



Canadian  
Heritage

Patrimoine  
canadien

Canada



## Evaluation of the Fathers of Confederation Buildings Trust Program

Office of the Chief Audit and Evaluation Executive  
Evaluation Services Directorate

March 2014



*Cette publication est également disponible en français.*

This publication is available in PDF format  
on the Internet at <http://www.pch.gc.ca>

© Her Majesty the Queen in Right of Canada, 2014.  
Catalogue No. CH4-166/2014E-PDF  
ISBN: 978-1-100-23513-4

# Table of Contents

<b>1.</b>	<b>Introduction and Context .....</b>	<b>1</b>
1.1	The Fathers of Confederation Buildings Trust Program .....	1
1.1.1	Program overview and governance .....	1
1.1.2	Confederation Centre of the Arts .....	1
1.1.3	Program activities and expected results .....	2
<b>2</b>	<b>Evaluation Objectives and Methodology.....</b>	<b>3</b>
2.1	Evaluation Scope .....	3
2.2	Data Collection Methods.....	3
2.3	Limitations of the Evaluation.....	4
<b>3</b>	<b>Findings .....</b>	<b>5</b>
3.1	Relevance .....	5
3.1.1	Alignment with departmental and governmental priorities.....	5
3.1.2	Alignment with federal roles and responsibilities.....	5
3.1.3	Continued need for the Program .....	5
3.2	Performance: Achievement of Expected Outcomes.....	6
3.2.1	Immediate outcomes .....	6
3.2.1.1	Financial stability .....	6
3.2.1.2	Capacity to offer arts and heritage programming .....	9
3.2.1.3	Capacity to collaborate with majority and minority communities .....	10
3.2.2	Intermediate outcomes .....	10
3.2.2.1	Access to Canadian arts and heritage programming .....	11
3.2.2.2	Quality arts and heritage programming .....	12
3.2.2.3	Benefits for the majority and minority communities of Prince Edward Island .....	13
3.2.3	Unintended impacts .....	14
3.3	Performance: Efficiency and Economy.....	14
3.3.1	Program efficiency .....	14
3.3.2	Program economy .....	15
<b>4</b>	<b>Conclusion.....</b>	<b>16</b>
<b>5</b>	<b>Recommendation and Management Response .....</b>	<b>17</b>
	<b>Appendix A—Logic Model .....</b>	<b>18</b>
	<b>Appendix B—Core Issues to be Addressed in Evaluations.....</b>	<b>19</b>
	<b>Appendix C—Evaluation Issue and Question Matrix.....</b>	<b>20</b>
	<b>Appendix D—Recommendations Stemming from the 2006 FCBT Program Evaluation.....</b>	<b>23</b>
	<b>Appendix E—Tables .....</b>	<b>24</b>
	<b>Appendix F—Operating Fund Figure.....</b>	<b>30</b>

## List of Tables and Figures

Table 1	Confederation Centre of the Arts—Operating Fund – Sources of operating revenue from 2006-07 to 2010-11 with (%) relative to total operating revenues and operational expenses with (%) relative to total expenses.
Table 2	Confederation Centre of the Arts—Public sector funding for the operating fund from 2006-07 to 2010-11 with (%) relative to total public sector grants.
Table 3	Evolution of the Confederation Centre of the Arts overall financial health for the period from 2006-07 to 2010-11.
Table 4	Canadian Heritage support provided to the Centre through its programs – 2006-07 to 2010-11.
Table 5	Estimated scope of annual programming: Confederation Centre of the Arts 2006-07 to 2010-11.
Table 6	Confederation Centre of the Arts—Attendance statistics.
Table 7	Confederation Centre of the Arts—Participants of outreach activities.
Table 8	Resources allocated to the Fathers of Confederation Buildings Trust Program.
Table 9	Year over year increase from 2007-08 to 2010-11
Figure 1	Operating Fund—Public sector grants and ratio to revenues – 2006-07 to 2010-11

## List of Acronyms

CAPF	Canada Arts Presentation Fund
CCIF	Canada Cultural Investments Fund
CCP	Celebration and Commemoration Program
CCSF	Canada Cultural Space Fund
Centre (the)	Confederation Centre of the Arts
ESD	Evaluation Services Directorate
FCBT	Fathers of Confederation Buildings Trust
GCIMS	Grants and Contribution Information Management System
MAP	Museum Assistance program
OL	Official Languages
P/Ts	Provinces and territories
PCH	Canadian Heritage
PEI	Prince Edward Island
RMAF	Results-based Management Accountability Framework

# Executive Summary

## Introduction

The Fathers of Confederation Buildings Trust (FCBT) Program, a single-recipient program of the Department of Canadian Heritage, supports the Confederation Centre of the Arts (the Centre), an arts and heritage facility in Charlottetown, Prince Edward Island. The Centre was established in 1965 as a joint initiative of the federal government and all provincial governments to mark the centennial of the 1864 Charlottetown Conference. The Centre is the only national memorial to the Fathers of Confederation and commemoration of the “Birthplace of Confederation.” The Centre’s mission and mandate is to *inspire Canadians, through heritage and the arts, to celebrate the origins and evolution of Canada as a nation*. The overall FCBT Program budget was \$10,286,700 over the period covered by the evaluation, with \$9.8 million representing the contribution to the Centre.

The evaluation of the FCBT Program was conducted pursuant to the requirements of the Treasury Board *Policy on Evaluation* and the Canadian Heritage Departmental Evaluation Plan 2010-11 to 2014-15. The results of this evaluation will support the decision-making process concerning the continuation of the Program, which is scheduled for renewal in March 2015.

The evaluation covers the period from 2006-07 to 2010-11 and was conducted by the Evaluation Services Directorate of Canadian Heritage.

## Methodology

### ***Calibration***

The approach to the FCBT evaluation took into consideration the results of a calibration exercise with a view to using evaluation resources cost-effectively. As a result of the calibration exercise, the approach emphasized the use of pre-existing evidence and information, supplemented with a limited number of key informant interviews with FCBT Program and Centre stakeholders to address the evaluation questions. In addition, the evaluation used satisfaction surveys administered by the Centre to assess client satisfaction with its programs. The evaluation reports on program performance outcomes at the immediate and intermediate levels. Due to methodological and resource constraints, long-term outcomes were not assessed as part of the evaluation.

## ***Lines of evidence***

Overall, except where indicated, findings of this evaluation are supported by three data sources:

- a review of documents from the Program, the Department and the Centre, including a media scan;
- a review of FCBT Program and Centre administrative data; and
- key informant interviews with Program and Centre stakeholders.

## ***Limitations***

There were some gaps in the Program performance data, e.g. visitor rates. Evaluators mitigated this limitation by using data obtained directly from the Centre.

## **Findings**

### ***Relevance***

The support provided to the Centre through the FCBT Program continues to be relevant to the Government of Canada and Canadian Heritage. The FCBT Program is aligned with the priorities of Canadian Heritage and the Government of Canada in terms of providing access to arts and heritage experiences and Canadian history. The federal government has a legitimate role in supporting the Centre's mandate, which is national in scope. The Centre, as an arts and heritage facility and a national memorial to the Fathers of Confederation, continues to meet a need for Prince Edward Island residents and for Canadians of all regions.

### ***Performance (effectiveness)***

The success of the FCBT Program is assessed through the success of its sole recipient, the Centre. During the period covered by the evaluation, the Centre improved its business practices, increased its earned revenues and achieved some operating surpluses, particularly in net assets for 2008-09. The Centre has improved its capacity to offer arts and heritage programming and to collaborate with minority communities as compared to the pre-2006 period.

The Centre increased arts and heritage programming by approximately one third, and reached local, national and international audiences. This increase was noted in all areas, including summer and winter series, outreach, arts education activities and touring. The programming reflected the national scope of the Centre's mandate by offering mostly Canadian content and presenting a contemporary expression of the vision of the Fathers of Confederation (defined as a vision respectful of cultural, linguistic and regional differences). Overall, there was a 20% increase in visitors to the Centre from 2006 to 2011. On average, over the five years evaluated, 95% of clients who participated in an ongoing satisfaction survey conducted by the Centre reported that they were satisfied or very satisfied with the programming they attended.

The Centre maintained partnerships and increased collaboration efforts with the local official-language minority community, as well as Aboriginal and cultural minority communities. The Centre further developed its arts and heritage programming to reflect Prince Edward Island Aboriginal and cultural minority communities at the Art Gallery.

In addition to achieving its intended outcomes, the Centre hosts the Charlottetown Festival each year, generating significant economic impacts in Prince Edward Island as well as in the local economy of Charlottetown. In 2009, for example, the expenditures related to tourism (e.g., food, beverage, accommodation) and ticket sales had an economic impact of \$20 million and generated \$4.5 million in federal tax revenue.

### ***Performance (efficiency and economy)***

The ratio of management costs to total costs was 4.7% over the five year period. There may be opportunities for further savings by integrating the FCBT Program into another program managed by the Arts Policy Branch.

## **Conclusion**

The support provided by the Government of Canada to the Centre continues to be relevant. The FCBT Program is achieving its immediate and intermediate outcomes. While the program is delivered efficiently, some gains may be found by streamlining processes currently associated with FCBT due to its nature as a stand-alone program, such as planning, reporting and in conducting evaluations.

