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EVALUATION STUDY
OF THE
SPECIAL PROGRAM OF CULTURAL INITIATIVES

Evaluation Study Etude d'évaluation

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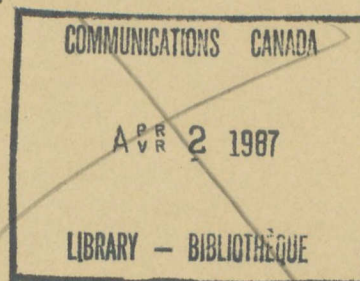
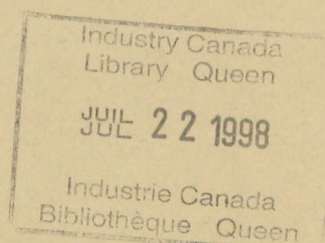
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SUMMARY

The objective of the Special Program of Cultural Initiatives (SPCI) was to increase Canadians' access to the performing and visual arts and to museums, principally by broadening and strengthening the infrastructure of Canadian professional cultural facilities and organizations. Specifically, SPCI aimed:

- (1) To promote increased cultural participation and equality of access to cultural activities in different regions of Canada; and
- (2) To strengthen the managerial capabilities and financial viability of performing arts organizations.

Over the period 1980-1985, approximately \$60 million will have been contributed by SPCI to cultural organizations across Canada.

The evaluation study of SPCI assessed the impacts of grants and contributions made during the period 1980-1983 on organizations and communities across Canada. Patterns of participation in cultural activities were also determined through a survey of the adult population in 31 widely varying communities whose population comprised over 75% of the population of Canada.

The principal findings of the evaluation study of SPCI are:

- (1) The program rationale is valid: efforts to improve the country's cultural infrastructure will lead to increased cultural participation and awareness by Canadians.
- (2) Cultural participation increased over the period 1978-1983. SPCI investments over the period 1980-1983 were related to higher levels of participation in 1983.
- (3) SPCI expenditures made a modest but significant contribution to higher rates of participation and changes in participation rates.
- (4) With a few exceptions SPCI funding tended to reinforce and enhance the existing cultural infrastructure and did not significantly alter existing patterns of access.
- (5) SPCI succeeded in assuring the short term survival of some performing arts companies. However, deficit reduction grants from SPCI (and matching funds from the provinces and the private sector), despite some successes, did not result in the elimination of accumulated deficits or a significant reduction in deficits.
- (6) Canadians continue to support assistance by the federal government to cultural organizations; however, awareness by Canadians about the government's cultural agencies and the government's role in support of cultural activity is very low.

- (7) Program delivery was efficient and effective.
- (8) Since the target population for the SPCI program overlaps with that of other agencies, there is a potential for the successful achievement of SPCI goals (particularly those of accessibility and viability) to be offset by the activities of other agencies of the government.

RÉSUMÉ

Le Programme spécial d'initiatives culturelles (PSIC) a été mis en oeuvre afin de rendre plus accessibles aux Canadiens les arts de la scène et les arts visuels ainsi que les activités relatives au patrimoine, en élargissant et en consolidant l'infrastructure des organismes canadiens professionnels à vocation culturelle. Le PSIC visait:

- (1) à favoriser une plus grande participation aux activités culturelles et à améliorer l'accès aux activités culturelles d'un bout à l'autre du pays; et
- (2) à consolider la situation financière ainsi que les capacités de gestion des organismes des arts de la scène.

Au cours de la période comprise entre 1980 et 1985, une somme d'environ 60 millions de dollars aura été octroyée par le biais du PSIC aux organismes culturels canadiens.

L'évaluation du PSIC a examiné les répercussions et les effets des subventions et contributions accordées pendant la période comprise entre 1980 et 1983. Les taux de participation aux activités culturelles ont été calculés au moyen d'une enquête menée auprès de 1 600 adultes de 31 collectivités réparties dans tout le Canada et regroupant 75% de la population canadienne.

