



Cultural Spaces Canada Key Client Survey

Final Report

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Heritage**

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Executive Summary

A total of 88 telephone interviews were conducted between April 29 and November 11, 2004 with arts and heritage organizations across Canada that had received funding from the Culture Spaces Canada program for construction and/or renovation projects. In total, 40 interviews were completed with representatives of these organizations (primary contacts), and 48 interviews were completed with secondary contacts (i.e. employees and rental users).

Results from the survey indicate:

- Roughly one quarter of primary contacts say that CSC was the first to provide funding, and for many of these organizations, this funding helped them obtain funding from other sources.
- The majority of organizations were able to accomplish what they originally expected, if not more, with the funding they received from the various sources.
- Many of the organizations have formed links or partnerships with other institutions since constructing or renovating their facility or purchasing specialized equipment.
- Organizations are now able to host a greater diversity and greater number of productions, performances or exhibits.
- A number of organizations have also hired more staff, which they consider to be an additional positive impact of the changes made.
- While only a minority of users were satisfied with the condition of the facilities prior to any changes made, current satisfaction is high, notably for the performance space and the front of house. Similarly, satisfaction levels with the working conditions are high, and have increased since the changes.
- Organizations are now undertaking more community outreach initiatives.
- The proliferation of art and collections has increased, as has the number of artists or exhibitions that comes to the community.
- A greater number of people and more diverse audiences attend the facilities.
- Many of the projects have impacted other arts or heritage groups in the community, and have led to other developments in the area. As well, tourism has increased for a number of the communities, as has the length of the tourism season.
- Organizations are satisfied with the CSC application process, though a number feel that the response time could be improved.



Résumé

En tout, 88 entrevues téléphoniques ont été effectuées entre le 29 avril et le 11 novembre 2004 auprès d'organismes œuvrant dans le domaine des arts et du patrimoine. Ces organismes de partout au Canada avaient reçu du financement dans le cadre du programme Espaces culturels Canada pour des projets de construction ou de rénovation. Au total, 40 entrevues ont été complétées auprès de représentants de ces organismes (contacts principaux) et 48 autres l'ont été avec le deuxième contact (c.-à-d. des employés et des locateurs).

Voici un aperçu des résultats de l'étude :

- Près du quart des contacts principaux disent que ECC est leur première source de financement et pour bon nombre d'organismes, ce financement les a aidés à en obtenir d'autres sources.
- La majorité des organismes ont été en mesure de réaliser, voire dépasser, ce qu'ils avaient prévu faire avec le financement reçu de sources diverses.
- Bon nombre d'organismes ont formé des liens ou des partenariats avec d'autres établissements depuis qu'ils ont construit ou rénové leurs installations ou depuis qu'ils ont acheté de l'équipement spécialisé.
- Certains organismes sont maintenant en mesure d'accueillir une plus grande variété et un plus grand nombre de productions, de spectacles ou d'expositions.
- Certains organismes ont également embauché des employés supplémentaires, ce qu'ils considèrent comme un effet positif découlant des changements apportés.
- Alors que seule une minorité d'utilisateurs étaient satisfaits de l'état des installations avant les changements, le niveau actuel de satisfaction des visiteurs est élevé, notamment concernant les espaces de spectacles et les salles. Dans la même veine, le niveau de satisfaction à l'égard des conditions de travail est élevé et on note une amélioration depuis les changements.
- Les organismes prennent maintenant plus d'initiatives pour joindre la communauté.
- Le nombre d'œuvres d'art et de collections a augmenté, ainsi que le nombre d'artistes et d'expositions présentés à la communauté.
- Un plus grand nombre de personnes et un public plus diversifié visitent les installations.



- Plusieurs projets ont eu un impact sur les autres groupes œuvrant dans le domaine des arts et du patrimoine de la communauté et ont permis d'autres développements dans les alentours. Par ailleurs, de nombreuses communautés ont connu des activités touristiques accrues et ont vu leur saison touristique se prolonger.
- Les organismes sont satisfaits du processus de demande de ECC, bien que certains croient qu'on pourrait accélérer le temps de réponse.



Background

As outlined on its website:

“Cultural Spaces Canada seeks to improve physical conditions for artistic creativity and innovation. It is also designed to increase access for Canadians to performing arts, visual arts, media arts, and to museum collections and heritage displays. The Program supports the improvement, renovation and construction of arts and heritage facilities, and the acquisition of specialized equipment as well as conducting feasibility studies.”

To date, Cultural Spaces Canada (CSC) has contributed financially to 196 projects since its launch in May 2001. To gauge how well the program is meeting its mandate, the Department of Canadian Heritage (PCH) was interested in conducting a funding recipient consultation exercise. The Department wanted to assess the extent to which PCH investment in cultural infrastructure has had a positive impact on physical conditions for artistic creativity and innovation and assess the level of client satisfaction with the quality of service.

Research Objectives

The broad themes of the research include, but are not limited to the following:

- The extent to which projects were made possible by the Department’s investment;
- The types and nature of improvements to working conditions made possible through this investment;
- The types and nature of improvements to creation and production made possible through this investment;
- Perceptions of the extent to which projects have made a difference to artistic creation and production in the wider community;
- Perceptions of the community response to the investment (increased audiences, more rentals, etc); and
- The perceived quality of service delivery of the program.

The Department of Canadian Heritage provided Decima with the primary contacts, including the list of individuals identified as being eligible for an extended interview (i.e. additional probing questions). From this list, Decima developed a secondary contact database by asking all primary respondents with whom contact was made to provide the names and phone numbers of users of their facilities.

In total, 40 interviews were conducted with primary contacts (e.g. chair, board director, executive director, etc.) from arts and heritage organizations across Canada, and 48 interviews were conducted with secondary contacts (i.e. rental users and employees). Among



the 40 primary contacts, 7 completed an extended interview, while 12 of the 48 secondary contacts completed an extended interview.

Unless otherwise noted in the report, 18 times out of 20 (90%), the real value of the variables in the population, as estimated by the sample of primary contacts (n=40), will fall within +/- 10.1% of the values presented in the report. As such, these results should be viewed as directional due to the small sample sizes.