## **Recommendation**

The Arts Policy Branch should consider whether the FCBT Program could be integrated as a component into a program that it already delivers to further reduce some of the costs related to planning, reporting and overall management. This would require a streamlining of the expected program outcomes and performance measurements and to align them with those of the host program.

### **Original signed by**

---

Richard Willan  
Chief Audit and Evaluation Executive  
Department of Canadian Heritage



# 1. Introduction and Context

This report presents the findings of the evaluation of the Fathers of Confederation Buildings Trust (FCBT) Program, which was conducted from July 2011 to March 2012 pursuant to the Treasury Board *Policy on Evaluation*. It covers the years 2006-07 to 2010-11.

## 1.1 The Fathers of Confederation Buildings Trust Program

### 1.1.1 Program overview and governance

The FCBT Program is a single-recipient program of the Department of Canadian Heritage (PCH) that provides funding to the Fathers of Confederation Buildings Trust (the Trust), an incorporated entity under a special act of the Prince Edward Island (PEI) legislature entitled the *Fathers of Confederation Buildings Act*. The Arts Policy Branch, Cultural Affairs Sector, is responsible for the overall management and results reporting of the FCBT Program. Application analysis and management of the contribution agreement are executed from PCH's Atlantic Regional Office.

### 1.1.2 Confederation Centre of the Arts

The Trust operates the Confederation Centre of the Arts (the Centre), an arts and heritage facility in Charlottetown, Prince Edward Island (PEI). The Centre is responsible for the operation and maintenance of the building, which houses theatre stages (including a 1,070-seat theatre), an art gallery, a lecture hall, a memorial hall, a restaurant, a club and an arts and craft gift shop, and serves as a national and regional cultural centre for performing arts. It also rents space to the provincial library. It is governed by a Board of Directors chaired by a resident of PEI; the other members are selected from PEI and other regions across the country.<sup>1</sup> Board members are nominated by their home provinces and appointed by the Province of PEI. The Centre is led by a Chief Executive Officer and a management team of directors responsible for artistic and administrative activities.

The Centre was established in 1965 as a joint initiative of the federal government and all provincial governments to mark the centennial of the 1864 Charlottetown Conference. The Centre is the only national memorial to the Fathers of Confederation and commemorates the "Birthplace of Confederation." The Centre's mission and mandate is to *inspire Canadians, through heritage and the arts, to celebrate the origins and evolution of Canada as a nation*.<sup>2</sup>

---

<sup>1</sup> The Trust shall consist of a chairperson who is a PEI resident, and twenty-three other members, of whom seven are residents of the province and 16 are not ordinarily resident in the province and who represent other regions of Canada." Taken from the consolidated web version of the Fathers of Confederation Buildings Act, prepared by the Legislative Counsel Office of the Province of PEI (January 2014): <http://www.gov.pe.ca/law/statutes/pdf/f-06.pdf>.

<sup>2</sup> The Centre's mandate is featured on their website: <http://www.confederationcentre.com/en/the-centre.php> (January 21, 2014). The exact wording of the Centre's mandate may vary across different source documents because of recent revisions, however the essential message remains the same.

The Centre has a local (PEI residents) and national (all Canadians) reach. The Centre also reaches an international audience and presents Canadian content to visitors to PEI.

During the period covered by the evaluation, the Centre received public sector support from the federal government, the PEI government, other Canadian provinces and the City of Charlottetown.<sup>3</sup> Following the previous evaluation of the FCBT Program in 2006, the Government of Canada increased the annual support provided to the Centre via the FCBT Program from \$1,500,000 to \$1,875,000; support was increased again to \$2,300,000 for 2010-11, to \$2,600,000 for 2011-12, and again to \$3,000,000 for 2012-13. In total, the FCBT Program provided \$9,800,000 to the Centre via contribution agreements over the period under evaluation.

These increases in operational support through the FCBT program were awarded to the Centre on the understanding it would not be a priority for program or project funding through other PCH programs—namely the Canada Arts Presentation Fund (CAPF), Museum Assistance Program (MAP), Official Languages Support Program (OLSP) and the Celebration and Commemoration Program (CCP) (see Table 4). The Centre continued to be eligible for capital funding from the Canada Cultural Spaces Fund (CCSF), to maintain and renovate its buildings and update some of its equipment, and for endowment funding from the Canada Cultural Investment Fund (CCIF), to obtain matching funds for its Endowment Fund.

### ***1.1.3 Program activities and expected results***

#### **Key expected outcomes**

The FCBT Program is intended to support the Centre in fulfilling its mandate, which is national in scope. As such, the expected outcomes of the FCBT Program are intertwined with those of the Centre. The Program revised its logic model and performance measurement strategy for the 2007-08 fiscal years, as found in the Integrated Results-based Management and Accountability Framework and Risk-based Audit Framework. The performance measurement strategy was adjusted in 2010-11 to reflect changes to Canadian Heritage's Program Activity Architecture; however, the outcomes remained unchanged. The program logic model is found in Appendix A.<sup>4</sup>

#### Immediate outcomes

- Improved capacity to offer visual and performing arts and heritage programming that reflects Canada's creativity and is a contemporary expression of the vision of the Fathers of Confederation.<sup>5</sup>
- Improved financial stability.
- Improved capacity to collaborate with PEI majority and minority communities including Aboriginal, French-speaking, and multi-cultural communities.

---

<sup>3</sup> Detailed information on public sector support to the Centre is available in Table 2. The information will also be discussed in section 3.2.1.1 of the Report.

<sup>4</sup> The logic model was modified in 2010 to reflect the modifications to PCH Strategic Outcomes.

<sup>5</sup> Defined as a vision respectful of cultural, linguistic and regional differences.

### Intermediate outcomes

- Access to Canadian arts and heritage programming is improved.
- Clients experience quality arts and heritage programming.
- PEI majority and minority communities<sup>6</sup> benefit from closer creative ties to the Centre.

### Ultimate outcome

- Exposure to arts and heritage programming at the Centre makes clients more aware and appreciative of Canada's cultural, linguistic and regional diversity.

## **2 Evaluation Objectives and Methodology**

The evaluation of the FCBT Program was designed to assess the five core issues, as required under the Treasury Board *Directive on the Evaluation Function* (see Appendix B). The results of this evaluation will support the decision-making process concerning the continuation of the Program, whose Terms and Conditions are scheduled for renewal in March 2015. A matrix of the evaluation issues, questions and associated indicators used to guide the evaluation is provided in Appendix C.

### **2.1 Evaluation Scope**

The overall approach to the FCBT Program evaluation takes into consideration the results of a calibration exercise conducted by the ESD with a view to using evaluation resources cost-effectively. This exercise was designed to adjust the level of effort in accordance with the risk level assessed for each of the five issues identified in the Treasury Board *Directive on the Evaluation Function*.

As a result of the calibration exercise, the approach emphasized the use of pre-existing evidence and information, supplemented with a limited number of key informant interviews with FCBT Program and Centre stakeholders to address the evaluation questions. In addition, the evaluation used satisfaction surveys administered by the Centre to assess client satisfaction with its programs. The evaluation reports on program performance outcomes at the immediate and intermediate levels. Due to methodological and resource constraints, long-term outcomes were not assessed as part of the evaluation.

### **2.2 Data Collection Methods**

The evaluation incorporated both quantitative and qualitative methods. The methodologies implemented for the FCBT Program evaluation included the following:

---

<sup>6</sup> For the purposes of this evaluation, minority communities are defined as official-language minority communities and Aboriginal and multi-cultural communities. The majority community is defined as the English-speaking, non-Aboriginal, settled population of PEI.

- **Document review:** Documents related to the FCBT Program, PCH and the Centre were reviewed to assess the Program's relevance and performance. Relevant newspaper articles from April 2006 to March 2011 were also reviewed so evaluators could collect opinions from ultimate beneficiaries and stakeholders of the program.
- **Administrative data and file review:** The administrative data and file review consisted of an analysis of program performance data as well as the Centre's administrative file maintained by PCH. The Centre's annual financial statements and website data were also analyzed to assess the performance of the Program.
- **Key informant interviews:** Internal and external stakeholders were interviewed for this evaluation. Internal stakeholders included PCH staff, and staff and representatives from the Centre's Board of Directors. External stakeholders included representatives from PEI minority communities, other provincial and territorial governments, the private sector and PEI artists.

In this report, statements made about the views of key informants are reported when the majority share this view, unless otherwise stated. When more details are deemed necessary, specific terms are used as follows:

<i>Few</i>	Less than 20% of interviewees responded with similar answers.
<i>Some</i>	More than 20% but fewer than 50% of interviewees responded with similar answers.
<i>Many</i>	More than 50% but fewer than 75% of interviewees responded with similar answers.
<i>Most</i>	More than 75% of interviewees responded with similar answers.

Information collected by each method was sorted according to evaluation questions and indicators and then compared and analyzed. Overall, except where indicated, findings are supported by all three sources. The key findings are presented in this report.

## 2.3 Limitations of the Evaluation

There were some gaps in the Program performance data, e.g. visitor rates. This limitation was mitigated through the use of data obtained directly from the Centre.

## 3 Findings

This section presents the key evaluation findings on the relevance and performance of the FCBT Program.

### 3.1 Relevance

#### 3.1.1 *Alignment with departmental and governmental priorities*

The review of program documents shows that the FCBT Program contributes to PCH's first Strategic Outcome—"Canadian artistic expressions and cultural content are created and accessible at home and abroad"—by fostering creativity, Canadian content, and access through its support to the Centre. The FCBT Program enables the Centre to produce Canadian arts and heritage programming and provide access to this programming in Charlottetown as well as other regions through touring productions at home and internationally.

