ adding that

⁴⁷ *Speech from the Throne*. (March 3, 2010). Available at <http://www.speech.gc.ca/eng/media.asp?id=1388>.

⁴⁸ Synopsis of the paper *Valuing Culture: Measuring and Understanding Canada’s Creative Economy*. Conference Board of Canada. (July 2008). Available at <http://sso.conferenceboard.ca/documents.aspx?DID=2671>.

⁴⁹ *Ibid.*

⁵⁰ Extrapolated from Statistics Canada data available at <http://www40.statcan.gc.ca/101/cst01/econ40-eng.htm>

⁵¹ *Speech from the Throne*. (Mar. 3, 2010).

⁵² Conference Board of Canada, op cit.

⁵³ Anhol-GMI Nation Brands Index. (May 2005).

⁵⁴ Objective is taken from the ACDP RMAF, 2006.

⁵⁵ 39th Parliament, 1st Session. Edited Hansard. Number 030. (May 31, 2006). Available at <http://www2.parl.gc.ca/HousePublications/Publication.aspx?pub=hansard&mee=30&parl=39&ses=1&language=E>.

⁵⁶ *France’s Chirac, La Francophonie, Ibero-American States: A Growing Chorus Calling for Ratification*. Coalition Currents. Vol. 4, No. 3 and No. 4. (Summer 2006). Available at http://www.cdc-ced.org/coalition_currents/06_sum/coalition_currents_en_sum06.html

Ottawa would continue to work closely with civil society and with provincial and territorial governments to promote the UNESCO convention;⁵⁷

- September 2006 speech by the Prime Minister Harper to the Summit Heads of State and Government for the International Organization of La Francophonie, in which the Prime Minister declared that “we will be vigorously pursuing ratification of the Convention on cultural diversity in both our official languages”;⁵⁸
- February 2007 roundtable with Quebec Minister of Culture and Communication Line and Executive Committee of the Canadian Coalition, in which Minister Oda declared, “We continue to work closely with the Government of Quebec and with Canada’s arts and cultural community to vigorously promote this Convention. We are committed to playing an active role in implementing the Convention”;⁵⁹ and
- December 2007 speech by PCH Minister Josée Verner in support of the Convention.⁶⁰

ACDP’s Mandate and Objectives vis-à-vis PCH’s Strategic Objectives

As with many other evaluation questions in this report, the question of whether ACDP’s mandate and objectives are aligned with PCH’s strategic objectives is best answered by examining the objectives and activities of the CCA and the CCD independently.

Canadian Conference for the Arts

One of PCH’s strategic outcomes – *Canadian artistic expressions and cultural content are created and accessible at home and abroad*⁶¹ – speaks to the Department’s acknowledgment of the significant contribution that the artistic, cultural and heritage sectors make to Canadians’ identity and economy; and its recognition that special measures are required to ensure that Canadians have access to Canadian cultural content. To support this outcome, the Department has committed to providing continued funding for arts programs that assist 1) in improving cultural infrastructure, and 2) in strengthening the business practices and the sustainability of arts and heritage organizations, according to the PCH 2009–2010 Report on Plans and Priorities.⁶²

⁵⁷ *Ibid.*

⁵⁸ *Prime Minister addresses Francophonie Summit.* September 28, 2006. Available at <http://pm.gc.ca/eng/media.asp?id=1338>.

⁵⁹ *Governments of Canada and Quebec Meet with the Canadian Coalition for Cultural Diversity to Prepare for Implementation of the Convention..* (February 12, 2007). Available at <http://www.pch.gc.ca/pc-ch/infoCntr/cdm-mc/index-eng.cfm?action=doc&DocIDCd=CBO061443>.

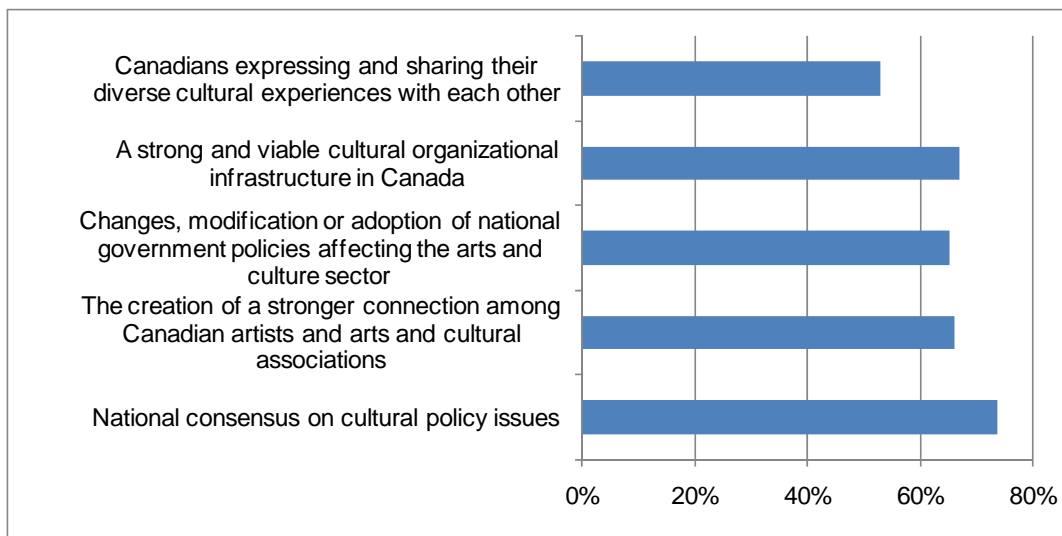
⁶⁰ *Promotion of the Diversity of Cultural Expressions.* (December 10, 2007). Available at http://www.pch.gc.ca/pc-ch/minstr/arc_disc-spch/verner/2007/20071210-eng.cfm.