Results for the secondary contacts (n=48) should also be viewed as directional only, due to the small sample size relative to the estimated population of secondary contacts (over 1,000). Moreover, all but one of the interviews conducted with secondary contacts were with users of the funded arts organizations.



Detailed Survey Results

1. General Effects

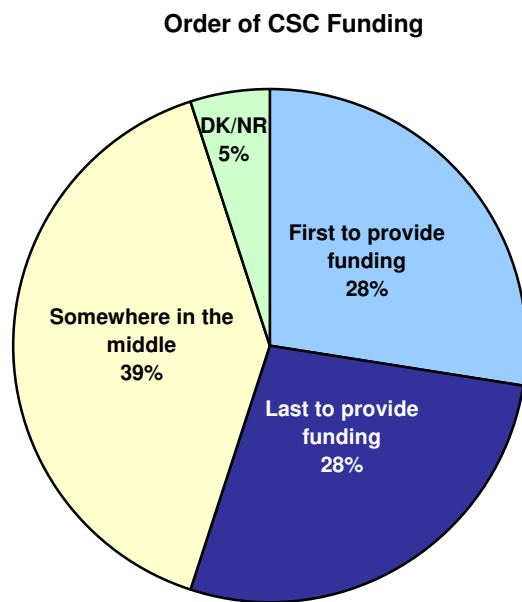
This section presents a summary of the impact that CSC funding had in terms of helping organizations obtain funding from other sources, the types of links or partnerships that have resulted because of the new facilities or new specialized equipment, and the degree of success in accomplishing what organizations had originally expected.

Roughly one quarter of primary contacts say that CSC was the first to provide funding, and for many of these organizations, this funding helped them obtain funding from other sources. The majority were able to accomplish what they originally expected, if not more, with the funding they received from the various sources. Many of the organizations have formed links or partnerships with other institutions as a result of having a new facility or specialized equipment.

1.1 Sequence of Funding

Roughly one quarter of the primary contacts indicate that Cultural Spaces Canada was the first to provide funding for their project, while approximately one quarter say CSC was the last to provide funding. Most of the remaining organizations state that CSC was somewhere in between.

Among those who say that CSC was the first to provide funding (n=11), close to half say that this investment had a great deal of impact in terms of helping them to obtain funding from other sources, while roughly a quarter say that it had some impact.



Base: Primary contacts (n=40).

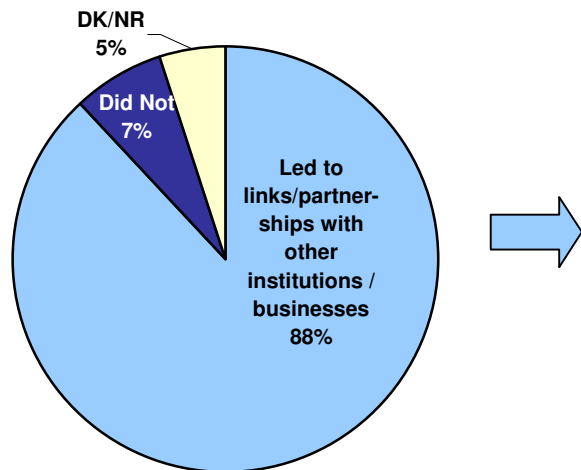
Source: Q1. "Thinking of the funding you received from various sources for this project, was CSC?"



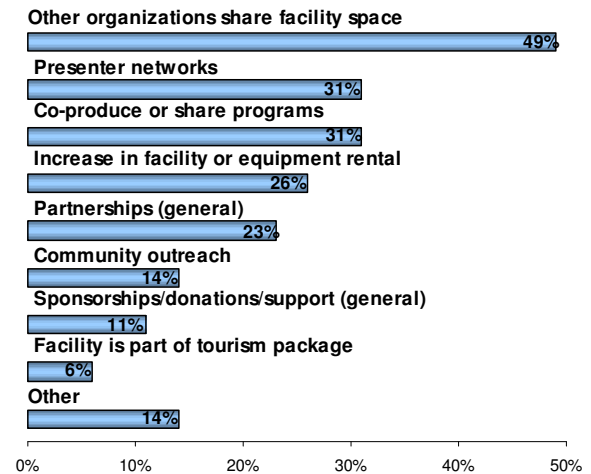
1.2 Effect of Project on Links or Partnerships with Other Businesses

The majority of primary contacts say that their new facility or specialized equipment has led to links or partnerships with other institutions or businesses. The most common type of link is the sharing of the facility space. Other types of partnerships include presenter networks or people who present perform arts, co-producing or sharing programs, an increase in facility or equipment rental, community outreach initiatives, sponsorships or donations and being part of a tourism package.

Effect of New Facility / Specialized Equipment



Types of Links / Partnerships



Base: Primary contacts (n=40).

Source: Q2a. "Has (IF CONSTRUCTION/RENOVATION: the new facility; IF EQUIPMENT PURCHASE: the new specialized equipment) led to links or partnerships with other institutions or businesses?:"

Base: Primary contacts whose new facilities / specialized equipment have led to links or partnerships (n=35).

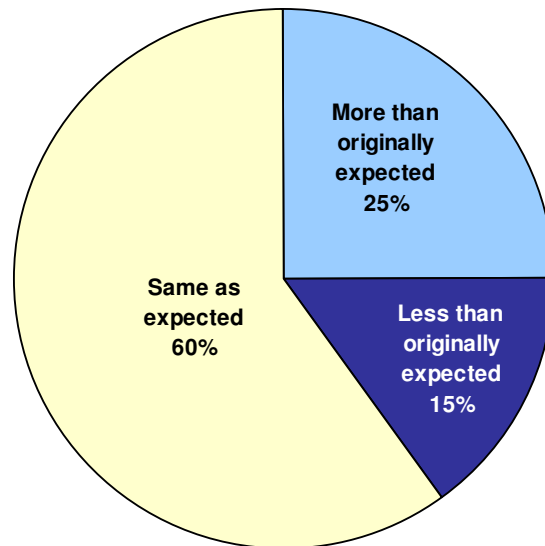
Source: Q2b. "What types of links have you created with other organizations?"