The document review also showed alignment with current Department and Government of Canada priorities related to the celebration of Canadian history found under PCH's Strategic Outcome 2—"Canadians share, express and appreciate their Canadian identity." The document and file review also showed that the Centre is regarded as the only memorial to the Fathers of Confederation in Canada. It is worth noting that the FCBT facilities became a registered National Historic Site in 2003, considered as a site where Canadian history and identity can be appreciated. Furthermore, one of the FCBT Program requirements is that the Centre's arts and heritage programming reflect the contemporary vision of the Fathers of Confederation and articulate Canadian identity (e.g. regionalism and linguistic duality). The program outcome aimed at benefiting minority communities, including official-languages minority and Aboriginal communities, both in PEI and across the country, is also aligned with PCH's Official Languages and Citizen Participation program activities feeding the second Strategic Outcome.<sup>7</sup>

#### 3.1.2 *Alignment with federal roles and responsibilities*

The document and file review found that the federal government has a legitimate role in supporting the Centre's mandate, which is national in scope, and the Centre's function of being a memorial to the Fathers of Confederation.

#### 3.1.3 *Continued need for the Program*

The document review showed that the FCBT Program continues to meet the needs of minority communities, especially in light of increased immigration to Prince Edward Island during the period covered by the evaluation.<sup>8</sup>

---

<sup>7</sup> A full description of the FCBT Logic Model is found in Appendix A.

<sup>8</sup> Statistics Canada. *Population growth: Canada, provinces and territories, 2010*. Jonathan Chagnon and Anne Milan, 2011.

The stakeholders interviewed felt that the Program is responsive to Canadians' needs for balanced and diverse arts and heritage programming, although some felt that more could be done to publicize the Centre's activities to Canadians.

## **3.2 Performance: Achievement of Expected Outcomes**

The extent to which the FCBT Program is achieving its expected outcomes is measured through the Centre's performance. This section presents findings on the achievement of the Program's expected immediate and intermediate outcomes, which are related to (1) its arts and heritage programming; (2) the Centre's financial stability; and (3) collaboration with PEI minority communities (see Annex A).

### **3.2.1 Immediate outcomes**

The expected immediate outcomes of the FCBT Program are improved (1) financial stability; (2) capacity to offer visual and performing arts and heritage programming that reflects Canada's creativity and is a contemporary expression of the vision of the Fathers of Confederation; and (3) capacity to collaborate with PEI majority and minority communities, including Aboriginal, official-language minority and multicultural communities. The evaluation team focused a large part of its effort on examining the financial stability of the Centre, as stability is key in ensuring that the Centre has the capacity to offer programming and to collaborate with PEI minority communities. This is reflected in the weight of the findings presented in this section relative to the other immediate outcomes. Overall, the evaluation findings show that the Program's immediate outcomes were reached.

#### **3.2.1.1 Financial stability**

This section examines the Centre's efforts to improve its own financial results and to increase contributions from other federal departments and the public sector.

In 2006, the Centre's management redoubled its efforts to increase revenues. To achieve this objective, the Centre developed two strategic plans covering the periods 2006-10 and 2010-14. These plans built on the previous Strategic Plan, implemented in 2001 as a requirement of FCBT Program funding. The document and file review showed the following outcomes for the period 2006-10:

#### **Management**

- launched more intensive private sector fundraising activities, including opportunities for sponsorships, major gifts and naming rights;
  - ensured extensive financial oversight by the Board of Directors;
  - restructured the organization;
-

- improved the management of Mavor's, the Centre's on-site restaurant, while taking ownership control of the gift shop from the volunteer group, the Friends of the Centre;
- adopted more prudent financial management practices;
- re-engaged Canadian provinces and territories in supporting the national mandate of the Centre (this result is further discussed later in this section);
- created new positions that would support the Centre's revenue generating efforts, such as a Food and Beverage Director;
- targeted advertisements for French-language shows and those featuring minority artists;
- entered into partnerships with different PEI communities, including youth;
- used social media; the Centre's website experienced a 167% growth in visitation rate during the period covered by the evaluation;
- invested in capital renovations projects to increase accessibility; and
- invested in technology.

The subsequent Strategic Plan for 2010-14 started as the FCBT Program increased its funding to the Centre. The updated vision focuses on the historical core of the Centre's overall mandate—including its national scope and exercising leadership in economic and cultural programming in PEI—and adds a focus on arts education and excellence in management.

In the first year of the 2010-14 Strategic Plan, the Centre also continued to build partnerships with other PEI organizations in order to increase its financial stability.

### *Strategic plans*

As part of its 2006-10 Strategic Plan, the Centre used a multipronged approach to increase its operating revenues in general and earned revenues in particular. Earned revenues are directly generated by the Centre's activities. The evaluation found that the Arts Policy Branch played a role in the evolution of the FCBT Program through oversight and requirements for reporting on results. In fact, as the FCBT Program moved towards a culture of results-based management through the implementation of a performance measurement strategy and the clarification of its expectations of its client (the Centre), the Centre was professionalizing its management practices and making progress in achieving the expected outcomes set by the Program, while meeting its own mandate.

The analysis of the Centre's financial statements and, specifically, of the Operating Fund<sup>9</sup> showed that:

- The Centre's overall operating revenue increased from \$9 million in 2006-07 to \$12 million in 2010-11 (Table 1). Most of that growth came from earned revenues (average yearly increase of 7%), specifically the largest increase came from programming revenue (e.g., ticket sales), which represent an average yearly amount of 7% (Table 9).

---

<sup>9</sup> The Operating Fund enables the Centre to provide arts and heritage programming and to operate its facilities.

- On average, the Centre is able to self-generate 71% of all its revenues and relies on 29% of public funding for its general operations (Table 1). The Centre's ability to raise its own revenues is comparable to the national average for all not for profit arts organizations in Canada in 2010, which was 74 % (*Survey of Service Industries - Performing Arts 2010*, Statistics Canada, 2012).
- Between 2006-07 and 2010-11 the operating revenues from private sources obtained through fundraising and development activities increased by \$363,752 or 31% (Table 1) , but continued to represent an average yearly increase of 9% of total revenues, meaning that growth in this area matched overall growth (9% vs 7%) (Table 9).

PCH's standard approach of determining the financial health of an organisation has been applied to the Centre's "Operational Fund" and an overall rating of acceptable for the period covered by this report was deemed appropriate (Table 3). This rating was attributed by considering the individual weights (favorable, acceptable and unfavorable) for each of the six indicators as well as their year over year progression. These indicators show that the financial stability had improved from 2006-2007 to 2008-2009. However, from 2008-2009 to 2010-2011 there has been a notable downward trend (Table 3).

A financial assessment for 2011-12 and 2012-13 shows that the financial health improved slightly from 2010-11 and that the overall rating of acceptable remained. A more complete analysis of subsequent funding (i.e. 2011-12 and beyond) will be conducted in the next evaluation of the program.

Overall, improved management of the Centre led to operational surpluses from 2006-07 to 2008-09 (Table 1) which enabled the Centre to eliminate its net assets deficit in 2008-09 (Table 3). However, there has been an operational deficit in 2009-2010 (-1%) and 2010-2011 (-2.6%) (Table 1 and Table 3).

According to data collected for the evaluation and through the key informant interviews, factors that have challenged the Centre's financial capacity are levels of tourism, the small local market and the economic downturn of 2008.

#### *Public sector funding*

From 2006-07 to 2010-11, Canadian Heritage provided funding to the Centre (Operational, Capital and Endowment Funds) through seven programs, including FCBT, with a yearly average of 81% of the support provided by PCH coming from the FCBT Program (Table 4).

#### *Operational fund*

The Centre has historically been supported through public sector funding from governments across Canada. Table 2 in Appendix E shows that public support increased by over \$630,000 during the period covered by the evaluation which includes the permanent funding increase from the FCBT Program that started in 2010-11. The annual operating grants obtained from various public sector sources fluctuated over this period—these included provincial/territorial funds, as



well as City of Charlottetown support. The support received from the FCBT Program represented an average of 60% of all public sector grants (Table 2). The increase in all earned revenues (\$2.4 million or 28%) during the period under evaluation was greater than the increase in all public sector revenues (\$632,000 18%), resulting in a lowering of the ratio of public sector grants to Centre's revenues, as shown in Figure 1, Appendix F.

An increase in operational support through the FCBT program was awarded to the Centre in 2010-11 on the understanding that it would no longer be a priority for program or project funding through other PCH programs —namely the Canada Arts Presentation Fund (CAPF), Museum Assistance Program (MAP), Official Languages Support Program (OLSP) and Celebration and Commemoration Program (CCP). The Centre continued to be eligible for capital funding from the Canada Cultural Spaces Fund (CCSF), to maintain and renovate its buildings and update some of its equipment, and for endowment funding from the Canada Cultural Investment Fund (CCIF), to obtain matching funds for its Endowment Fund.

The analysis of administrative data demonstrates that the total amount of operational support from the FCBT Program and all other public sector funders was well under the maximum level of all public sector funds allowed for a specific project (stacking limit) set in the FCBT Program 2007 Terms and Conditions.