Les principales constatations de l'évaluation du PSIC sont les suivantes:

- (1) La raison d'être du Programme est valable et les efforts déployés en vue d'améliorer l'infrastructure culturelle du pays sont de nature à susciter chez les Canadiens une participation et une sensibilisation accrues aux activités culturelles.
- (2) La participation aux activités culturelles a connu un essor au cours de la période comprise entre 1978 et 1983 et on a constaté un lien entre les investissements consentis au titre du PSIC et l'accroissement des niveaux de participation.
- (3) Les sommes dépensées dans le cadre du PSIC ont contribué de façon modeste mais néanmoins marquante à changer les taux de participation, voire à les accroître.
- (4) A quelques exceptions près, les crédits accordés en vertu du PSIC ont de façon générale, consolidé et amélioré l'infrastructure culturelle existante sans modifier de façon marquée les schémas d'accès existants.
- (5) La tendance à la croissance des déficits des sociétés oeuvrant dans le domaine des arts de la scène a connu un ralentissement au cours de la période comprise entre 1980 et 1983. Cependant, malgré certains succès, les subventions versées par le PSIC en vue de réduire les déficits (jointes aux crédits correspondants reçus des provinces et du secteur privé) n'ont pas réussi à éliminer les déficits cumulés ni à les réduire de façon marquée.

- (6) Les canadiens demeurent en faveur d'une aide fédérale aux organismes culturels: cependant, le public est très peu au courant des organismes culturels de l'État et du rôle joué par le gouvernement fédéral dans le financement des activités culturelles.
- (7) L'administration du Programme a été efficiente et efficace.
- (8) Étant donné que le public cible du PSIC recoupe celui d'autres organismes, il se peut que la réalisation des objectifs du PSIC (en particulier ceux qui ont pour objet l'accessibilité et la viabilité) soit limitée par les activités d'autres organismes du gouvernement.

INTRODUCTION

The Special Program of Cultural Initiatives is a major cultural support program of the Government of Canada. Established in 1980, SPCI complements other public and private sector support in facilitating the development of the performing arts, visual arts, and heritage institutions across Canada. SPCI will have contributed approximately \$60 million to cultural organizations over the period 1980-1985. A further \$40 million will have been contributed by other levels of government and the private sector to projects supported by SPCI over that period. A profile of SPCI describing its objectives, activities, and structure is found in Section 5.1 (Appendix).

The present evaluation study was carried out by the Program Evaluation Division of the Department of Communications in response to a request from Cabinet for a review of the program's impacts by the spring of 1984. Preliminary assessments of evaluation issues and of methodological options were prepared in 1983 for the Program Evaluation Division by the Bureau of Management Consulting (Department of Supply and Services). To facilitate the evaluation study, the Division designed and commissioned eight background studies which were conducted by five consulting companies.

The following reports on individual background studies are available from the Program Evaluation Division of DOC:

Background Study #1:

- (a) Review of Delivery Procedures and Eligibility Criteria
 - Esgore Associates Incorporated
- (b) Assembly of Administrative Data
 - Ekos Research Associates Incorporated

Background Study #2:

Assembly of Existing Non-Administrative Data
- Ekos Research Associates Incorporated

Background Study #3:

Survey of Canadian Performing Arts
Organizations and Heritage Institutions
- Ekos Research Associates Incorporated

Background Study #4:

Community Survey - Canadian Facts

Background Study #5:

Case Studies of Cultural Organizations

- a) Findings; b) Case Studies - Woods Gordon Management Consultants

Background Study #6:

Case Studies of National Cultural Projects
- Touchstone Policy and Program Evaluation Incorporated

Background Studies #7 and #8:

Analysis of Integrated Data Base (one report for both studies)
- Ekos Research Associates Incorporated

This report presents in turn a discussion of:

- (1) Evaluation issues (Chapter 1);
- (2) Evaluation approaches (Chapter 2);
- (3) Evaluation findings (Chapter 3); and
- (4) Conclusions (Chapter 4).