1.3 Degree of Success with Total Funding Received

Approximately six in ten primary contacts say that the funding they received from the various sources allowed them to accomplish what they had originally expected. One quarter say that they were able to accomplish more than originally expected, while roughly one in seven say they were able to accomplish less.

Level of Accomplishment with Funding



Base: Primary contacts (n=40).

Source: Q3a. "Did the funding you received from various sources allow you to accomplish more than you originally expected, less than you originally expected, or the same as what you originally expected?"

Five of the primary contacts received funding to construct a facility. Of these five, four did not have a facility prior to building the new one, while one had previously rented space at a facility owned by another organization.

2. Impact on Organization Itself

This section presents a summary of the types of changes organizations made to their facilities and the impact that these changes have had in terms of the performances or exhibits they are able to host. As well, it highlights the areas in which organizations have hired additional staff, and the impact that these new hires have had on the capacity to run the facilities.



As a result of changes made to various areas, organizations are able to host a greater diversity and greater number of productions, performances or exhibits. A number have also hired more staff, which is viewed as another positive impact of the changes made.

2.1 Areas of Change

Among organizations that renovated their facility or purchased specialized equipment (n=29), the most common areas where they made changes are the facility design or layout, the performance space or stage and the sound system. The table below summarizes all responses – percentage results for the entire base of respondents (n=29) are presented in the second column while results for Arts and Heritage recipients are shown as aggregate number of respondents rather than a percentage.

AREA CHANGED	TOTAL (% based on all respondents)	ARTS (n=19)	HERITAGE (n=10)
The facility design/architecture/layout	55%	10	6
The performance space/stage	48%	10	4
The sound system	45%	10	3
The lighting	38%	8	3
The audio visual capabilities	38%	6	5
The foyer/lobby	34%	6	4
The storage space	31%	4	5
The office space	28%	5	3
The computer equipment	24%	3	4
The service area for refreshments	24%	4	3
Fire and security upgrades	24%	3	4
The washrooms	21%	3	3
The seating	21%	4	2
Public access/Disabled access improvement	21%	2	4
Exhibit equipment (displays, etc)*	17%	n/a	5
The rehearsal space**	17%	5	n/a
The loading dock /bay	14%	2	2
The production space**	14%	4	n/a
Environmental controls*	10%	n/a	3
Virtual access to collections*	7%	n/a	2
Storage equipment*	3%	n/a	1
Conservation equipment*	3%	n/a	1
The front of house / box office**	3%	1	n/a
None of the above**	3%	1	-

Base: Primary contacts who renovated a facility or purchased specialized equipment (n=29).

Source: Q5a. "In which areas did you make changes:"

* Attributes asked of Heritage contacts only

** Attributes asked of Arts contacts only



The primary contacts who completed an extended interview (7 individuals) were asked to specify how the changes made improved their facility's capacity for artistic creation, production and performances or preservation and exhibition. The following points summarize their input:

- The facilities have improved, leading to an increased quality of what can be presented;
- The facilities now conform to provincial regulations;
- The organization would have been unable to remain open without the changes;
- There is now a venue for professional performances. The new facility has fostered partnerships in the artistic community and has generated awareness;
- There is now a rehearsal and performance space;
- There had been a lack of office space and workshops. Now they are able to provide exhibits and programming for families and children;
- The space is more comfortable, spacious and appropriate for productions.



2.2 Impact on Types of Activities Undertaken

It was important for CSC to understand the effects that the changes had on facilities. The table below summarizes which effects Arts and Heritage recipients have already witnessed and which ones are expected within the near future. The table also shows the extent to which these effects or outcomes were intended or not.

All but a few of the organizations have either already been able to do at least one of the activities listed below, or will be able to do one of the activities sometime in 2004. This is particularly true for the hosting activities (i.e. hosting greater diversity and greater number of productions, performances or exhibits). In almost all cases, the positive effects were anticipated.

The table below shows the number of respondents rather than percentages.

	Effect of Changes		Intended vs Unintended Effect	
	Already Done	Will Do	Intended	Unintended
Among Arts recipients (n=25) ...				
a. Host a greater diversity of performances or art forms	21	20	22	-
b. Host a greater number of productions	19	18	19	1
c. Host a greater number of performances	15	13	16	-
Among Heritage recipients (n=15)...				
d. Host/organize more exhibits	11	13	14	-
e. Preserve/collect more records or artefacts	5	7	7	-
f. Access other support programs	5	5	4	2
g. Exhibit more artefacts	7	8	10	-
Across all recipients (n=40)...				
h. Host more events, exhibits or shows at the facility at the same time	19	22	21	1
i. Increase comfort and attraction for the audience	21	10	29	1

Base: Primary contacts (n=40).

Source: Q6. "Please indicate whether the (IF CONSTRUCTION: new facility has; IF RENOVATION OR SPECIALIZED EQUIPMENT: changes have) already enabled you to (INSERT ITEM) and whether you expect the (IF CONSTRUCTION: new facility; IF RENOVATION OR SPECIALIZED EQUIPMENT: changes) will enable you to (INSERT ITEM), this year."

Q7. "(For each 'yes' answer at Q6) Was this an intended effect (i.e. you planned for this) or an unintended positive effect (i.e. you did not anticipate this)?"



2.3 Reasons for Being Able to Undertake Activities

The most common reasons given for being able to do any of the aforementioned activities are that they have the physical space to do it, they have better equipment or technology, their facilities have expanded, they are able to offer more services and they have more rooms or studios.

Another enabler included a higher profile in the region – in other words, given a greater awareness of the facility and more word of mouth, facilities have witnessed many of the positive effects presented on the previous page.