⁶¹ *2009-10 Program Activity Architecture of Canadian Heritage.* (December 2009). Canadian Heritage. Available at <http://www.pch.gc.ca/pc-ch/org/missn/101-eng.cfm>

⁶² *Canadian Heritage 2009–2010 Report on Plans and Priorities.* (No date). Canadian Heritage. Section II -Analysis of Program Activities by Strategic Outcome. pp. 15, 18. Available from <http://www.tbs-sct.gc.ca/rpp/2009-2010/inst/pch/pch-eng.pdf>.

This strategy is consistent with the objectives and activities of the CCA, according to survey respondents and KIs. As illustrated in the exhibit below, the majority (67%) of survey respondents (n=106) indicated that the CCA contributes to a strong and viable cultural organizational infrastructure in Canada to either a great extent or some extent. The majority (60%, n=106) also indicated that the CCA increases their/their organization's capacity to make Canadians more aware of the impact and contribution of Canadian arts, culture and diversity to at least some extent, thereby strengthening the sustainability of arts and heritage organizations. Finally, almost three-quarters (74%) of survey respondents (n=106) reported that the CCA contributes to national consensus on cultural policy issues to at least some extent – a contribution that also strengthens the sustainability of arts and heritage organizations, albeit indirectly.

Exhibit 3.4: CCA Contributions, According to Survey Respondents (n=106)⁶³



The evaluation team also found that, on a more basic level, the CCA supports PCH's strategic outcome *Canadian artistic expressions and cultural content are created and accessible at home and abroad*⁶⁴ by undertaking research (a form of cultural content), networking activities, and information dissemination within the domestic arts and culture sector.

Beyond their alignment with PCH's strategic outcome *Canadian artistic expressions and cultural content are created and accessible at home and abroad*,⁶⁵ the activities and objectives of the CCA are also consistent with PCH's aim for *Canadians to express and share their diverse cultural experiences with each other and the world*.⁶⁶ In the opinion of several KIs, the CCA successfully supports the development of arts networks across the country. These networks enable artists as well as both small and large arts organizations

⁶³ Respondents were permitted to select more than one type of contribution.

⁶⁴ 2009-10 Program Activity Architecture of Canadian Heritage. (December 2009).

⁶⁵ *Ibid.*

⁶⁶ Strategic outcome stated as part of logic model in ACDP RMAF, 2006.

to not only share their diverse experiences, but also discuss common issues. Such networking helps sensitize sector members to other viewpoints and facilitates problem solving.

Coalition for Cultural Diversity

The evaluation team found that the CCD's mandate and objectives are clearly aligned with the priorities of PCH's International Relations Directorate, which include:⁶⁷

- Influencing the international environment in a manner that complements and supports national cultural policy objectives (includes advancing Canada's perspectives in the international dialogue on cultural diversity);
- Contributing to Canada's foreign policy objectives; and
- Sharing the Canadian diversity model, values and expertise, and benefiting from the best the world has to offer.

The first of the abovementioned priorities (*Influencing the international environment in a manner that complements and supports national cultural policy objectives*) relates directly to role of the CCD. Correspondingly, it appears that the CCD's work supports the second (*Contributing to Canada's foreign policy objectives*) and third (*Sharing the Canadian diversity model, values and expertise, and benefiting from the best the world has to offer*) priorities. That said, PCH website references to the Convention are somewhat dated, ending with the approval of Convention in 2005. This makes it difficult to assess the level of public commitment to cultural diversity issues. Alternatively, the lack of updates may simply be a case of PCH needing to revise its website. In any case, the lack of up-to-date references on the PCH website makes it difficult to ascertain whether the CCD is fully aligned with current PCH international priorities, as does the question – raised by some KIs – of whether PCH sees its mandate as more domestic than international now. Clearly, the CCD is more internationally than domestically focused, although the organization certainly plays a role domestically, as indicated earlier in this document.

Beyond their alignment with the priorities of PCH's International Relations Directorate, the CCD's mandate and objectives are also consistent with PCH's strategic outcome *Canadian artistic expressions and cultural content are created and accessible at home and abroad*,⁶⁸ in that they involve making information about cultural diversity (a form of cultural content) internationally available to Canadian partners.