Additional details are provided in an appendix on:

- (1) The objectives, activities and structure of the SPCI (Section 5.1);
- (2) Evaluation study methodology (Section 5.2); and
- (3) Related literature (Section 5.3).

The Program Evaluation Division is grateful for the collaboration of many individuals and organizations in facilitating this study:

- (1) The staff of the Cultural Affairs Sector of DOC, particularly the manager and program officers of the SPCI.
- (2) The Chief Executive Officers of some 300 performing arts companies, and of visual arts and heritage institutions across Canada who participated in case studies and surveys for the evaluation.
- (3) Senior staff of the Canada Council and the National Museums Corporation who facilitated data collection and contributed invaluable expertise concerning the evaluation issues.
- (4) Staff of the Council for Business and the Arts and of the Cultural Statistics Program, Statistics Canada who provided access to data bases.
- (5) The respondents of our telephone survey conducted in 31 cities across the country.

1.0 EVALUATION ISSUES

The overall objective of the Special Program of Cultural Initiatives was to increase Canadians' access to the performing and visual arts and to heritage activities, both generally and more specifically in communities with a less well developed set of cultural facilities and organizations. The program aimed to achieve this objective by strengthening and broadening the network of cultural organizations across the country, by:

- (1) promoting increased cultural participation and equality of access to cultural activities in different regions, through capital contributions to cultural organizations (cost shared with provincial governments and the private sector) and through grants to special cultural activities of national significance; and
- (2) strengthening the managerial capabilities and financial viability of performing arts organizations through management development grants and through deficit reduction grants, the latter cost-shared with provincial governments and the private sector.

The four principal issues addressed by this study are:

- (1.1) Program validity: the linkage between strengthening of the cultural infrastructure and increases in cultural participation;
- (1.2) Development of a national network of cultural facilities and organizations and increased access to cultural activities;
- (1.3) Improvement in the financial health and viability of cultural organizations; and
- (1.4) Program delivery.

The evaluation findings concerning each issue are discussed in Section 3.

1.1 Program Validity: The Linkage Between Strengthening of the Cultural Infrastructure and Increases in Cultural Participation

The program design of SPCI is based on the assumption that improvements to the network of cultural facilities and organizations across Canada will stimulate greater cultural participation and awareness. The 1980 "Community Infrastructure and Participation in Culture" (CIPC) Study of the Department of the Secretary of State documented a strong linkage, between the supply of facilities and services in 31 widely varied communities across Canada and participation in cultural activities. The present study addressed the issue of the continuing validity in 1983 of the above assumption.

1.2 Development of a National Network of Cultural Facilities and Organizations and Increased Access to Cultural Activities

SPCI aimed to increase access by Canadians to the performing and visual arts and to heritage activities. The evaluation study addressed the question of the extent to which access had improved, particularly in communities and regions with less well developed infrastructure. Participation in and awareness of cultural activities were studied in relation to improvements in infrastructure. The impact of special events and other activities of national significance supported by SPCI was examined, particularly in relation to stimulation of increased participation and access.

1.3 Financial Health and Viability of Performing Arts Organizations

In order to increase Canadians' access to the performing arts, SPCI made grants and contributions to strengthen the viability, financial health, and managerial capabilities of cultural organizations. The evaluation study addressed the issue of the extent to which these objectives were met.

1.4 Program Delivery

The evaluation study assessed several aspects of program delivery: the adequacy and consistency of application of program funding criteria, the efficiency of application processing, program publicity, and client satisfaction with program processes.

2.0 EVALUATION APPROACHES

The evaluation study of SPCI was designed to address the four issues described in the preceding section. With respect to the first two issues, it was based on a conceptual model of cultural participation derived from the CIPC and other empirical studies and from the theoretical literature, viz that sociodemographic characteristics, cultural infrastructure and investments in the arts account for over 70% in the variation in cultural participation among widely differing communities.