How Organizations Have Been Able to Make Changes	TOTAL (%)	ARTS (n=24)	HERITAGE (n=15)
New space/facility to do it now	87%	19	15
Better/updated equipment/technology	77%	23	7
Improved/larger/expanded facilities / more seating	77%	15	15
More services offered / can accommodate	69%	21	6
More rooms/studios/ability to host multiple productions	62%	11	13
Awareness has diversified / word of mouth	44%	16	1
Attracting different / new groups	38%	13	2
More comfortable environment / looks/feels better	38%	7	8
Better audio/visual quality/sound system	33%	12	1
Increased profile in community (general)	15%	1	5
Display cases/additional storage areas	8%	-	3
Can stay open year round / heating system	8%	3	-
Hiring more talented staff/professionals	8%	1	2
More accessible / better loading/entrance capability	5%	1	1
Expanded/improved facilities, eligible for more funding	5%		2
Better washroom facilities	3%	-	1
Other	28%	4	7

Base: Primary contacts who have already done or will be able to do at least one of the listed activities (n=39).

Source: Q8. “(For each ‘yes’ answer at Q6) Could you explain how (IF ALREADY: you have been; IF EXPECTED: you will be) able to (INSERT ACTIVITY, e.g. host a greater diversity of performances or art forms)”



2.4 Additional Unanticipated Positive and Negative Effects

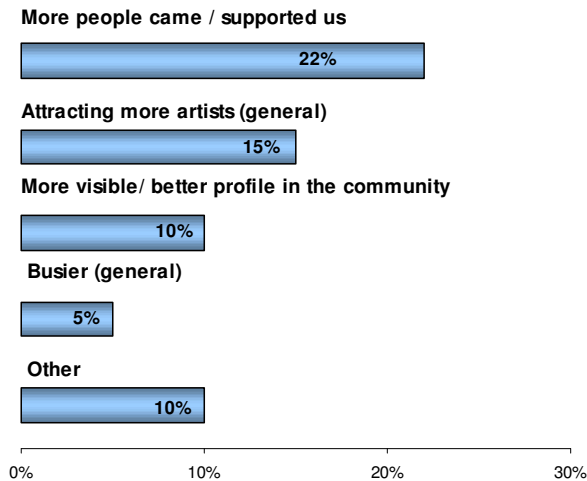
Some additional unanticipated positive effects volunteered by primary contacts are that they have had more people come to the facility (22%), are able to attract more artists (15%), are more visible in the community (10%) and are busier (5%).

The seven organizations who completed an extended interview add that these effects mean that:

- More people now attend;
- They have more volunteers;
- They have a closer relationship with the artists;
- The increased comfort of the facility gives a higher level of production values;
- Programming has been enriched through a broader input of ideas (due to more volunteers).

Unanticipated negative effects are that the facilities are now more expensive to run (8%) and facilities experienced interruptions in their operations (5%) during the construction or renovation work.

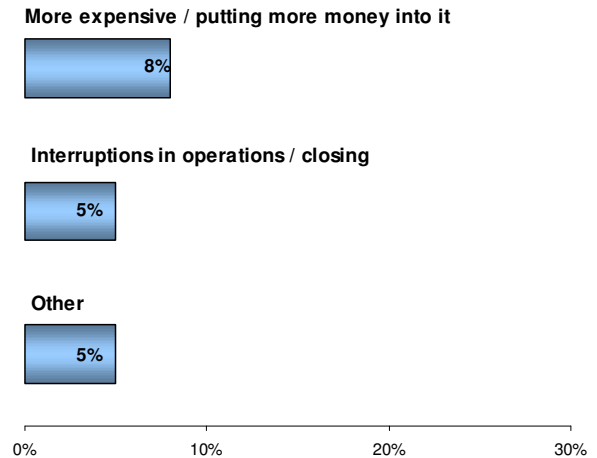
Unanticipated Positive Effects



Base: Primary contacts (n=40).

Source: Q9a. "As a result of the (IF CONSTRUCTION: new facility; IF RENOVATION OR SPECIALIZED EQUIPMENT: changes made in the course of your project), were there any (IF UNINTENDED EFFECT AT ANY OF Q7 other) positive effects that you had not anticipated?"

Unanticipated Negative Effects



Base: Primary contacts (n=40)

Source: Q9c. "As a result of the (IF CONSTRUCTION: new facility; IF RENOVATION OR SPECIALIZED EQUIPMENT: changes made in the course of your project), were there any negative effects that you had not anticipated?"



2.5 Frequency of Usage of Facility

On average, organizations anticipate using their facilities twice as often for the activities listed below as they did prior to the new facility or changes made.

Instances where usage is not anticipated to increase significantly tend to be activities that are tangential to the purpose of the facility (e.g. fashion shows, dinner theatre, etc).

In many instances, the activities would have taken place elsewhere if the new or renovated facility did not exist. Notable exceptions include:

- Activities related specifically to heritage organizations (i.e. resource centre, interactive programming, organizing traveling exhibitions, hosting exhibits from other institutions, organizing long-term in-house or temporary in-house exhibitions);
- Recording studio (a tangential activity);
- Dinner theatre (another tangential activity);
- School tours or programs.

Activity	Average # of days per year prior to changes	Average # of days this year	Would Have Taken Place Elsewhere
Local professional performances	28	54	84%
Non-local professional performances	12	26	65%
(ARTS) Arts displays / exhibits	31	49	76%
School performances / competitions	6	12	68%
Festivals	2	7	81%
Children's programs/shows	18	47	62%
Films / movies	9	15	59%
Workshops / training / education programs	27	56	52%
Community events	9	18	73%
School tours/programs	30	49	27%
Fashion shows	<1	<1	75%
Dinner theatre	3	4	29%
Trade shows	<1	1	89%
Craft shows / fairs	1	1	85%
Weddings	1	2	89%
Banquets / ceremonies / presentations	2	6	76%
Meetings/conferences	5	11	75%
Lectures/lecture series	4	6	54%
Recording studio	4	7	38%
Electronic presentations / audio-visual (Internet, video, computer and slide)	24	31	67%
Media arts	16	17	71%
(HERITAGE) Resource centre (e.g. research access to collection database)	127	146	22%



Activity	Average # of days per year prior to changes	Average # of days this year	Would Have Taken Place Elsewhere
(HERITAGE) Interactive programming/hands-on experiences	57	74	0%
(HERITAGE) Organize traveling exhibitions	50	53	33%
(HERITAGE) Host exhibits from other institutions	17	17	17%
(HERITAGE) Organize long-term / in-house exhibitions	13	41	17%
(HERITAGE) Organize temporary in-house exhibits	56	54	0%

Base: Primary contacts (n=40).