#### Capital and Endowment funds

As part of Canada's Economic Action Plan, the Centre has received notable federal support which includes funding received through Industry Canada's Marquee Tourism Event Program. The Atlantic Canada Opportunities Agency also provided support to renovate the buildings and for the Centre to act as project manager for the Atlantic Pavilion created for the 2010 Olympic and Paralympic Winter Games in Vancouver.

It should be noted that the Confederation Centre of the Arts Foundation was formed and incorporated in 2010 to fundraise and manage the endowment of Confederation Centre of the Arts. The Foundation's mandate is to accumulate, administer and invest capital assets, often in perpetuity, to ensure the operation of the Confederation Centre and its vital arts and heritage programming for generations to come. From 2010-11 forward, the Endowment Component of the Canada Cultural Investment Fund (CCIF) funded the Centre's Foundation directly, rather than providing endowment support directly to the Centre, as had been done previously (Table 4). During the period covered in this evaluation, \$884,939 was provided to the Foundation in 2010-11 from the CCIF's Endowment Component.

#### **3.2.1.2 Capacity to offer arts and heritage programming**

The Centre's capacity to offer arts and heritage programming is assessed through the financial and human resources available to achieve this outcome. In terms of the availability of financial resources, the administrative data revealed that the expenses related to the Centre's programming increased by 47% from 2006-07 to 2010-11 with a 5% decrease from 2009-10 to 2010-11. The review of Centre documents revealed that when the Centre was forecasting a deficit, it proceeded with fewer planned productions. Conversely, budgetary surpluses were used to develop new

programming, such as a new production of the Centre's keystone programming event *Anne of Green Gables – The Musical*.

According to the document review and key informant interviews, factors that support the Centre's capacity to offer arts and heritage programming include the quality productions, dedicated staff, artistic direction and effective outreach activities.

#### **3.2.1.3 Capacity to collaborate with majority and minority communities**

The third immediate outcome of the FCBT Program is improved capacity of the Centre to collaborate with the majority and minority communities of PEI, specifically official-language minority, Aboriginal and multicultural communities. The corresponding performance measure is the percentage of staff time dedicated to collaborating with minority communities. The measurement stayed on target during the entire period covered by the evaluation at 0.3%.

Related to the capacity to collaborate with official-language minority communities is the capacity to adequately provide service—a weakness identified in the 2006 evaluation. According to documents reviewed, the capacity to serve the French-language minority community was enhanced by ensuring that the Centre hired front-line bilingual staff and by providing bilingual signage.

#### *Partnership development*

During the period covered by the evaluation, the Centre continued to partner with all levels of government across the country, PEI schools and post-secondary institutions, the private sector and the not-for-profit sector. These partnerships allowed the Centre to increase the reach of its programming to English and French youth, including elementary and post-secondary students. The Centre also partnered with representatives from Aboriginal communities, the French-language minority community and the cultural and tourism sectors.

#### *Impact of funding increase on capacity to offer arts and heritage programming and collaborate with minority communities*

In 2010-11, the FCBT Program increased its funding to the Centre from \$1,875,000 to \$2,300,000, a 23% increase (\$425,000), to enhance the Centre's arts and heritage programming and level of collaboration with minority communities. The internal and external stakeholders interviewed agreed that the recent increase in funding significantly enhanced the Centre's capacity to offer programming, collaborate with minority communities and achieve financial stability.

#### **3.2.2 Intermediate outcomes**

The expected intermediate outcomes of the FCBT Program are (1) access to Canadian arts and heritage programming; (2) clients experience quality arts and heritage programming; and (3) PEI majority and minority communities benefit from closer creative ties to the Centre.

### **3.2.2.1 Access to Canadian arts and heritage programming**

The level of access to arts and heritage programming offered by the Centre is measured through (1) the volume of visual and performing arts and heritage productions presented or toured across PEI, Canada and the world, and (2) attendance rates.

#### *Arts and heritage programming*

##### **Increase in programming**

An analysis of programming conducted with marketing material shows that the overall number of events produced by the Centre rose by 28% (with year-to-year fluctuations) from 2006-07 to 2010-11. The most significant increase, as compared to 2006-07, is the increase in programming at the Art Gallery (55%) and PEI Presents/Live@The Centre (35%) (see Table 5, Appendix E). According to a performance indicator developed in 2010-11, the Centre presented 42 productions through its summer and winter series, excluding exhibits presented at the Art Gallery. During that time, the Centre attendance to the arts and heritage programming events grew by 28%. There was also a 33% increase in the amount of professional arts and heritage programming reflecting perspectives from across Canada in 2010.

The most successful year was 2008-09, with 141,797 visitors. The 2009 Charlottetown Festival had a record year both in terms of visitors — 96,461 visitors — and in ticket sales—(\$3.2 million).<sup>10</sup> Over the five year period covered by this evaluation, the Gallery experienced an overall increase of 57% from 2006-07 to 2010-11 (see Table 6, Appendix E). Other significant increases were noted in the number of patrons attending the Charlottetown Festival, which rose from 95,073 to 125,238, and the number of visitors to traveling exhibitions and touring productions, which grew from 20,000 to 28,000. Also, in 2010, 227 artists and/or traveling exhibits were showcased across Canada and 418 artists were showcased from outside PEI.

#### *Outreach activities*

The document review provides examples of outreach activities either maintained or created. These outreach activities were mainly intended for PEI residents and were sometimes presented in collaboration with other Island organizations such as the University of PEI, schools, Canadian Parents for French, immigrants to PEI, Canada, and the City of Charlottetown. Ongoing outreach activities that took place during the period under evaluation include Arts Discovery Days, The Gallery Crawl and Family Sundays. Outreach activities drew an annual average of 12,843 participants. In 2008-09, the number of participants peaked at 17,685, marking the most successful year for the Centre. Overall, a comparison of the start and end phases of the period covered by the evaluation shows a slight (3%) decrease of participants (323 participants) in outreach activities. The breakdown of participant number by type of outreach activity is presented in Table 7, Appendix E.

---

<sup>10</sup> Econometric Research Limited, *The Economic Impacts of the 2009 Charlottetown Festival*, Tourism Research Centre, University of Prince Edward Island, 2010.

The Centre also created a choral music program and performance art camp for young students. The documents show that the Centre toured productions of The Young Company, the Youth Chorus and *Anne of Green Gables – The Musical* during the period covered by the evaluation. The Centre's productions were presented most notably in Canada, the United States, France and Italy.

### **3.2.2.2 Quality arts and heritage programming**

The extent to which the Centre offers quality arts and heritage programming is assessed through (1) whether the programming presents a contemporary expression of the vision of the Fathers of Confederation through cultural, regional and linguistic diversity; and (2) the perceived quality of programming.

*Contemporary expression of the vision of the Fathers of Confederation, a vision respectful of cultural, linguistic and regional differences*

The document and administrative data review showed that the Centre developed quality<sup>11</sup> arts and heritage programming (including outreach activities) expressing the contemporary vision of the Fathers of Confederation, a vision respectful of cultural, linguistic and regional differences. Examples of key programming events and other programming characteristics to support progress towards this outcome are presented next.

The annual Symons Lecture on the State of Canadian Confederation, launched in 2004, is an important component of the Centre's heritage programming.<sup>12</sup> The Symons Lecture is recorded live in front of an audience on the Centre's stage and is later posted on the Centre's website for future reference. Lecturers representing Canadian diversity invited during the period covered by the evaluation included a journalist/documentarist, the Librarian and Archivist of Canada, the Governor General, the Chief Justice of Canada and the president of a national Inuit organization. This activity was enhanced in 2009 with an essay competition geared to grade 11 and 12 students. That first year, the essay competition was also opened to students of the territory of Nunavut to coincide with the residence of the guest lecturer.

The Young Company (a performing arts troupe assembled annually via auditions) is another key programming activity that reached out to both PEI and other Canadian communities. The Company developed new talent, recruited Canadian youth and offered exclusively Canadian content. Its participants came from diverse communities. For example, this activity reached out to Albertans in 2007, French-speaking Quebecers in 2008, and Aboriginal youth from PEI in 2011. The experience included the development of an annual original production and its presentation on the Centre's stage.

---

<sup>11</sup> The quality of arts and heritage programming is assessed through its Canadian content and professional nature, i.e. artists are being paid a fee and tickets are sold.

<sup>12</sup> <http://www.confederationcentre.com/en/symons-lecture-series.php>. Retrieved November 29, 2012

The Centre was also a key partner in the Atlantic Canada House during the 2010 Olympic and Paralympic Winter Games in Vancouver, thus reaching Canadians from all over the country. The 2009 Young Company production was also presented to visitors to the 2010 Games.

Nearly all of the Centre's programming and Art Gallery exhibits featured Canadian content; the Centre also presented a limited number of foreign productions, such as *Riverdance* in 2009.

In conclusion, during the period covered by the evaluation, the Centre took a pragmatic approach to fulfilling its mandate by balancing Canadian content (reflecting the contemporary expression of the vision of the Fathers of Confederation) with some commercially successful foreign content to generate revenue.

### **Client satisfaction**

According to satisfaction surveys conducted by the Centre, an average of 95% of the Centre's clients found their experience to be very good or excellent. External stakeholders noted that with respect to the performing arts, as a result of improvements to sound equipment and lighting, as well as investments in costumes, the Centre started to produce shows of outstanding quality.