⁶⁷ *International Relations: Priorities*. PCH. (February 16, 2010). Available at <http://www.pch.gc.ca/eng/1266365152033/1269279737901>.

⁶⁸ *2009-10 Program Activity Architecture of Canadian Heritage*. (December 2009).

Evaluation Question #2: Is it in the public interest for the federal government to continue to use the ACDP – and, indirectly, the CCA and the CCD – as a vehicle to support the development of the arts and culture sector?

Key Finding: The literature, data and KIs favour the federal government’s continued use of ACDP as a vehicle to support the development of the arts and culture sector.

Although the culture sector accounts for only a small percent of Canada’s total real GDP and employment, a study by Statistics Canada shows that both GDP and employment in the arts and culture sector grew at approximately the same rate as the overall Canadian economy during the 1996-2002 period.⁶⁹ These consistently positive trends in GDP and employment contributions “solidify the importance of the culture sector as a contributor to Canada’s economic growth”⁷⁰ and imply that support of the sector is worthwhile. The question of whether to provide ongoing funding to ACDP, however, is one that is best answered by determining if evidence exists for the federal government to continue using each of the CCA and the CCD as vehicles for sector development.

Canadian Conference for the Arts

The evaluation team found that substantial evidence exists for the federal government’s continued use of the CCA as a vehicle to support the development of the arts and culture sector.

As indicated previously in this report, the CCA has a unique relationship with the organizations and individuals that comprise the arts and culture sector. As a peer, the CCA is in a position to coalesce issues. Furthermore, the CCA provides unique, high-quality services and products to the sector and to the government (both federal and provincial), including the Bulletins, which track key trends and concerns in the arts industry. Organizations that are immersed in their own provincial or sub-sectoral efforts often rely on the work of CCA – from its breakdown of federal budgets to its statistical reviews – to provide them with the background on federal issues that they need in order to tailor their own messages back to government.

Most importantly, many CCA activities, including nourishing/provoking debate on cultural issues, providing a pre-clearing house for policy development, facilitating communications between the cultural sector and government and providing information on arts and culture, have served to effectively and efficiently communicate the views and interests of the arts and culture sector to PCH in a way that could not likely be efficiently duplicated by PCH or another NGO.

⁶⁹ *The Impact of the Culture Sector on the Canadian Economy*. Statistics Canada. (April 2005).

⁷⁰ *Ibid.*

Thus, via the CCA, ACDP has the opportunity to continue:

- Serving as Canada’s primary vehicle for building consensus among the arts and culture sector’s disparate parties and facilitating the identification of a common voice;
- Providing important networking opportunities for the arts and culture sector;
- Enabling the arts and culture community to present a unified perspective to the federal government;
- Developing capacity to do policy-related research that increases awareness of topical issues by both arts and culture organizations and the federal government, thereby supporting decision-making and outreach activities; and
- Contributing to a high level of policy discourse.

Coalition for Cultural Diversity

The evaluation team found that the issue of whether to provide continued support to the CCD was recently considered by PCH. Ultimately, a decision was made to fund the CCD for the 2009/10 fiscal year on the grounds that there continues to be a need for ongoing civil society involvement (as per article 11 of the Convention) to achieve the objectives of the Convention.⁷¹

The sentiment that there continues to be a role for the CCD to play vis-à-vis the Convention is one that is echoed by most stakeholders. Specifically, stakeholders believe (and the literature corroborates) that there is a:

- Continuing need for a strong NGO presence in the implementation of the Convention, as per Article 11 of the Convention;
 - One KI, in particular, noted that it is particularly important that Parties to the Convention encourage the active participation of NGOs, as NGOs provide continuity in the face of turnover of public servants who represent governments at UNESCO and on the Convention’s governing bodies.
- Role for civil society to play in promoting the IFCD and identifying innovative ideas for its use; and a
- Need for continued messaging by NGOs such as the CCD to ensure ongoing visibility for the Convention
 - Notably, Rachael Craufurd Smith at the University of Edinburgh corroborates these comments in her paper entitled “The UNESCO Convention on the Protection and Promotion of the Diversity of Cultural Expressions: Building a New World Information and Communication Order?,” stating that “there may be more scope than is initially apparent for the Convention to be used as a basis for evaluating

⁷¹ Source: Memorandum examined as part of document review

state measures, not only in relation to international trade, but also regarding the domestic treatment of cultural minorities. For such review to become meaningful, however, active support will be necessary... from civil society organizations.”⁷²

Meanwhile, the evaluation team has found that – despite the fact that 110 States have already ratified the Convention out of a total of 193 Member States of UNESCO – there is still a need for an organization such as the CCD to foster new ratifications in underrepresented regions, including the Asia-Pacific region and the Arab States.⁷³ There is also a continued need for the CCD to share expertise among countries at the regional level; to raise awareness of the Convention in countries that lack awareness; and, importantly, to support other national coalitions in their journey to ratification and in their efforts to raise issues at UNESCO.