Source: Q10a. "For each of the following, please indicate the number of days in a typical year you used your (IF CONSTRUCTION: previous) facility for this activity (IF EQUIPMENT PURCHASE/RENOVATION: prior to the changes made)." (PROBE FOR BEST ESTIMATE)

Q10b. "For each of the following, please indicate the number of days you anticipate your (IF Q4B=1 OR 2: new; IF Q4B=3 OR 4: new and old) (INSERT AS APPROPRIATE: facility/ies) will be used for this activity this year." (PROBE FOR BEST ESTIMATE)

Q11. "Which of these activities would have taken place elsewhere in your region if your (INSERT APPROPRIATELY: new / renovated) facility did not exist, and which ones would not have taken place at all?"

Organizations were asked if there were any other activities for which they currently use their facility. Responses volunteered include:

- Cultural immersion;
- Fund raising activities by various groups;
- Archival and website development;
- Renting out studio space;
- Birthday parties;
- Artist talks; and
- Corporate events.



2.6 Impact of Specialized Equipment on Number of Events

Of the 26 organizations that purchased specialized equipment, 16 put on productions or do programming at other venues.

The median number of events the 26 organizations anticipate putting on this year at their location and/or at other venues is 30. Had they not purchased the specialized equipment, these organizations anticipate that they would have put on a total of 12 events this year.

Median Number of Events Predicted

Total number of events anticipated this year



Total number of events this year if no specialized equipment purchased



Base: Primary contacts who purchased specialized equipment (n=26).

Source: Q14b. "How many events do you anticipate putting on at your location (IF Q14A=YES: and at other venues) this year?"

Q14c. "How many events would you have put on this year at your location (IF Q14A=YES: and at other venues) if you had not purchased the specialized equipment?"



2.7 Impact on Hiring

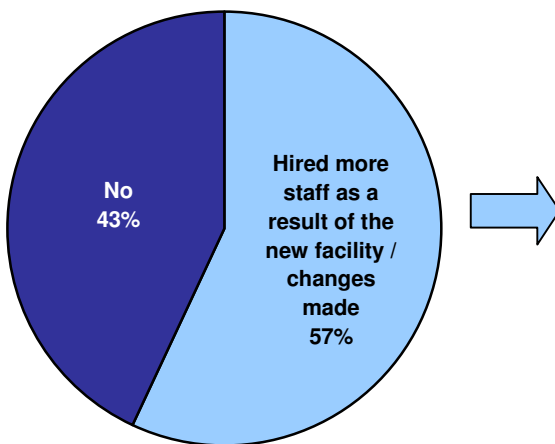
Over half of the organizations have hired more staff as a result of the new facility or changes made. In total, 21 of these 23 organizations had anticipated having to hire more staff, and have either been able to completely cover the costs (8 organizations) or somewhat cover the costs (13 organizations).

Primary contacts who have hired additional staff and who completed an extended interview were asked to specify how the staffing costs have impacted their capacity to run the facility. They provided the following responses:

- They were able to open the facility;
- They are able to have more staff on the floor working with the visitors;
- They now have an individual to manage the equipment.

Among arts organizations that have hired more staff, the most common types of hires are technicians and marketing directors/personnel. Among heritage organizations, the most common areas in which staff have been hired are facilities management and education / interpretation.

Hiring Impacts



Types of New Hires

ARTS (n=13)		HERITAGE (n=10)	
Technician	7	Facilities management	9
Marketing Director or personnel	7	Education / interpretation	8
Production personnel	6	Exhibition	5
Front of House personnel	5	Collection management	3
Administrative Director or personnel	5	Training	3
Maintenance (general)	5	Preservation	2
Education	3	Marketing	2
Training	1	Other	2
Other	5		

Base: Primary contacts (n=40).

Source: Q15a. "Have you hired more staff as a result of the (IF CONSTRUCTION: new facility; IF RENOVATION OR SPECIALIZED EQUIPMENT: changes)?"

Base: Primary contacts who hired more staff (n=23)

Source: Q15b. "In which of the following areas have you hired more staff?"

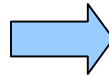
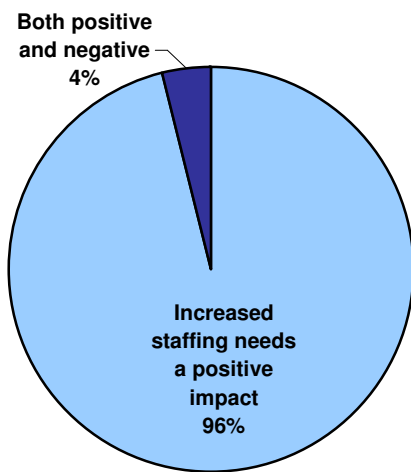


2.8 Impact of Increased Staffing Needs

Among the 23 organizations that have hired more staff, 22 consider the increased staffing needs to be a positive impact, often simply because they now have more or better staff. As well, some volunteered that with the additional staff they are able to meet the public's needs, they can undertake more projects or activities, they can accommodate more visitors, and they are able to generate more revenue.

One organization volunteered that it was both a positive and negative impact, since more staff has created an additional expense.

Impact of Increased Staffing Needs



Reason for Impact Rating

Positive Impact (n=22)		Both Positive & Negative (n=1)	
More / better staff	11	Additional expense	1
Able to meet public's needs	7		
More projects / activities	4		
More visitors	4		
More revenue	2		
Other	4		

Base: Primary contacts who hired more staff (n=23)

Source: Q15f. "Overall, do you consider increased staffing needs to be a positive impact or a negative impact for the facility?"