#### **3.2.2.3 Benefits for the majority and minority communities of Prince Edward Island**

The Centre, through its programming and collaborative efforts, is expected to benefit PEI minority and majority communities. Although the Centre is also expected to benefit the PEI majority community, the evaluation did not focus as much on this group. The extent to which this portion of the intermediate outcome ("capacity to collaborate with PEI majority and minority communities...") was achieved was assessed in this evaluation through the type and scope of opportunities offered by the Centre to PEI minority communities as well as through the perceptions of their representatives. These minority communities are the official-language minority community, Aboriginal communities and immigrants to PEI.

According to the 2006 evaluation, specific programming celebrating Aboriginal peoples was very limited, and the Centre was seen as needing to improve programming for the official-language minority community. Progress in these areas was demonstrated in information collected from all lines of evidence. Since 2006, the Centre has increased the number of activities aimed at minority communities. The administrative database review showed that the Centre presented different events addressed to members of official-language minority communities or Aboriginal communities either through the content of the presentation or because artists belonged to official language minority communities. Programming that showcased artists from minority communities was also presented in the Art Gallery as part of the winter or summer series and through outreach activities held both during the school year and the summer. Many key informants agreed that the Art Gallery was a key instrument for the Centre to offer programming that would creatively benefit minority communities. In addition, the Centre was attuned to programming that met the needs of the minority and multicultural communities, as shown by the following key examples:

- The Young Company offered theatre training to PEI's French minority and Aboriginal communities and staged productions on themes relevant for the participants.

- The Art Gallery presented Asian art exhibitions.
- The Centre hosted citizenship ceremonies for new Canadians.

### **3.2.3 Unintended impacts**

A 2009 economic impact study<sup>13</sup> revealed that the Centre’s summer series—the Charlottetown Festival—generated an economic activity of \$16.7 million at and outside the Centre during that summer. Another \$3.2 million was spent at the Centre’s box office. The Centre has a significant economic impact in Prince Edward Island as well as the local economy of Charlottetown. The federal government also collected approximately \$4.5 million in taxes. This study also showed that, in 2009, 55% of all tickets were sold to out-of-Island visitors.

Of note, in 2009, the Centre received stimulus funding from Industry Canada’s Marquee Tourism Event Program and was able to extend its summer festival by two weeks. By providing stimulus funding to the Centre, the federal government recognized the Centre’s role in the economy of the province. The 2011 evaluation of the Marquee Tourism Event Program revealed that the expected immediate outcome—“increased spending and enhanced marquee events through new capital projects and equipment, enhanced marketing and promotion activities, product development, and enhanced programming”—was reached,<sup>14</sup> but there was not enough data to assess whether intermediate outcomes linked with expected economic impact were reached.

## **3.3 Performance: Efficiency and Economy**

### **3.3.1 Program efficiency**

#### *Administrative efficiency*

The ratio of management cost to total costs of the FCBT Program was 4.7%. In the 2006 evaluation the 2.1% ratio was deemed inadequate and the resources allocated to the overall management and performance reporting activities of the Program insufficient. To that effect, the effort dedicated to managing the Program was increased in 2007-08 from 0.3 Full Time Equivalent (FTE) to 1 FTE, and an amount was earmarked to cover the cost of reporting on results, which raised the ratio to 4.7%. Table 8 in Appendix E presents the resources allocated to the FCBT Program.

The performance and financial data showed that the overall cost per participant is \$13.83 (cost per outcome). This amount is calculated by dividing the total amount provided to the Centre from 2006-11 (\$9,800,000) by the total number of participants (708,480) as reported by the Centre during the same period—an indicator measuring the program’s corresponding intermediate outcome. The FCBT Program cost to Canadians for 2010-11 was \$0.06. This is calculated by

---

<sup>13</sup> Econometric Research Limited, *The Economic Impacts of the 2009 Charlottetown Festival*, Tourism Research Centre, University of Prince Edward Island, 2010.

<sup>14</sup> Industry Canada, *Evaluation of the Marquee Tourism Events Program*, 2011

dividing the PCH contribution to the Centre (\$2,300,000) by a rounded estimate of the Canadian population as of January 1, 2011 (34,300,000).<sup>15</sup>

### **3.3.2 Program economy**

Currently, FCBT has one staff member in the Department's Atlantic regional office who is responsible for administering the funding agreement, including financial, monitoring and reporting activities. Headquarters staff in the Arts Policy Branch play a supporting role through activities typical of a stand-alone program such as budgeting, corporate reporting, evaluation, and program renewal. To further optimize resources, an alternative would be to merge the FCBT Program into an existing program managed by the Arts Policy Branch that has developed knowledge of the Centre over the years.

---

<sup>15</sup> Statistics Canada, <http://www.statcan.gc.ca/pub/91-209-x/91-209-x2011001-fra.htm>, link accessed on February 22, 2013.

## **4 Conclusion**

### **Relevance**

The evaluation finds that the FCBT Program is aligned with departmental and governmental priorities in the area of providing access to arts and heritage experiences and with priorities in the areas of celebrating Canadian history and fostering Canadian identity. It also shows that providing support to the Centre through the FCBT Program is a legitimate role for the federal government because of the national scope of the Centre's mandate. There is a continued need for the program to support the Centre, which is both an arts and heritage institution in PEI and a national memorial to the Fathers of Confederation.

### **Performance**

Through the Centre, the FCBT Program achieved its expected immediate and intermediate outcomes. The Centre made progress in increasing its revenues through the implementation of its 2006-10 Strategic Plan. A financial analysis of Centre's "Operational Fund" shows that an overall rating of acceptable for the period covered by this report was deemed appropriate. Financial indicators show that financial stability had improved from 2006-2007 to 2008-2009. However, from 2008-2009 to 2010-2011 there has been a notable downward trend.

The Centre increased its capacity to offer arts and heritage programming to, and to collaborate with, minority communities. The quality of the Centre's programming was high, and it aligned with expectations of presenting a contemporary expression of the vision of the Fathers of Confederation, a vision respectful of cultural, linguistic and regional differences. There were 20% more visitors to the Centre, and the amount of arts and heritage programming increased during the period covered by the evaluation. Programming for Aboriginal, official-language minority and multicultural communities also increased. The Centre stimulates the PEI economy through tourism.

The ratio of management cost to total costs of the FCBT Program was 4.7%. While the program is delivered efficiently, efficiency gains may be achieved by integrating the program into a similar-type program under the responsibility of the Arts Policy Branch Program. More specifically, some gains may be found by streamlining processes currently associated with FCBT due to its nature as a stand-alone program, such as planning, reporting and in conducting evaluations.



## **5 Recommendation and Management Response**

### **Recommendation**

The Arts Policy Branch should consider whether the FCBT Program could be integrated as a component in a program that it already delivers to further reduce some of the costs related to planning, reporting and overall management. This would require a streamlining of the expected outcomes of the program and performance measurements to align with those of the host program.