Beyond the need for the CCD’s work vis-à-vis *ratification*, there is also a need for the CCD’s continued contribution to the *implementation* of the Convention. Much of the Convention’s success will rely on its successful implementation, which, in turn, will rely on organizations such as the CCD. The Convention is complex with many legal issues, and the CCD has the requisite knowledge and experience on these issues to make a unique and significant contribution to the Convention’s implementation. Furthermore, the CCD’s input may be called upon by the Intergovernmental Committee in monitoring future country reports for truthfulness.

Thus, via the CCD, ACDP has the opportunity to:

- Contribute to the implementation of an international instrument that not only recognizes the distinctive nature of cultural goods and services in the context of trade negotiations, but also asserts the right of countries to apply cultural policies;
- Encourage the participation of civil society in monitoring and contributing to the Convention’s implementation (as per Article 11 of the Convention);
- Encourage ratification by additional countries; and
- Support the federal government’s work on the Intergovernmental Committee on the implementation of the Convention and, through the IFCCD, represent civil society’s interests.

⁷² Smith, Rachael C. *The UNESCO Convention on the Protection and Promotion of the Diversity of Cultural Expressions: Building a New World Information and Communication Order?* International Journal of Communication 1. (2007). pp. 24-55.

⁷³ *Coalition Currents*. Vol 8, N°1. (February 2010). Available from <http://www.cdc-ccd.org/Visibilite-de-la-Convention-de-l>

4.0 Conclusions

This section presents a synthesis of the findings presented in the body of the report, incorporating key conclusions that should be retained by the reader.

4.1 Synthesis of Findings

Arts and Culture are Relevant for Canada and the Canadian Economy

Arts and culture are essential elements of the Canadian identity, uniting the nation as a people and enabling Canadians to tell stories that reflect their diverse backgrounds and experiences. Statistics published by the Conference Board of Canada and Statistics Canada also indicate that the arts and culture sector has contributed significantly to the Canadian economy: According to these sources, the sector accounted for 7.4% of Canada's total real GDP in 2007 (including direct, indirect, and induced contributions); and culture-sector employment totalled approximately 1.1 million jobs in 2007 (representing about 6.5% of national employment).

The Federal Government Has Both Domestic and International Roles to Play in Terms of Arts and Culture

Domestically, the federal government's role in terms of arts and culture is to formulate policies and providing funding support that will continue to allow the arts and culture sector to flourish, thereby contributing to the development of a competitive workforce of creative, knowledgeable workers and industry investors; and allowing Canadians to embrace their linguistic, ethno-cultural, Aboriginal and regional diversity while strengthening their community identity and pride in Canada and in being Canadian.

Internationally, the federal government's role is to promote cultural diversity by:

- Building coalitions in countries and regions where there has not been extensive ratification of the Convention;
- Encouraging ratification by countries in the Asia-Pacific region and by the Arab States;
- Contributing to the development of operational guidelines for the Convention;
- Monitoring trade negotiations to ensure that the spirit of the Convention is upheld;
- Putting forward the views of civil society as they pertain to the Convention, in collaboration with other NGOs; and
- Providing ideas and encouraging support for the IFCD.

NGOs Are Important to the Arts and Culture Sector

Domestically, there is a need for an NGO presence in the arts and culture sector, not only to provide independent, objective research, but also to build consensus among disparate voices in the sector.

Internationally, there is a continuing need for a strong NGO presence in the implementation of the Convention, especially because NGOs provide continuity in participation in the UNESCO and the Convention's governing bodies. Furthermore, NGOs are needed to provide continued messaging to ensure ongoing visibility for the Convention.

The CCA and the CCD Have Made Valuable Contributions to the Arts and Culture Sector and to the Government of Canada

The CCD has successfully kept the Government of Canada and domestic NGOs apprised of international issues that pertain to cultural diversity. But beyond the success the organization has achieved in its role as an information broker is the success it has achieved in its role as a non-governmental advocate of cultural diversity. In this role, the CCD has not only promoted an international agenda that protects the autonomy and diversity of Canadian arts and culture abroad, but also helped ensure that cultural rights are an integral part of human rights, and that other countries and governments are free to adopt the policies necessary to support the diversity of cultural expressions and the viability of enterprises that produce and distribute these expressions.

Meanwhile, the CCA's production of independent, objective research on the arts and culture sector and its efforts to inform the federal government of the most current and pressing concerns of the organizations and individuals that populate the sector have helped ensure that government policy recognizes and encourages the contribution of the sector to Canadian public life. As well, the CCA's dissemination of information that is critical to arts and culture organizations across regions/sub-sectors and its coordination of disparate arts and culture organizations on issues on which there is common ground have enabled those organizations 1) to determine what kind of impact government policies and current events will have on their operations; and 2) to speak to the federal government with a unified voice.