Indicators of program achievement for SPCI were selected for each issue and the evaluation study was designed, using those indicators, to determine the impacts of the program. Both positive and negative findings, all resting on the same analytic base, will be documented and discussed in Chapter 3.

The evaluation study design is based on the following principles:

- (1) SPCI had several types of clients - individuals (i.e. members of the public who may participate in cultural activities): cultural organizations; communities across Canada; regions and the nation. The evaluation was designed to determine the impact of SPCI on each type of client.
- (2) To the extent feasible, each evaluation issue was addressed from several points of view, using data collected from different sources. Typically this approach improves the validity and reliability of evaluation findings.

The evaluation study assembled data concerning cultural participation and cultural organizations for the period immediately before the inception of SPCI in 1980, and compared this data with similar information specifically collected for the evaluation study in late 1983. Information concerning cultural organizations was obtained both for organizations which received support from SPCI during the period 1980-1983 and for other non-recipient organizations.

Data sources included case studies, surveys, expert opinion, and administrative data collected in the course of SPCI program operations and of other routine data collection exercises. Data analysis involved standard univariate and multivariate statistical methods. Additional aspects of the evaluation design, analytic methods used and of their limitations are discussed in the Appendix (Section 5.2) and in several parts of Section 3 (Findings).

3.0 FINDINGS

3.1.0 Program Validity: The Linkage Between Strengthening of the Cultural Infrastructure and Increases in Cultural Participation

The underlying program logic for much of SPCI was based on the model of cultural participation which had been tested in the "Community Infrastructure and Participation in Culture" (CIPC) study, using 1975-1978 data. The quantity and quality of the cultural infrastructure in 31 widely differing communities had been found to be strongly related to rates of participation in cultural activities, as were community sociodemographic characteristics, which are not amenable to change over the short or medium term by instruments of public policy.

The present evaluation study replicated the CIPC study using the same 31 communities (whose residents comprise over 75% of the population of Canada) and using essentially similar survey and analytic methods. Data collected in late 1983 showed that community sociodemographic characteristics and community cultural infrastructure were both correlated with levels of cultural participation and awareness. In addition, after adjustment for community sociodemographic characteristics, community participation in cultural activities was also found to be correlated with the strength of the cultural infrastructure.

The cultural infrastructure consists of the material and human resources supporting cultural activities. This evaluation study restricted attention to those parts of the cultural infrastructure which involve the performing arts, the visual arts, and heritage institutions. Several indices of community cultural infrastructure were found to be positively associated with per capita attendance at cultural events.

Consequently, the rationale for SPCI and other similar cultural support programs is valid, regardless of the effectiveness of delivery of SPCI or any other similar programs in Canada.

3.2.0 Development of a National Network of Cultural Facilities and Organizations and Increased Access to Cultural Activities

3.2.1 Cultural Participation and SPCI

During the period 1978-1983, participation in most cultural activities outside the home (25% of all cultural activities in 1983) increased by approximately 12% per capita. In other words, the fraction of the population which attended at least one cultural event (of certain types) during the calendar year increased on average 12%. On average, adult Canadians attended eight performances or exhibitions outside their home in 1983.

Although visits to museums and attendance at classical music concerts remained unchanged, attendance at theatre performance, art galleries, popular concerts and arts and crafts festivals increased by 10-25% over the period 1978-1983. It should be noted that the participation rates cited here are based on responses from a representative sample of 1600 adults in the 31 communities surveyed (75% of the Canadian population). These findings are generally consistent with those documented in the 1984 Report of the Special Committee for the Arts for the Ontario Ministry of Citizenship and Culture, concerning cultural participation in Ontario over the period 1974-1983.

At the community level, attendance at dance and classical music performances (measured by the average number of attendances per capita in 1983) was mildly but positively associated with community funding by SPCI over the period 1980-1983 (with correlations in the 0.22-0.27 range, with p less than 0.1). SPCI funding was strongly associated with community attendance at arts and crafts festivals (correlation of 0.51). This finding may be related to the fact that SPCI supported 155 special events or projects of national significance, 75% of which, the evaluation case studies suggested, involved significant participation by artists, and often by the public, from many regions of Canada.