Base: Primary contacts who hired more staff (n=23)

Source: Q15g. "Why do you say that?"



2.9 Impact on Operating Costs

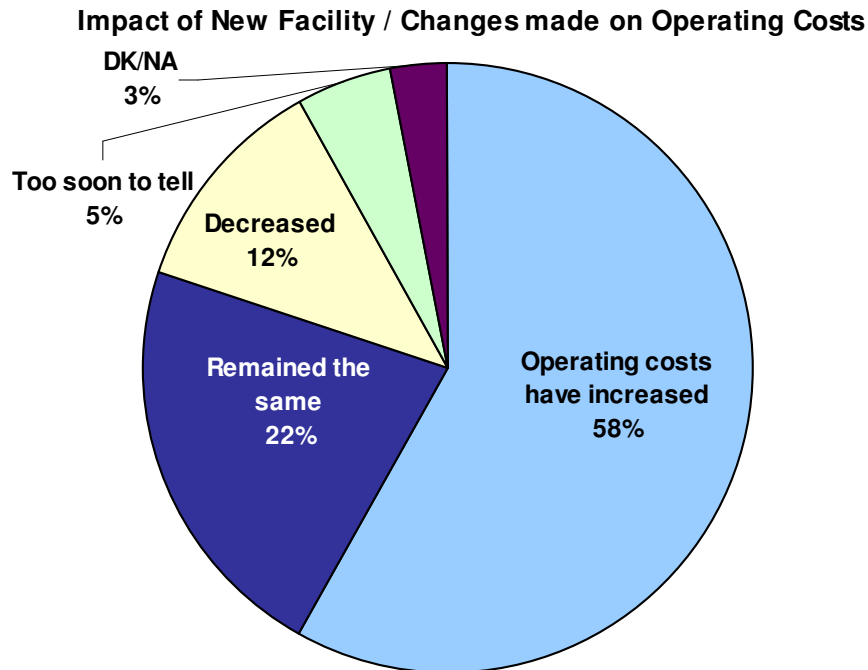
Over half of the organizations say that their operating costs have increased as a result of the new facility or changes made, while roughly 1 in 5 says that these costs have remained the same. Roughly 1 in 10 say their costs have decreased.

Among the 23 organizations whose operating costs have increased, the vast majority (19 organizations) anticipated the increase.

Organizations who have experienced an increase in operating costs and who completed an extended interview (6 organizations in total) were asked how these costs have impacted their capacity to run the facility. These organizations volunteered the following:

- They have had to do more fundraising;
- They have had to use very stringent budget controls.

Among the 5 organizations whose operation costs have decreased, 4 organizations anticipated the decrease.



Base: Primary contacts (n=40).

Source: Q16a. "Have your operating costs Increased as a result of the (CONSTRUCTION: new facility; ELSE: changes made), Remained the same, or decreased?"



3. Impact on Users

In this section, the impact of the projects on users is summarized, including their satisfaction with various facets of the facilities, notably the physical space and working conditions.

While only a minority of users were satisfied with the condition of the facilities prior to any changes made, current satisfaction is high, notably for the performance space and the front of house. Similarly, satisfaction levels with the working conditions are high, and have increased since the changes.

3.1 New versus Previous User

Among rental users of facilities where renovations were made, specialized equipment was purchased, or a new facility was built to replace an old one (n=18), almost all were users before any changes were made. One of the two new users has become a user because of the changes. The reasons given by these two new users for becoming users are:

- The cultural status of the venue, the ease of logistics, the fact that it is a licensed venue and it is smoke free;
- It is central, convenient and the cost is reasonable.

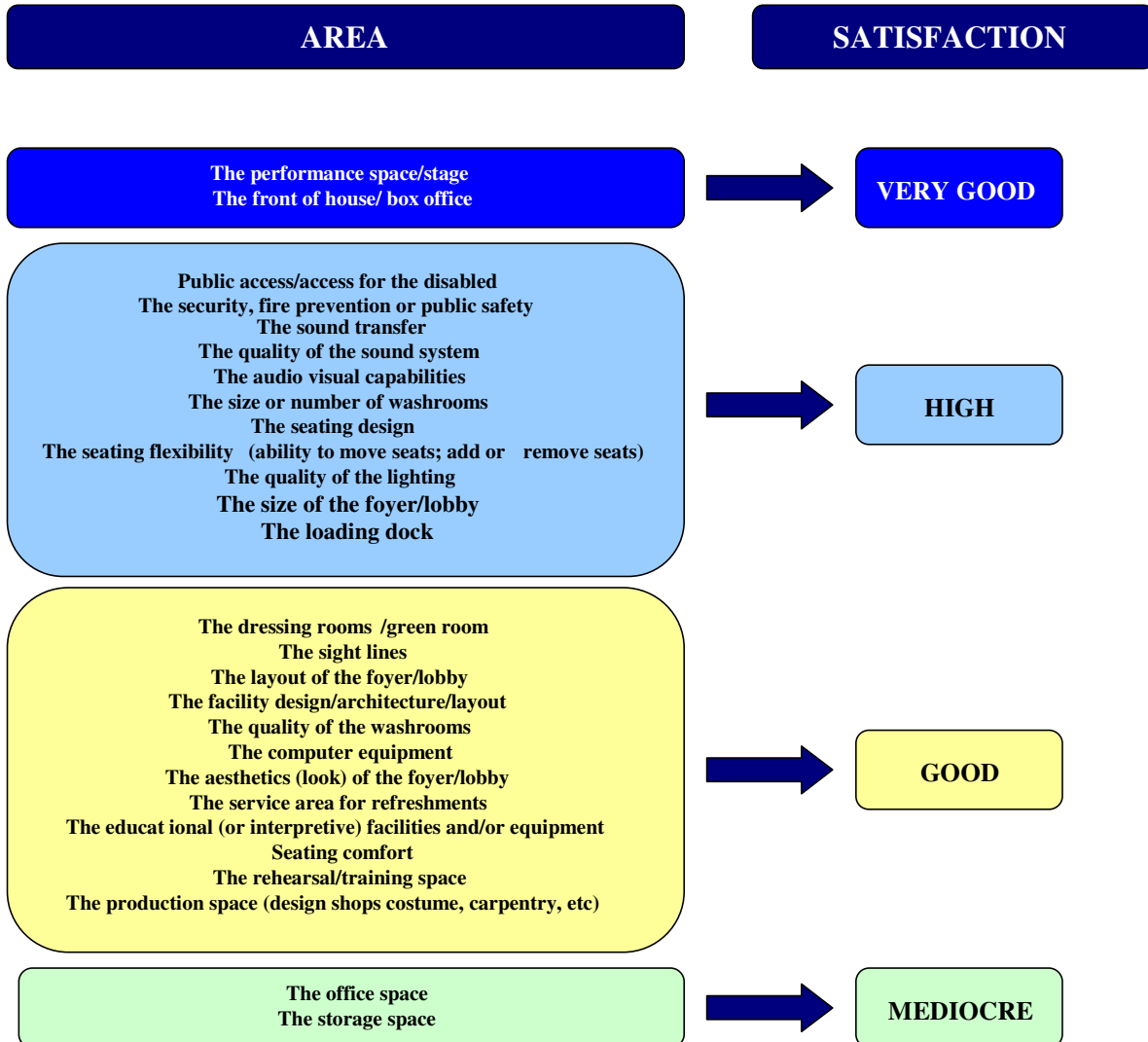
Of the 27 employees surveyed, 26 worked for their organization prior to the changes made. The remaining employee was hired as a result of the changes made.