ACDP Is Cost-Effective, Representing Good Value for Money

Both the CCA and the CCD appear to be operating effectively, and ACDP contributions to their operations are small, but critical. As well, the organizations' tandem management under the ACDP umbrella appears to be a cost-effective way to strengthen the Canadian arts and culture sector and ensure international trade agreements do not undermine Canada's objective of protecting and promoting its arts and culture. Because there is no duplication of effort in the management of the Program across the two PCH branches that administer it, resources (both human and financial) are conserved while maximum gain is achieved. Consequently, ACDP appears to represent good value for money. That said,

there are gaps in the way funding to the two beneficiary organizations is managed, and a corresponding need to clarify directions for the CCA and the CCD.

5.0 Recommendations, Management Response and Action Plan

The recommendations in this section propose specific actions resulting from conclusions. They are prioritized by their importance in terms of potential impacts they could have on the Program. The parties responsible for overseeing/undertaking all of the following recommendations are PCH's International Affairs and Arts Policy Branches. To the extent possible, an assessment of the potential impact of implementing each recommendation is provided.

Recommendations

Recommendation #1: Considering the program's accomplishments in achieving the outcome related to the convention ratification, ACDP management may wish to re-examine continuing support to international activities.

This recommendation is based on the fact that:

- The program has played a significant role in establishing coalitions in other countries; and that
- The program has gone several steps further than this, helping national coalitions develop polices to protect and promote cultural diversity in their societies; meeting with numerous government representatives to build awareness on the importance of the Convention; and providing support to coalitions to 1) help them understand the issues around the Convention, 2) mobilize their cultural industries, and 3) represent their views to government.

Management Response — Accepted

Important progress has been made in the ratification process of the UNESCO Convention on the Protection and Promotion of the Diversity of Cultural Expressions, with ratifications by more than 110 countries (June 2010) and the development of coalitions in other countries to promote ratification and implementation. However, further work needs to be done to ensure that there are adequate ratifications in all regions of the world; having 35 to 40 additional ratifications and encouraging accession by underrepresented regions (and especially Asia-Pacific and Arab states), in accordance with the strategy adopted in December 2009 by UNESCO's Intergovernmental Committee, which covers 2010-2013. In addition, the implementation phase of the Convention needs to be completed, to ensure it reaches its full international potential to promote Canadian interests. Should the Government proceed with the renewal of the Terms and Conditions

of the Arts, Culture and Diversity Program, funding for international activities under the program will be assessed annually by the International Affairs Branch in light of an evaluation of the need for further work promoting ratification in underrepresented regions of the world, completion of the drafting of operational guidelines and implementation of the Convention, and available funds. Funding recommendations will be adjusted accordingly.

Implementation date: Completed for 2010-2011 and annually for future years

Responsibility: Director General, International Affairs Branch

Recommendation #2: ACDP program management should consider whether it might be desirable to review ACDP's design to clarify the program's expected results for funded organizations taking into account the program's benefits to Canadians, and adjust the performance measurement framework to improve reporting on results.

This recommendation is based on the observation that the ACDP:

- Lacks concrete, specific and realistic intermediate outcomes for the beneficiary organizations;
- Expresses the expected results primarily in the context of government needs, despite the fact that the components of the logic model (e.g., the outputs, immediate outcomes, and intermediate outcomes) are all expected to contribute logically to a strategic outcome that addresses the benefits to Canadians in general as achieved through PCH's departmental outcomes.
- Lacks appropriate performance measurement data to clearly demonstrate program results.

Management Response — Accepted

The evaluation found that although the program has evolved somewhat from its original design, ACDP is being delivered and implemented as intended. It also found that the beneficiaries have challenges in reporting outcomes of the funding and there may be a lack of concrete, specific and realistic intermediate outcomes in the ACDP logic model.

For the short term, the program has since developed reporting templates for funded projects that now enable it to better capture impacts of funding based on the current performance measurement framework; it has also worked with recipients on improving their reporting on results.

In the longer term, in light of recommendation #1 and the program's commitment to annually assess continuing support, program management will consider, concurrently, reviewing ACDP's design to clarify the program's expected results.

When a review of the program's design is undertaken, program management will ensure that specific and realistic intermediate outcomes are developed for the beneficiary organizations. These expected results will be expressed with a focus on benefits to Canadians to better align the program to the Department's outcomes.

Implementation date: Following program renewal – expected implementation:
March 2013

Responsibility: Director General, Arts Policy Branch
Director General, International Affairs Branch

Recommendation #3: ACDP management should give clearer direction to funded organizations on the activities and eligible expenses to be covered by ACDP funding.

This recommendation is based on the observation that:

- There has been some lack of clarity around the roles of the participating organizations and around use of funds for particular activities;
- Further clarity is needed on the kinds of activities that are eligible for funding through the program.