There was also a strong positive correlation between SPCI funding in a community and the percentage of the community having paid subscriptions to performing arts organizations (correlation = 0.61). There was no statistical association, however, between SPCI funding in a community and attendance at theatre performances, popular concerts or art galleries.

To this point we have presented evidence that cultural participation rates increased significantly in Canada over the period 1978-1983, particularly for some aspects of the arts. In addition, we have argued that there are significant correlations between per capita community funding by SPCI over the period 1980-1983 and cultural participation rates (for certain aspects of the arts) in those communities in 1983.

The specific impact of SPCI funding on community cultural participation rates was tested using multivariate linear regression models. It was found that SPCI made a modest but significant contribution to higher community cultural participation levels (and to increases in those levels over 1978-1983) for most areas of the performing arts, visual arts, and heritage activities, taking account of the effects of community infrastructure existing before the inception of SPCI in 1980, sociodemographic factors, and other cultural support programs. Details concerning the findings derived from the regression models are found in the Report on Background Studies 7 and 8.

3.2.2 Equality of Access and SPCI

For Canada as a whole, per capita funding under SPCI was \$1.25 during 1980-1983, whereas requests for funding were \$3.61 per person on average. Important improvements to the cultural infrastructure were made in the Yukon (\$3.26 per person) and the North West Territories (\$6.78 per person). The provinces received SPCI funding ranging from \$0.29 for Newfoundland to \$2.12 for British Columbia. A bit less than 80% of the British Columbia support went to a \$4.5 million contribution to the renewal of the Vancouver Art Gallery.

Requests for funding varied by province from \$0.63 per person in Newfoundland to \$6.87 per person in Prince Edward Island. The Prairie provinces fared poorly in terms of absolute and per capita program benefits despite the fact that per capita requests from the Prairies (\$3.69) were at the level of the national average.

Twenty-nine larger and well known performing arts companies and heritage/visual arts institutions, such as the Vancouver Art Gallery, the Stratford Festival and the Winnipeg Symphony, received 38% (\$11.2 million) of all SPCI funding in 1980-1983 including 52% (\$8.2 million) of all capital funding. Those "leading organizations" which were located in Canada's three largest cities received 33% of all SPCI funding; in addition another 20% of all SPCI funding went to other organizations in the three largest cities (which have less than 30% of the country's population) for a total of 53% of all SPCI funding.

When funding of leading organizations is excluded, we find that the three Maritime provinces, Ontario and Quebec received above average per capita funding for other (not leading) organizations. On the other hand, Newfoundland, the three Prairie provinces and British Columbia received below average per capita funding for other organizations.

Eight of the 31 CIPC communities received no funding from SPCI. The CIPC art gallery/museum index for the 31 communities was independent of SPCI per capita funding levels whereas the CIPC theatre/art centre index was strongly positively correlated with SPCI per capita funding (and with Canada Council funding). These findings show that SPCI reinforced the strengths of communities with a developed set of cultural facilities and organizations. SPCI did not, with some exceptions, increase equality of access to cultural activities in Canada.

3.3.0 Financial Health and Viability of Performing Arts Organizations

3.3.1 Financial Health

An objective of SPCI in 1980-1983 was to improve the financial health and viability of Canadian performing arts organizations (PAO's). There is both statistical and case study evidence that the program succeeded in assuring the short term survival of some PAO's, whereas it did not succeed in improving the viability of PAO's.

The principal tools used by SPCI to achieve this objective were deficit reduction grants and grants in recognition of debt free status. To this end, SPCI caused \$12.3 million to flow to PAO's (including matching funds). Since the estimated total debt for PAO's was the same in 1983 as in 1980 (\$11 million), we conclude that SPCI has not significantly enhanced their financial status or viability.