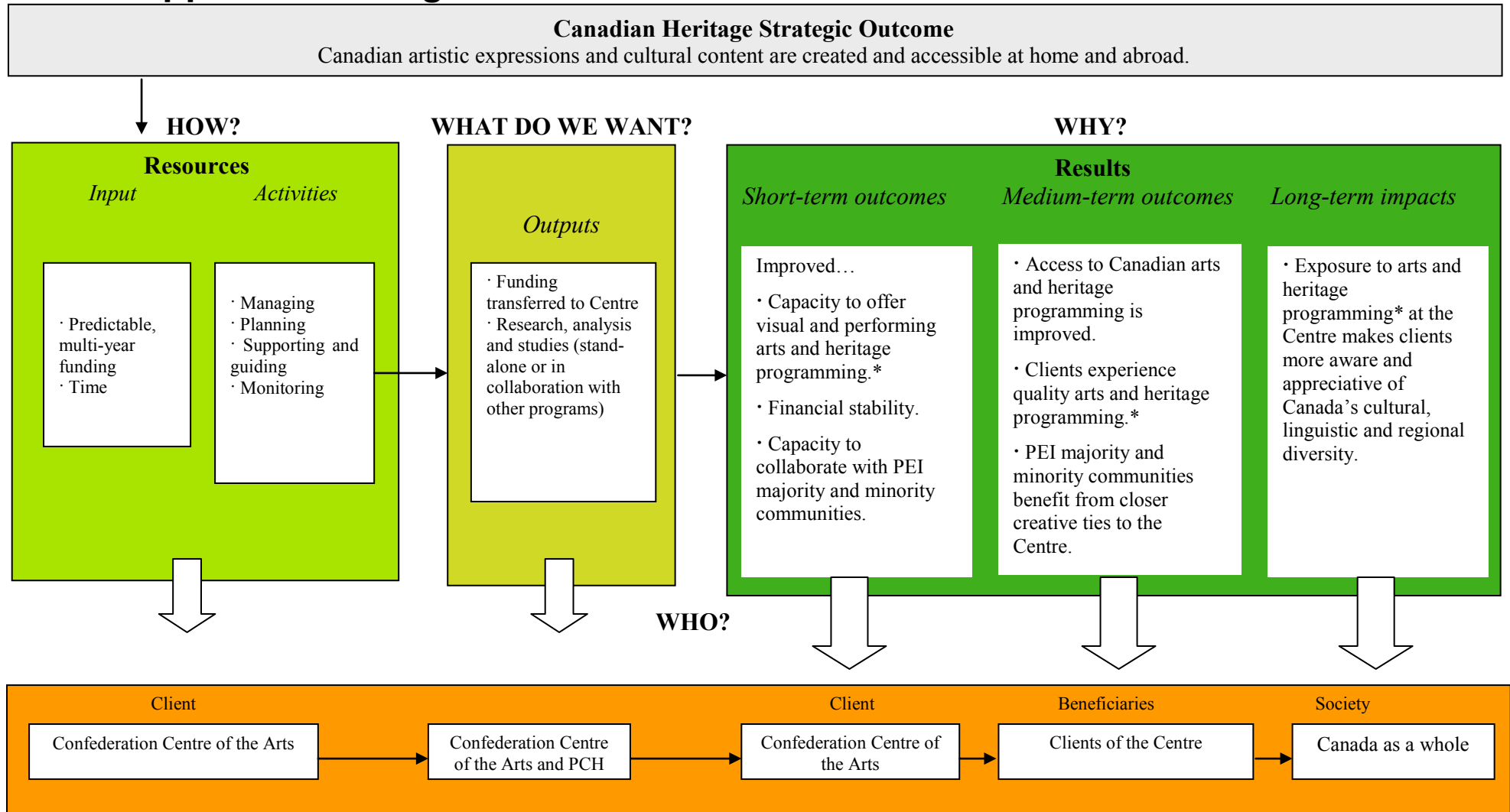
### **Management response**

Accept. The Branch will examine opportunities to integrate the FCBT into one of its other programs with similar objectives.

Implementation date: April 2015

# Appendix A—Logic Model

Updated in 2010



\* This will be programming that reflects Canada's creativity and is a contemporary expression of the vision of the Fathers of Confederation, a vision respectful of cultural, linguistic and regional differences.

## Appendix B—Core Issues to be Addressed in Evaluations

Relevance	
<b>Issue #1: Continued need for program</b>	<i>Assessment of the extent to which the program continues to address a demonstrable need and is responsive to the needs of Canadians</i>
<b>Issue #2: Alignment with government priorities</b>	<i>Assessment of the linkages between program objectives and (i) federal government priorities and (ii) departmental strategic outcomes</i>
<b>Issue #3: Alignment with federal roles and responsibilities</b>	<i>Assessment of the role and responsibilities for the federal government in delivering the program</i>
Performance (Effectiveness, Efficiency and Economy)	
<b>Issue #4: Achievement of expected outcomes</b>	<i>Assessment of progress toward expected outcomes (incl. immediate, intermediate and ultimate outcomes) with reference to performance targets and program reach, program design, including the linkage and contribution of outputs to outcomes</i>
<b>Issue #5: Demonstration of efficiency and economy</b>	<i>Assessment of resource utilization in relation to the production of outputs and progress toward expected outcomes</i>

## Appendix C—Evaluation Issue and Question Matrix

Issue Question		Indicators	Methodology
Need			
1	To what extent is there a continuing need for the FCBT Program?	Level of need for the FCBT Program as expressed by the program’s stakeholders	<ul style="list-style-type: none"><li>• Key informant interviews</li><li>• Media scan</li></ul>
		Evidence of change in the environment since the previous evaluation that may have had an impact on the continued need for the FCBT Program	<ul style="list-style-type: none"><li>• Document review</li><li>• Key informant interviews</li></ul>
Alignment			
2	To what extent is the FCBT Program aligned with PCH strategic priorities and federal government priorities?	The level of consistency between FCBT Program objectives, activities, outputs and desired outcomes and: <ul style="list-style-type: none"><li>• PCH strategic objectives</li><li>• Federal government priorities</li></ul>	<ul style="list-style-type: none"><li>• Document review</li></ul>
		Views of Key informants regarding whether FCBT Program’s objectives, activity areas, outputs and desired outcomes are consistent with: <ul style="list-style-type: none"><li>• PCH strategic objectives</li><li>• Federal government priorities</li></ul>	<ul style="list-style-type: none"><li>• Document review</li></ul>
Federal role			
3	Is there a legitimate role (and responsibility) for the federal government in this Program area or activity?	Evidence of relevance and legitimacy of the Canadian government in this Program area or activity	<ul style="list-style-type: none"><li>• Document review</li></ul>
		Views of key informants regarding the legitimacy and necessity of the federal government’s role in this Program area or activity	<ul style="list-style-type: none"><li>• Key informant interviews</li></ul>
Performance			
4	Has the capacity of the Centre improved? If so, how? Achievement of immediate outcomes.	Trends in the evolution of performance indicators related to improved capacity (immediate outcomes)	<ul style="list-style-type: none"><li>• Administrative data review</li><li>• Key informant interview</li></ul>
		Perception of stakeholders on the capacity to collaborate with the minority communities	<ul style="list-style-type: none"><li>• Analysis of website traffic and feedback</li><li>• Key informant interviews</li></ul>
		Nature and number of partnerships created or maintained to offer programming and showcase the Centre’s productions	<ul style="list-style-type: none"><li>• Document review</li><li>• Key informant interview</li></ul>
		Factors of success and barriers to improved capacity	<ul style="list-style-type: none"><li>• Document review</li><li>• Key informant interviews</li></ul>
		Extent to which the recent increase in funding is enhancing the capacity of the centre	<ul style="list-style-type: none"><li>• Administrative data review</li><li>• Key informant interviews</li></ul>

Issue Question	Indicators	Methodology
	Evidence of steps taken to improve the capacity of the Centre	<ul style="list-style-type: none"> <li>• Document review</li> <li>• Key informant interviews</li> </ul>
5 Do clients have a continuing access to quality arts and heritage programming and to what extent has it improved since the previous evaluation?	Trends in the % of programming focused on Canadian arts and heritage and evolution since the previous evaluation	<ul style="list-style-type: none"> <li>• Administrative data review</li> <li>• Document review</li> </ul>
	Factors of success and barriers to access to programming focused on Canadian arts and heritage	<ul style="list-style-type: none"> <li>• Key informant interview</li> <li>• Document review</li> </ul>
	Nature and number of events produced by the Centre and/or taking place outside of PEI and evolution since the previous evaluation	<ul style="list-style-type: none"> <li>• Document review</li> </ul>
	% of clients indicating they found their experience very good or excellent	<ul style="list-style-type: none"> <li>• Website traffic analysis</li> </ul>
	% of surveyed clients rating the quality of the arts and heritage programming as high	<ul style="list-style-type: none"> <li>• Website traffic analysis</li> </ul>
	Perception of visitors, stakeholders, artists and communities about the quality of the arts and heritage programming and evolution since the previous evaluation	<ul style="list-style-type: none"> <li>• Media scan</li> <li>• Key informant interview</li> </ul>
	# of visitors to performances, travelling exhibitions, Gallery, outreach activities, Charlottetown Festival, Website, PEI Presents/Live@The Centre etc.	<ul style="list-style-type: none"> <li>• Administrative data review</li> <li>• Website traffic analysis</li> </ul>
6 Did PEI minority communities benefit from closer ties to the Centre?	Trends in the # of ticket sales from PEI Presents/Live @ The Centre	<ul style="list-style-type: none"> <li>• Administrative data review</li> </ul>
	Trends in the % of PEI residents that perceive benefit from the Centre	<ul style="list-style-type: none"> <li>• Administrative data review</li> </ul>
	Number and nature of ties established with minority communities and evolution since the previous evaluation	<ul style="list-style-type: none"> <li>• Administrative data review</li> <li>• Key informant interviews</li> <li>• Document review</li> </ul>
	Perception of PEI minority communities about whether they have benefited from closer ties to the Centre and evolution since the previous evaluation	<ul style="list-style-type: none"> <li>• Key informant interviews</li> <li>• Website traffic analysis</li> </ul>
	Range of benefits reported by minority communities due to closer ties to the Centre	<ul style="list-style-type: none"> <li>• Key informant interviews</li> <li>• Website traffic analysis</li> </ul>
7 Have there been any unintended impacts of the FCBT Program (positive or negative) on Canadians?	Unintended impacts of the FCBT Program	<ul style="list-style-type: none"> <li>• Key informant interviews</li> <li>• Media scan</li> <li>• Website traffic analysis</li> </ul>

Issue Question		Indicators	Methodology
Efficiency and economy			
8 Is the FCBT Program delivered efficiently and economically?	Trends in the evolution of administrative costs since the last evaluation	<ul style="list-style-type: none"><li>• Administrative data review</li><li>• Document review</li></ul>	
	Extent to which the program has put in place the systems to manage efficiently and economically the funds	<ul style="list-style-type: none"><li>• Key informant interviews</li><li>• Document review</li><li>• Administrative data review</li></ul>	
	Extent to which the FCBT Program duplicates, overlaps or complements other programs	<ul style="list-style-type: none"><li>• Key informant interviews</li><li>• Document review</li><li>• Administrative data review</li></ul>	
	Extent to which there are alternative ways to deliver the program that could be more efficient	<ul style="list-style-type: none"><li>• Key informant interviews</li><li>• Document review</li><li>• Administrative data review</li></ul>	

## **Appendix D—Recommendations Stemming from the 2006 FCBT Program Evaluation**

1. That the phrasing of the Program's Terms and Conditions and that of the Contribution Agreement be more consistent with one another. The main benefits of this harmonization will be clarity of intention and a better alignment between the Program's objectives and targets and the use of resources.
2. That the next Contribution Agreement incorporate a description of the key objectives set out in the RMAF, the document where PCH's expectations on a broad range of issues should be clearly defined. This measure will assist in creating a common understanding and expectations of such expressions as "increasing programming that celebrates First Nations and linguistic duality" or "provide services and programming in both official languages."
3. That PCH proceed immediately with the formulation of a new RMAF. The RMAF should contain a logic model, the short-, medium- and long-term results expected from the Centre, targets, and a program performance measurement strategy, including performance indicators. Adequate resources should be set aside for the formulation of the RMAF and the collection of data. Data collection should not be overly burdensome and should dovetail as much as possible with the Centre's existing data gathering efforts. Program managers and the Centre's management should plan for the collection of both qualitative and quantitative data. PCH should also recognize that there are costs associated with performance measurement, from both the Program and the Centre's perspectives.
4. That, if PCH cannot, or does not want, to enhance Program funding, it should consider revising downward its expectations of the Centre. This recommendation is based on the finding that current Program funding is most likely not adequate if PCH expects the Centre to fulfill a meaningful national mandate in the future. The scenario analysis also points to a similar conclusion.