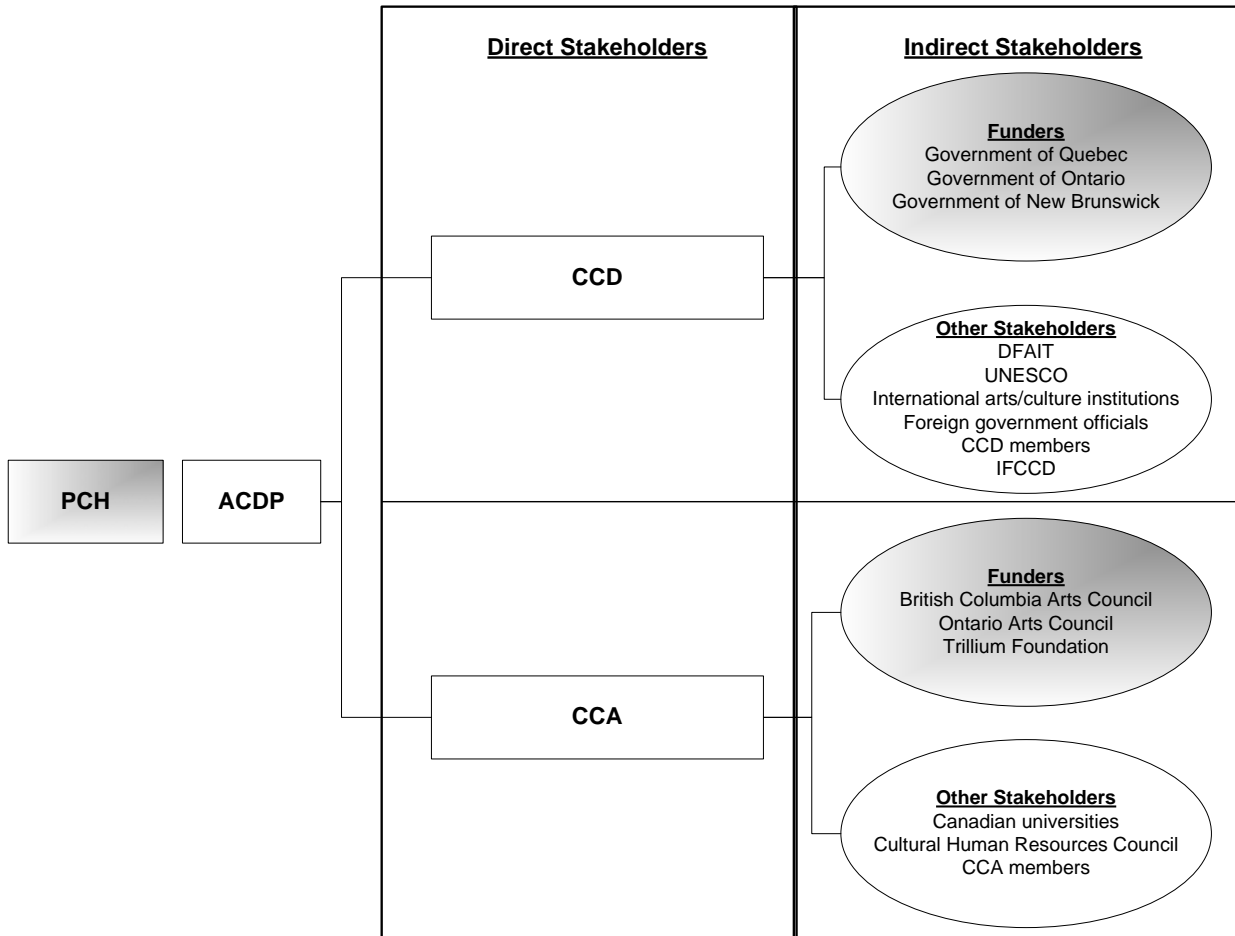
Management response — Accepted

The program will ensure that eligible activities and expenses covered by the ACDP are clearly outlined in the application guidelines and contribution agreements.

Implementation date: June 2010

Responsibility: Director General, Arts Policy Branch
Director General, International Affairs Branch