The evaluation study analyzed financial and operating characteristics of a sample of PAO's in 1980-1983. The financial status of PAO's which received SPCI Component I (deficit reduction) grants improved from an average 1980 deficit (and contribution from SPCI and matching funds) of \$84,000 to an average deficit of \$46,000 in 1983 (approximately 7% of the average operating budget).

Evidence from the organizational survey and the case studies indicates that about one half of the Component I recipients used their deficit reduction funds to eliminate their deficits while the remaining PAO's used their deficit reduction funds in ongoing operations, sometimes to ensure survival. The average improvement in the financial position of these companies (\$38,000) was significantly less than the average amount received for deficit reduction (\$84,000).

The financial status of PAO's which received SPCI Component II-B grants (in recognition of debt free status) declined from an average 1980 surplus of \$19,000 to an average deficit of \$7,000 in 1983. These companies received an average \$10,000 payment from SPCI under Component II-B. Evidence from the organizational survey and the case studies indicates that some recipients of Component II-B grants still had a surplus in 1983 while others had a deficit.

A multivariate analysis of the performance of 118 PAO's (recipients under various Components of SPCI and non-recipients) indicates that:

- (1) Improvements in financial status (or reduction in deficits) over 1980-1983 were positively associated with improvements in earned revenue and with the size of SPCI deficit reduction grants (Component I), but, strongly negatively associated with the size of grants under Component II-B.

- (2) Financial improvements occurring after the payment of Component I deficit reduction grants, if any, were positively associated with improvements in earned revenue but strongly negatively associated with the amount of the SPCI Component I grants, i.e. PAO's receiving greater deficit reduction grants were likely to have incurred greater subsequent deficits.

Thus, grants under Components I and II-B of SPCI did not achieve the objective of improving the financial health and viability of recipient PAO's.

3.3.2 Managerial Skills

SPCI contributed \$1 million towards improving the managerial skills of Canadian PAO's, in the expectation that managerial improvements would lead to stronger and more responsive organizations better able to serve the arts community and the Canadian public. The evaluation study compared the managerial efficiency of recipient and non-recipient PAO's and HI's (Visual Arts and Heritage Institutions), by use of a composite index of managerial structures and processes.

The reported managerial index was not correlated with receipt of funds from SPCI, but was positively correlated with the size of organizations' deficit, its total expenditures and other variables. The index probably overstates an organization's managerial strengths, which can only be determined by a thorough audit of managerial structures, practices, and processes.

3.4.0 Program Delivery

The evaluation study assessed the structures and processes of SPCI program delivery by means of:

- (1) A file review;
- (2) A telephone survey of 225 SPCI recipients, rejected applicants and non-applicants;
- (3) Fifty case studies of individual cultural organizations and national "umbrella" organizations; and
- (4) Interviews with program officers of the Canada Council, and the National Museums Corporation.

SPCI is a responsive rather than targetted program with both explicit and implicit eligibility criteria for funding. These criteria were generally applied consistently. The basis for a small percentage of funding decisions was unclear.

Program administration was reasonably efficient, although significant delays in notification and receipt of funds were experienced by many organizations, particularly for capital projects. Both recipients and non-recipients expressed dissatisfaction with the clarity of advertised program objectives and with program processes. The program did not have sufficient staff to monitor systematically the results of program grants and contributions.