## Appendix E—Tables

**Table 1— Confederation Centre of the Arts—Operating Fund - Sources of operating revenue from 2006-07 to 2010-11 with percentage (%) relative to total operating revenues and operational expenses with percentage (%) relative to total expenses.**

	2006-07	2007-08	2008-09	2009-10	2010-11	Average
<b>EARNED REVENUES</b>						
Centre's Programming	\$3,772,192 41%	\$4,027,098 40%	\$4,716,227 42%	\$6,041,467 46%	\$5,303,393 43%	43%
Commercial Revenues	1,632,473 18%	1,831,679 18%	2,221,412 20%	2,184,995 17%	2,184,573 18%	18%
Fundraising and Development	794,801 9%	898,812 9%	1,005,385 9%	1,225,209 9%	1,158,553 9%	9%
Investments and other Revenues	- -	- -	399 0%	- -	- -	-
Special Projects	- -	- -	- -	600,000 5%	- -	1%
<b>Sub-Total Earned Revenues</b>	<b>6,199,466 68%</b>	<b>6,757,589 67%</b>	<b>7,943,423 71%</b>	<b>10,051,671 76%</b>	<b>8,646,519 71%</b>	<b>71%</b>
<b>PUBLIC SECTOR GRANTS</b>						
FCBT Program	1,875,000 20%	1,875,000 19%	1,875,000 17%	1,875,000 14%	2,300,000 19%	18%
Other Public Sector Grants	1,092,492 12%	1,392,591 14%	1,339,106 12%	1,339,106 10%	1,300,161 11%	11%
<b>Sub-Total Public Sector Grants</b>	<b>2,967,492 32%</b>	<b>3,267,591 33%</b>	<b>3,214,106 29%</b>	<b>3,214,106 24%</b>	<b>3,600,161 30%</b>	<b>29%</b>
<b>Total Operating Revenues</b>	<b>9,166,958</b>	<b>10,025,180</b>	<b>11,157,529</b>	<b>13,265,777</b>	<b>12,246,680</b>	<b>100%</b>
<b>EXPENSES</b>						
Programming	5,398,165 59%	5,576,630 58%	6,083,290 55%	8,402,654 63%	7,954,388 63%	60%
Commercial	1,439,590 16%	1,440,981 15%	1,837,020 17%	1,777,677 13%	1,715,693 14%	15%
Fundraising and development	269,149 3%	285,345 3%	308,030 3%	278,642 2%	271,407 2%	3%
Building operations	1,321,345 14%	1,676,280 17%	1,737,208 16%	1,789,716 13%	1,707,912 14%	15%
Administration	682,011 7%	646,357 7%	765,503 7%	862,849 6%	919,363 7%	7%
Special Projects	-	-	-	177,221 1%	-	<1%
Other expenses			249,209 2%	11,938 <1%	791 <1%	<1%
<b>Total Operating Expenses</b>	<b>9,110,260</b>	<b>9,625,593</b>	<b>10,980,260</b>	<b>13,300,697</b>	<b>12,569,554</b>	<b>100%</b>
<b>Surplus/(Deficit)</b>	<b>56,698</b>	<b>399,587</b>	<b>177,269</b>	<b>(137,920)</b>	<b>(322,874)</b>	<b>&lt;1%</b>
Columns do not add up to 100% because of rounding Other expenses are composed of losses on investments and net loss on wholly-owned subsidiaries Sources: Arseneault, Best, Cameron, Ellis. <i>Financial statements of the Fathers of Confederation Buildings Trust (Operating as Confederation Centre of the Arts). 2006-07, 2007-08, 2008-09, 2009-10, 2010-11</i>						



**Table 2— Confederation Centre of the Arts—Public sector funding for the operating fund from 2006-07 to 2010-11 with (%) relative to total public sector grants**

	<b>2006-07</b>	<b>2007-08</b>	<b>2008-09</b>	<b>2009-10</b>	<b>2010-11</b>	<b>Average</b>
Prince Edward Island	\$760,000 26%	\$800,000 24%	\$800,000 25%	\$800,000 25%	\$800,000 22%	\$792,000 24%
Alberta	50,000 2%	100,000 3%	100,000 3%	100,000 3%	65,000 2%	83,000 3%
New Brunswick	2,500 <1%	2,500 <1%	2,500 <1%	2,500 <1%	2,500 <1%	2,500 <1%
Newfoundland	5,000 <1%	5,000 <1%	5,000 <1%	5,000 <1%	5,000 <1%	5,000 <1%
Nova Scotia	-	10,000 <1%	10,000 <1%	10,000 <1%	10,000 <1%	8,000 <1%
Ontario	-	200,000 6%	200,000 6%	200,000 6%	200,000 6%	160,000 5%
Saskatchewan	-	-	10,000 <1%	10,000 <1%	-	4,000 <1%
Yukon	5,000 <1%	5,000 <1%	5,000 <1%	5,000 <1%	5,000 <1%	5,000 <1%
<b>Sub-Total Provinces</b>	<b>822,500 28%</b>	<b>1,122,500 34%</b>	<b>1,132,500 35%</b>	<b>1,132,500 35%</b>	<b>1,087,500 30%</b>	<b>1,059,500 33%</b>
FCBT Program	1,875,000 63%	1,875,000 57%	1,875,000 58%	1,875,000 58%	2,300,000 64%	1,960,000 60%
City of Charlottetown	269,992 9%	270,091 8%	206,606 6%	206,606 6%	212,661 6%	233,191 7%
<b>Sub-Total Other Public Sector Grants</b>	<b>2,144,992 72%</b>	<b>2,145,091 66%</b>	<b>2,081,606 65%</b>	<b>2,081,606 65%</b>	<b>2,512,661 70%</b>	<b>2,193,191 67%</b>
<b>Total Public Sector Grants</b>	<b>2,967,492 100%</b>	<b>3,267,591 100%</b>	<b>3,214,106 100%</b>	<b>3,214,106 100%</b>	<b>3,600,161 100%</b>	<b>3,252,691 100%</b>
Sources: Arseneault, Best, Cameron, Ellis. <i>Financial statements of the Fathers of Confederation Buildings Trust (Operating as Confederation Centre of the Arts). 2006-07, 2007-08, 2008-09, 2009-10, 2010-11</i>						

**Table 3—Evolution of the Confederation Centre of the Arts overall financial health for the period from 2006-07 to 2010-11**

Annual excess/deficiency ratio	0.62%	3.99%	1.59%	-1.05%	-2.64%
Current ratio	0.56	1.00	1.50	1.09	0.82
Indebtedness ratio	1.78	1.16	0.98	1.03	1.17
Unrestricted net assets ratio	-5.96%	-1.46%	0.50%	-0.55%	-3.12%
Deferred revenues ratio	-81.96%	81.76%	231.51%	95.33%	54.86%
Net assets	(542,629)	(140,397)	55,093	(73,666)	(391,590)
Overall assessment	Unfavorable	Acceptable	Favorable	Acceptable	Unfavorable
Sources: Arseneault, Best, Cameron, Ellis. <i>Financial statements of the Fathers of Confederation Buildings Trust (Operating as Confederation Centre of the Arts). 2006-07, 2007-08, 2008-09, 2009-10, 2010-11</i>					

Acronym	Name of program	Purpose of funding
<b>CAPF</b>	Canada Arts Presentation Fund	Programming support
<b>CCIF</b>	Canada Cultural Investment Fund	Audience development and Endowment Fund
<b>CCP</b>	Celebration and Commemoration Program	Programming support
<b>CCSF</b>	Canada Cultural Space Fund	Renovation
<b>FCBT</b>	Father of Confederation Buildings trust Program	Operational support
<b>MAP</b>	Museum Assistance Program	Programming support
<b>OL</b>	Official Languages	Programming support