Appendix A: ACDP Stakeholders

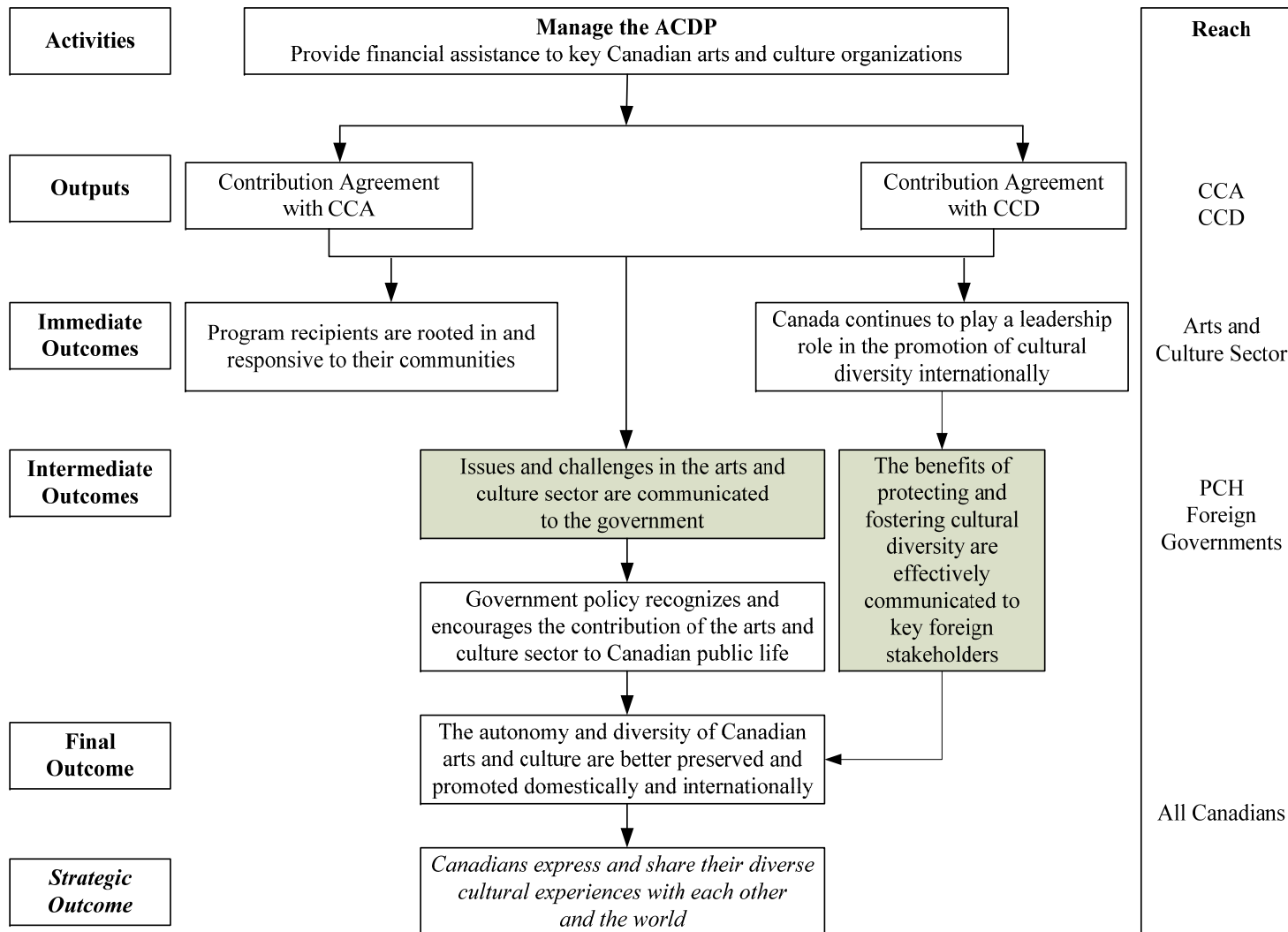


Appendix B: Logic model

Notes on the logic model:

Excerpted from the ACDP RMAF, the first of this model's three intermediate outcomes (*issues and challenges in the arts and culture sector are communicated to the government*) was modified to include challenges as well as issues in order to more fully recognize the roles of the CCA and the CCD, respectively. The third of the three intermediate outcomes (*the benefits of protecting and fostering cultural diversity are effectively communicated to key foreign stakeholders*) is an addition to the original logic model, which did not have an intermediate step for the CCD that reflected the organization's international work. This information has been added for the purpose of the summative evaluation. Both changes are shaded in the logic model on the following page.

Logic Model – Arts, Culture and Diversity Program



Appendix C: Evaluation Matrix

Evaluation Issue	Performance Indicator	Methods
Issue: Relevance		
1. Are the ACDP's mandate and objectives consistent with the Government of Canada's current priorities and with the Department's strategic objectives?	<ul style="list-style-type: none"> Alignment of ACDP's mandate and objectives with current federal priorities Alignment of ACDP's mandate and objectives with PCH's strategic objectives 	<ul style="list-style-type: none"> Document review (e.g., PCH strategic objectives / Program Activity Architecture (PAA), Speech from the Throne) Key-informant interviews
2. Is it in the public interest for the federal government to continue to use the ACDP – and, indirectly, the CCA and the CCD – as a vehicle to support the development of the arts and culture sector?	<ul style="list-style-type: none"> Evidence that PCH and members of CCA and CCD find the work of these organizations to be useful Evidence that the CCA and CCD provide services that other organizations (e.g., Orchestra Canada, CARFA, Dance Assembly) do not Evidence of continued need for support for the development of the arts and culture sector and, specifically, the UNESCO Convention 	<ul style="list-style-type: none"> Online survey of CCA's members Key informant interviews (e.g., with PCH managers, former CCA members, and arts organizations that were never members of CCA) Comparison of services among Canadian arts organizations, including CCA and CCD Literature Review Media analysis
Issue: Performance		
3. a) Is the Program being delivered/ implemented as it was designed? b) What are the strengths and weaknesses of the Program's design?	<ul style="list-style-type: none"> Perspectives as to whether the Program is being delivered/ implemented as it was designed Opinions as to the strengths and weaknesses of the Program's design Comparison of actual Program delivery/ implementation with documented Program design 	<ul style="list-style-type: none"> Key informant interviews with PCH managers Document review (RMAF/RBAF)
4. a) Is the governance structure of the ACDP clearly defined and documented? b) Is it effective?	<ul style="list-style-type: none"> Perspectives as to whether the governance structure of the ACDP is clearly defined and whether it is effective Evidence that governance structure of the ACDP is clearly defined 	<ul style="list-style-type: none"> Key informant interviews with PCH managers Document review (RMAF/RBAF)
5. a) Are decision-making processes clear? b) Are they effective?	<ul style="list-style-type: none"> Perspectives as to whether decision-making processes are clear and effective 	<ul style="list-style-type: none"> Key informant interviews with PCH managers
6. a) Have Program resources been appropriately allocated under the Program? b) Are Program resources adequate?	<ul style="list-style-type: none"> Perspectives as to whether Program resources have been appropriately allocated under the Program Opinions as to adequacy of Program resources Comparison of Program budget with Program objectives 	<ul style="list-style-type: none"> Key informant interviews with PCH managers Document review (ACDP budget)