3.2 Satisfaction with Conditions of Facilities

Rental users and employees were asked to indicate their level of satisfaction with the facility in its current condition and prior to the changes made. While only a minority of users were satisfied with the old facility (i.e. provided a rating of at least 7 on a scale of 1 to 10), almost all are satisfied with the new or revised facility.



Current satisfaction with specific features of the facilities among secondary contacts is generally high. Two areas that consistently receive strong ratings are the performance space and the front of house or box office. The office space and the storage space receive the lowest ratings, on average.



Base: Secondary contacts (n=48).

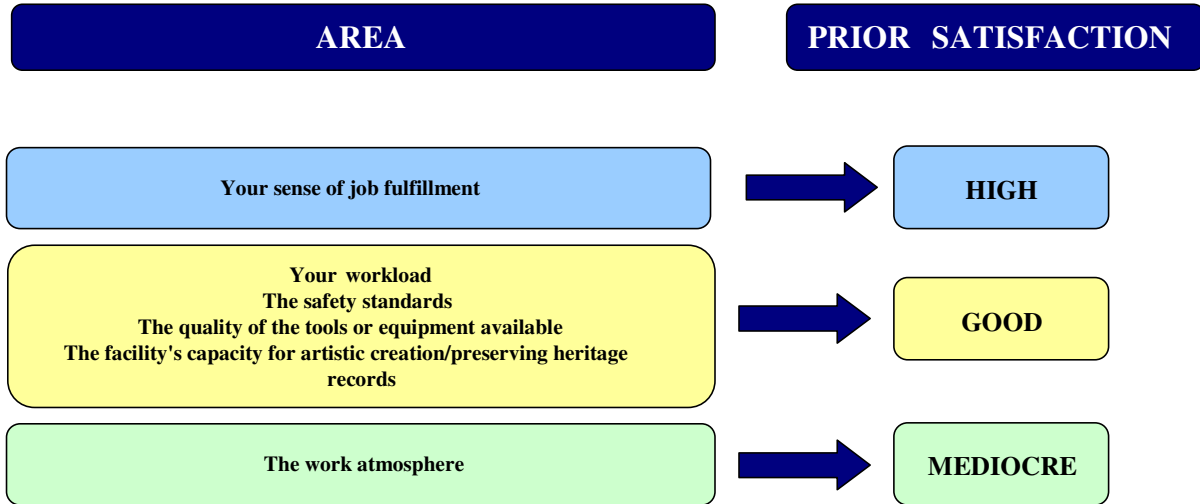
Source: Q24. "Please indicate your current level of satisfaction with each of the following:"

Note: There was only one user from a heritage organization who completed an interview. Therefore, the satisfaction ratings for areas unique to heritage organizations have not been included.



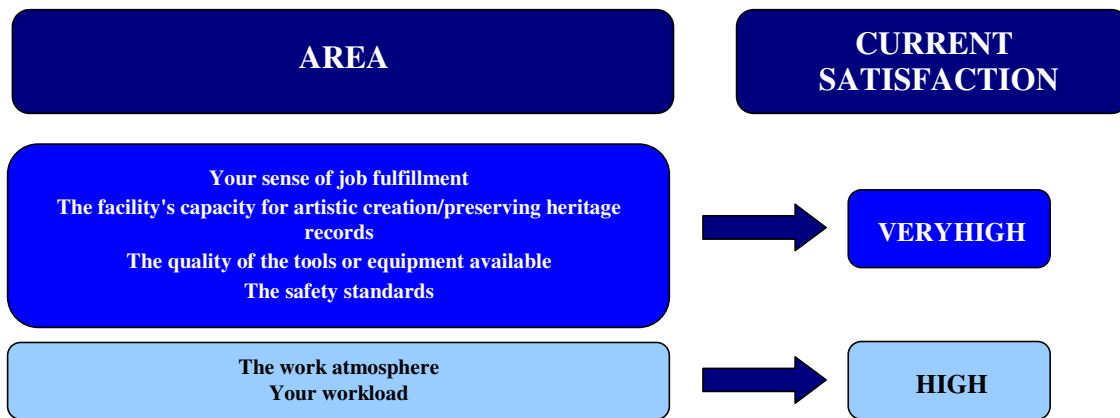
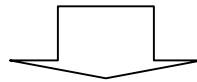
3.3 Satisfaction with Working Conditions

Secondary contacts were asked to indicate their level of satisfaction with working conditions at the facility currently and prior to the changes made. While roughly a third were satisfied with working conditions at the old facility (i.e. provided a rating of at least 7 on a scale of 1 to 10), virtually all are satisfied with conditions at the new or revised facility.