3.5.0 Other Findings

- (1) Performing arts companies significantly increased their number of performances over the period 1980-1983, while visual arts and heritage institutions made modest increases in the number of their exhibits during the same period. Expansions and improvements in facilities and services to the public occurred in institutions of all types. Details may be found in the Report on Background Studies 7 and 8.
- (2) Canadians continue to favour Federal Government financial support for cultural organizations and projects (68% in favour, 19% neutral, 13% opposed in 1983). Support for broadcasting, the performing arts, the visual arts, and book publishing are particularly strong. Support also varies by age group, education, income, and region of the country. Public support for Federal Government assistance to the performing and visual arts was unchanged over the period 1980-1983, whereas support for public broadcasting and assistance to the publishing industry increased significantly over the same period (See Background Studies 7 and 8).
- (3) Canadians believe that improvements are needed in access to cultural activities. Forty percent of survey respondents are dissatisfied with cultural facilities and/or programs in their community, while 30% feel that community facilities are inadequate for senior citizens, handicapped persons and the poor.
- (4) There is confusion in the cultural community concerning the roles of SPCI and of programs of the Canada Council and the National Museums Corporation.
- (5) There is some conflict between the goals of SPCI and those of the Canada Council.
- (6) Awareness by Canadians of Federal cultural agencies and of the role and size of Federal Government support to cultural activities in their home communities is very low.
- (7) Awareness by Canadians of many prominent Canadian cultural figures is low.

4.0 CONCLUSIONS

The evaluation of the SPCI involved a rigorous review of program effectiveness at all levels of program effort. An important conclusion is that the underlying program rationale is valid and that efforts to improve the country's cultural infrastructure will enhance the level of cultural participation.

In addition, the evaluation found that the SPCI made a significant but modest contribution to changes in levels of participation. This finding is congruent with the validity of the program rationale and the size of the SPCI effort relative to overall levels of participation in and expenditures on cultural activities in Canada.

While the SPCI contributed to positive changes in participation levels, only marginal improvements were made in changes to equality of access and the financial viability of performing arts organizations. Additional effort needs to be directed at the development of an accessible and viable network of cultural facilities.

5.0 APPENDIX: BACKGROUND TO THE EVALUATION STUDY

5.1 Profile of the Special Program of Cultural Initiatives

Background

Since the late 1950's the Federal Government has collaborated with provincial governments, municipal governments and the private sector on the development and sustenance of the performing arts, the visual arts, and heritage institutions. Since 1980, the Minister of Communications has carried the major Federal Government responsibility for the encouragement of Canadian cultural activities, in part through the programs of the Federal cultural agencies (for example, the Canada Council, the National Arts Centre Corporation, and the National Museums Corporation). The Minister of Communications is assisted in the development of Federal cultural policies by the Department of Communications' Cultural Affairs Sector which also plans and implements departmental cultural support programs, one of which is the Special Program of Cultural Initiatives (SPCI).

During the 1970's the Department of the Secretary of State and the National Museums Corporation made capital contributions to the performing arts, visual arts, and heritage organizations across Canada to facilitate the establishment and development of a national network of cultural institutions, organizations, and facilities. SPCI was developed in 1980 to continue that process and to combat a deterioration in performing arts organizations' financial health. The program was developed in collaboration with federal cultural agencies, provincial governments, and cultural organizations.

Mandate, Objectives, and Resources

SPCI was implemented in two "sunset" programs, both funded by the Federal share of provincial lotteries:

Program #1: Fiscal years 1980-1983, with expenditures of \$29.3 millions, including commitments through fiscal year 1983-1984;

Program #2: Fiscal years 1983-1985, with projected expenditures of \$33.9 millions, including commitments through fiscal year 1986-1987.

The overall objective of SPCI was to increase Canadians' access to performing arts, visual arts and heritage activities, both generally and more specifically in communities with a less well developed set of cultural facilities and organizations. The principal means to that end were grants and contributions to strengthen and broaden the network of cultural organizations across Canada.

Program Components

Under Program #1, grants and contributions were made:

- (1) To reduce the deficits of performing arts organizations, on an equal tripartite cost-sharing basis with provincial governments and the private sector (Component I - \$3.7 million from the Federal Government), and to reward the financial performance of debt free performing arts organizations (Component II-B - \$1.3 million);
- (2) To strengthen the managerial capabilities of performing arts organizations (Component II-A - \$1.0 million);
- (3) To facilitate capital improvements in performing arts, visual arts and heritage institutions (Component III - \$15.8 million); and
- (4) To assist in the realization of cultural activities of national character and significance (Component IV - \$7.5 million).