Evaluation Issue	Performance Indicator	Methods
7. To what extent has the ACDP achieved its objectives and expected results within budget and without unwanted consequences?	<ul style="list-style-type: none"> • Evidence of outcomes and objectives achievement • Changes, modification and adoption of government policies affecting the arts and culture sector, including cultural diversity • Autonomy and diversity of Canadian arts and cultural better preserved and promoted domestically and internationally, compared to three years ago • Strong and viable cultural organizational infrastructure maintained in Canada • Canada continues to play a leadership role internationally on issues related to the diversity of cultural expressions • Perceptions of Canada displaying leadership with respect to the UNESCO Convention and promoting the benefits of cultural diversity • Evidence of unwanted outcomes • No. of countries that ratified the UNESCO Convention • Correlation between ratification of the UNESCO Convention and the existence of coalitions in ratifying countries and evidence of CCD support for those countries • Evidence of issues on which Canadian arts and cultural stakeholders speak with one voice • Evidence that culture is not compromised in trade negotiations 	<ul style="list-style-type: none"> • Document review (e.g., UNESCO documents) • File Review • Performance monitoring information/data • Key informant interviews (e.g., with PCH managers, DFAIT managers, foreign government officials, and international and Canadian arts and culture industry officials) • Literature review • Survey of CCA membership • Case studies
8. Is the ACDP the most cost-effective and efficient way for the federal government to strengthen the arts and culture sector in Canada and to ensure international trade agreements do not undermine Canada's objective of protecting and promote its diverse arts and culture?	<ul style="list-style-type: none"> • Program resources well-managed and utilized • Program optimally delivered • CCA and CCD have efficient mechanisms to achieve the ACDP objectives • Speed of ratification by countries that ratified the UNESCO Convention 	<ul style="list-style-type: none"> • Key informant interviews (e.g., with PCH managers) • PCH financial records • UNESCO documents
9. a) Does the Program overlap with any other programs or services provided by the federal or provincial government or by NGOs? b) Could the activities funded by the ACDP in the CCA and CCD be sustained without ACDP support?	<ul style="list-style-type: none"> • Overlap with other federal or provincial government programs or programs provided by NGOs with similar mandates & audiences 	<ul style="list-style-type: none"> • Literature Review • Key informant interviews (e.g., with PCH & other department managers, representatives from the Governments of Quebec, Ontario and New Brunswick) • Case studies
10. Is the ACD Program collecting appropriate	<ul style="list-style-type: none"> • Adequacy of performance measurement information 	<ul style="list-style-type: none"> • Program file and data review

Evaluation Issue	Performance Indicator	Methods
information to support reporting and evaluation requirements?		<ul style="list-style-type: none"> • Key informant interviews

Notes on the evaluation matrix:

Two of the questions from the matrix in the 2006 RMAF have been removed, namely, question #6 (“Are Canadians getting value for their tax dollars with this Program?”) and question #7 (“Is the involvement of the federal government legitimate in delivering this Program’s activities?”). The rationale behind the removal of question #6 is twofold: Cost-effectiveness is already being addressed in question #4; and proving actual value for money in the context of an evaluation that will be largely based on qualitative information – such as this one – is unlikely. Question #7 was removed because the federal government’s role is already addressed in questions #5 and #2. Additionally, question #2 (“Is it in the public interest for the federal government to continue supporting the development of the arts and culture sector by funding the CCA, CCD and the INCD?”) was modified to address the Program directly.

List of Appendices

The following appendices are available upon request.

- Appendix D – Data Collection Instruments
- Appendix E – Technical Report for Online Survey
- Appendix F – Case Study Descriptions
- Appendix G – Bulletins Reviewed
- Appendix H – Literature Reviewed
- Appendix I – Documents Reviewed

For all questions or information, please use the contact information below:

Canadian Heritage

15 Eddy Street

Gatineau, Quebec K1A 0M5

Telephone: (819) 997-0055

Toll-free: 1 866-811-0055

TTY (Toll-Free): 1 888-997-3123

Email: info@pch.gc.ca