**Table 4—Canadian Heritage support provided to the Centre through its programs -- 2006-07 to 2010-11**

Revenue streams		Fiscal Year					Average
		2006-07	2007-08	2008-09	2009-10	2010-11	
Ops. Fund	Fathers of Confederation Building Trust Program (FCBTP)	\$1,875,000 20%	\$1,875,000 19%	\$1,875,000 17%	\$1,875,000 14%	\$2,300,000 19%	\$1,960,000 18%
	Other revenues within the Operational Fund	7,291,958 80%	8,150,180 81%	9,282,529 83%	11,287,777 86%	9,946,680 81%	9,191,825 82%
	<i>Sub-total Operational fund</i>	<i>9,166,958 81%</i>	<i>10,025,180 93%</i>	<i>11,157,529 88%</i>	<i>13,162,777 86%</i>	<i>12,246,680 80%</i>	<i>11,151,825 85%</i>
Capital and Endowment funds	Canada Arts Presentation Fund (CAPF)	-	20,000 <1%	42,000 <1%	40,000 <1%	-	20,400 <1%
	Canada Cultural Investment Fund (CCIF)	-	21,200 <1%	9,800 <1%	-	-	6,200 <1%
	Celebration and Commemoration Program (CCP)	1,500 <1%	1,000 <1%	41,000 <1%	2,000 <1%	-	9,100 <1%
	Canada Cultural Spaces Fund (CCSF)	500,000 4%	-	1,055,000 8%	273,000 2%	204,300 1%	406,460 3%
	Museum Assistance Program (MAP)	-	-	-	15,000 <1%	-	3,000 <1%
	Official Languages (OL)	-	1,299 <1%	-	-	-	260 <1%
	Other revenues within the Capital and Endowment Funds	1,599,368 14%	761,041 7%	342,656 3%	1,769,448 12%	2,934,530 19%	1,485,329 11%
	<i>Sub-total Capital and Endowment Fund</i>	<i>2,100,868 19%</i>	<i>804,540 7%</i>	<i>1,490,456 12%</i>	<i>2,099,448 14%</i>	<i>3,138,830 20%</i>	<i>1,930,749 15%</i>
<b>Total</b>		<b>11,267,826 100%</b>	<b>10,829,720 100%</b>	<b>12,647,985 100%</b>	<b>15,262,225 100%</b>	<b>15,385,510 100%</b>	<b>13,082,574 100%</b>
<b>FCBT % of PCH funding</b>		<b>79%</b>	<b>98%</b>	<b>62%</b>	<b>85%</b>	<b>92%</b>	<b>81%</b>
<b>PCH % of Centres funding</b>		<b>21%</b>	<b>18%</b>	<b>24%</b>	<b>14%</b>	<b>16%</b>	<b>18%</b>

Source: Canadian Heritage, Grants and Contribution Information Management System; data extracted May 25, 2012

**Table 5—Estimated\* scope of annual programming: Confederation Centre of the Arts -- 2006-07 to 2010-11**

	2006-07	2007-08	2008-09	2009-10	2010-11	Average	Growth
<b>Charlottetown Festival</b>	11	12	10	11	9	11	-22%
<b>PEI Presents/ Live@The Centre</b>	17	32	29	31	26	27	35%
<b>Art Gallery</b>	5	5	4	7	11	6	55%
<b>Total Programming</b>	33	49	43	49	46	44	28%
<p>*The data may represent an underestimation of activities presented at the Centre as the evaluation consulted marketing pamphlets that are usually prepared in advance. Last minute programming, or atypical programming, may not be captured in the material reviewed for this purpose.</p> <p>Sources: Seasonal pamphlets developed to advertise the Centre's programming – Charlottetown Festival, PEI Presents and Art Gallery (2006-07, 2007-08, 2008-09, 2009-10, 2010-11)</p>							

**Table 6—Confederation Centre of the Arts: Attendance statistics**

Programming series	2006-07	2007-08	2008-09	2009-10	2010-11
Charlottetown Festival	72, 821	84, 902	96, 461	78, 484	87, 801
PEI Present / Live @ The Centre	16, 947	28, 709	29, 114	24, 776	22, 730
Art Gallery	16, 532	15, 562	16, 222	27, 178	26, 027
Total	106 ,300	129, 173	141, 797	130 ,438	136, 558

**Table 7—Confederation Centre of the Arts – Participants of outreach activities**

Outreach Activities	2006-07	2007-08	2008-09	2009-10	2010-11	Average	Growth
<b>Arts Discovery Days</b>	325	430	427	840	1,009	606.2	210%
<b>Christmas Play</b>	8,272	7,378	15,806	11,153	9,515	10,424.8	15%
<b>Partnerships with Francophones Groups</b>	1,178	350	452	401	428	561.8	-64%
<b>Artist in Residence</b>	2,000	2,000	1,000	750	500	1250	-75%
<b>Total</b>	11,775	10,158	17,685	13,144	11,452	12,842.8	-3%
Source Excel spreadsheet provided by the Centre: <i>Additional data – attendance.</i>							

**Table 8—Resources allocated to the Fathers of Confederation Buildings Trust Program**

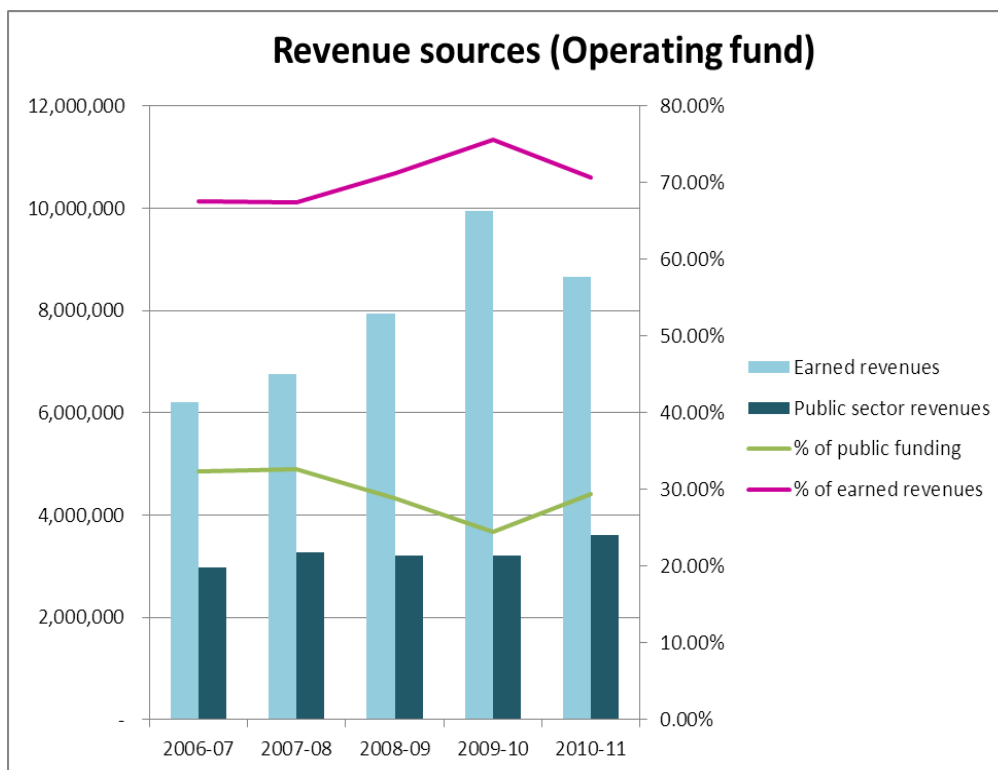
	<b>2006-07 \$</b>	<b>2007-08 \$</b>	<b>2008-09 \$</b>	<b>2009-10 \$</b>	<b>2010-11 \$</b>	<b>5-Year Total \$</b>
<b>Total Vote 1 (salaries, EBP, other operating costs)</b>	31,500	113,800	113,800	113,800	113,800	486,700
<b>Vote 5 (Contribution)</b>	1,875,000	1,875,000	1,875,000	1,875,000	2,305,000	9,805,000
<b>Total Vote 1 + Vote 5</b>	<b>1,906,500</b>	<b>1,988,800</b>	<b>1,988,800</b>	<b>1,988,800</b>	<b>2,418,800</b>	<b>10,291,700</b>
Source: FCBT Program Administrative Data.						

**Table 9 Year over year increase from 2007-2008 to 2010-2011**

<b>Earned Revenues</b>	<b>2007-2008</b>	<b>2008-2009</b>	<b>2009-2010</b>	<b>2010-2011</b>	<b>Average Growth</b>
Programming	\$254,906 6%	\$689,129 15%	\$1,325,240 22%	\$(738,074) -14%	\$382,800 7%
Commercial	199,206 11%	389,733 18%	(36,417) -2%	(422) <1%	138,025 7%
Fundraising and development	104,011 12%	106,573 11%	116,824 10%	36,344 3%	90,938 9%
Investments and other revenue	0 n/a	399 100%	(399) n/a	0 0%	0 n/a
Special projects	0 0%	0 0%	600,000 <1%	(600,000) <1%	0 0%
Sub-total	558,123 8%	1,185,834 15%	2,005,248 20%	(1,302,152) -15%	611,763 7%
Public sector grants	300,099 9%	(53,485) -2%	0 0%	386,055 11%	158,167 5%
<b>Total Revenues</b>	<b>858,222 9%</b>	<b>1,132,349 10%</b>	<b>2,005,248 15%</b>	<b>(916,097) -7%</b>	<b>769,930 7%</b>

## Appendix F—Operating Fund Figure

Figure 1



Sources: Arseneault, Best, Cameron, Ellis. Financial statements of the Fathers of Confederation Buildings Trust (Operating as Confederation Centre of the Arts). Schedule 1, 2006-07, 2007-08, 2008-09, 2009-10, 2010-11.