Program #2 makes no grants towards deficit reduction in performing arts organizations. It has additional components, however, which promote the utilization of new technology by cultural organizations and the acquisition of computer hardware to promote management improvements.

5.2 Methodology of the Evaluation Study

The overall strategy and design of the evaluation study were described in Section 2. The design was implemented in eight background studies listed in the Introduction. The computerized information collected and assembled in the first four background studies was integrated and analyzed by Ekos Research Associates Inc. Two other background studies reported on 50 case studies of cultural organizations and national "umbrella" associations, specifically on the impact of SPCI on projects and organizations, and on cultural organizations' views on the role of SPCI in support of cultural activities.

The Background Studies were designed to:

- (1) Compare the activities and financial/organizational status of cultural organizations before SPCI in 1979 and in 1983;
- (2) Describe the development of a national network of cultural facilities and organizations and of Canadians' access to that network during the period 1979-1983;
- (3) Plot the evolution of Canadians' participation in cultural activities over the period 1975-1983; and

- (4) Assess the impact of special projects of national significance supported of SPCI in the period 1980-1983.

Information was developed in the Background Studies to:

- (1) Document the nature and scope of the principal sources of funding of performing arts, visual arts and heritage organizations,
 - Public sector (several Federal sources, provincial and municipal governments), private sector, earned revenue;
- (2) Compare the evolution of cultural organizations receiving support under SPCI and those which did not receive SPCI funding;
- (3) Utilize fully extensive pre-program information:
 - (a) SPCI program administrative files;
 - (b) Annual surveys of cultural organizations by Statistics Canada (Cultural Statistics Program) and by The Council for Business and the Arts in Canada;
 - (c) Databases of the Canada Council;
 - (d) CIPC survey databases (1975-1978).
- (4) Compare pre-program information with information assembled in late 1983 by means of:
 - (a) A survey of 225 cultural organizations (background characteristics, financial data, infrastructure/facilities, managerial characteristics, program perceptions);
 - (b) A survey of 1,600 adults in 31 communities across Canada, containing 75% of the Canadian population (background characteristics, cultural infrastructure in the community, participation, perceptions); and
 - (c) 50 case studies of cultural organizations and national associations.

Specific evaluation questions, indicators of program success, and data collection and analytic methods are discussed in Section 3 and, in more detail, in the reports on the eight background studies, particularly the report on Background Studies 7 and 8. The Program Evaluation Division considers that the indicators used were valid and reliable and that the samples used in the two surveys conducted for the evaluation (Background Studies 3 and 4) were representative of their respective populations. A discussion of the limitations inherent in the interpretation of univariate and multivariate statistical tests is found in Chapter 3 and in the Report on Background Studies 7 and 8.

5.3 Selected Bibliography

The present evaluation study draws upon an extensive conceptual and empirical Canadian and international literature concerning the social and economic impacts of cultural activities and of cultural support programs. Extensive reviews of Canadian federal cultural policies have been provided by the Federal Cultural Policy Review Committee (1982), Fortin and Winn (1983) and by the Canadian Conference of the Arts (1984), while Chartrand and Ruston (1982) have described the many sources of public and private sector funding for the arts in Canada.

The Proceedings of the 1979 and 1982 International Conferences on Cultural Economics and Planning are useful compendia of methods for assessing the impacts of cultural policies and of cultural activities (Hendon (1980) and (1983)).

The methods and findings of the Canadian "Cultural Infrastructure and Participation in Culture (CIPC)" studies are described by DeVille and Kinsley (1981) and Graves and Kinsley (1982). Globerman (1983) analyzes financial and operational changes in Canadian performing arts companies during the early 1970's using methods similar to those of this study (Section 3.3). The Report of the Special Committee for the Arts of the Government of Ontario (1984) includes documentation for a recent survey of public attitudes, perceptions and behaviour of Ontario residents concerning the arts.

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