Base: Secondary contacts who used previous facilities (n=42).

Source: Q27. "Please indicate your level of satisfaction (IF CONSTRUCTION: at the old facility; ELSE: prior to the changes) in terms of (INSERT ITEM):"



Base: Secondary contacts (n=48).

Source: Q28. "Please indicate your current level of satisfaction (IF CONSTRUCTION: at the new facility) in terms of (INSERT ITEM):"



3.4 Additional Impacts of Changes

When asked to specify other ways the new facility or changes have impacted their working conditions, secondary contacts mentioned the following:

- Generally, better overall quality of the facility and what it offers;
- More space;
- More/better staff/volunteers;
- Made things easier (general);
- Better equipment;
- Better sound;
- Better loading dock;
- The organization has improved the manner in which they do things;
- Expanded programming opportunities;
- They can undertake marketing and expand their services;
- There is a level of excitement generated from being in a new facility;
- Increased satisfaction from patrons;
- Sense of validation of the importance of art in the community because of the government investment.

Secondary contacts from heritage organizations and artists at arts organizations who were users prior to any changes made were asked to indicate how the new facility or changes have impacted their creative or productive capabilities. They provided the following responses:

- Have everything we need / can do the show (general);
- Better sound / video;
- They are able to grow and change as artists.



4. Impact on Community

In this section, the impact of the projects on the community is summarized, including the types of community outreach initiatives undertaken by the organizations, the influence on the number of artists or exhibitions in the community, the proliferation of arts or collections, the number and types of people attending the facilities and the impact on other organizations in the area.

Organizations are performing more community outreach initiatives since the changes. The production of art and collections has increased, as has the number of artists or exhibitions that come to the community. A greater number and more diverse audience attend the facilities. Other influences on the community include an increase in both the number of tourists and the length of the tourism season.

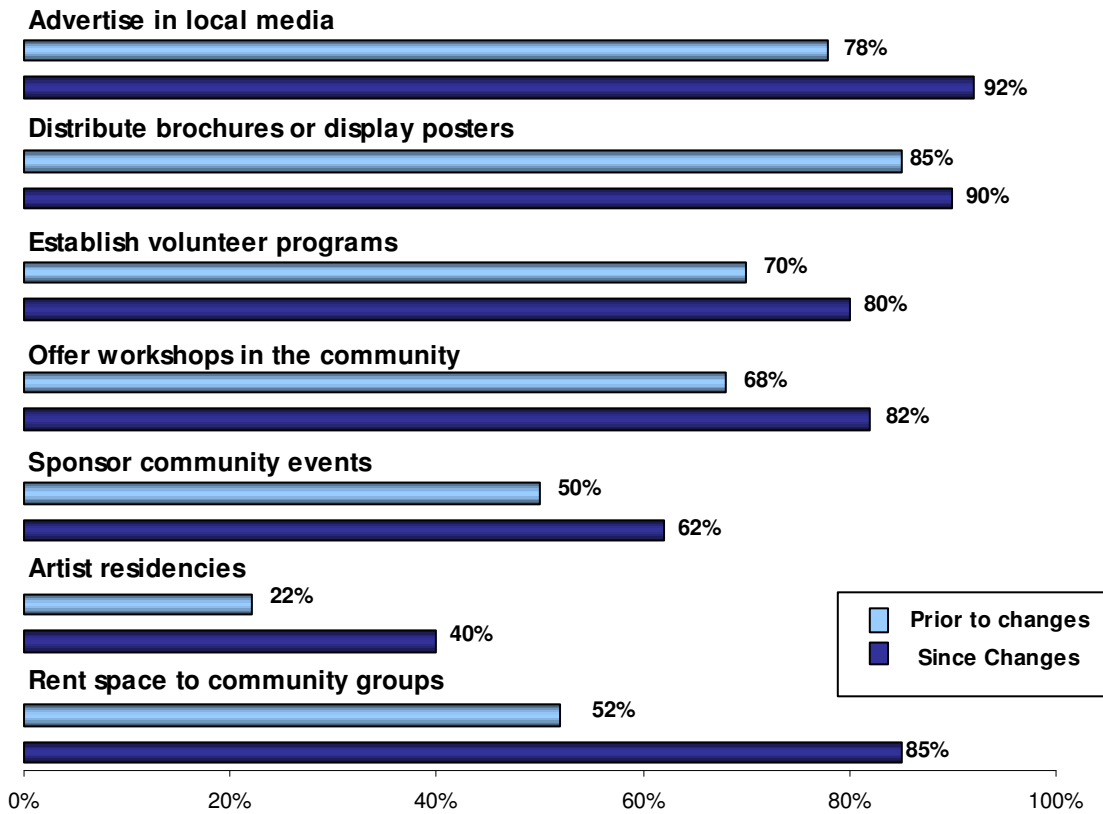
4.1 Community Outreach Initiatives

Prior to building a new facility or making any changes, organizations undertook various types of community outreach or audience development initiatives, most commonly distributing brochures or displaying posters. Few had artist residences.

Since making changes, each type of community initiative has become more common. Distributing brochures or displaying posters continues to be the most common activity, along with advertising in local media. The vast majority also now rent space to community groups, and the number of organizations offering artist residencies has essentially doubled.



Community Outreach Initiatives



Base: Primary contacts (n=40).

Source: Q31. "Which, if any, of the following types of community outreach or audience development initiatives did you do (IF CONSTRUCTION: before the new facility was built; IF RENOVATION OR SPECIALIZED EQUIPMENT: prior to the changes made):"

Q32. "Which, if any have you done since the (IF CONSTRUCTION: new facility was built; IF RENOVATION OR SPECIALIZED EQUIPMENT: changes were made)?"



4.2 Influence on Artists/Exhibitions

Rental users who were users prior to any changes or construction were asked if the cost to rent the facility has changed. In each case, the cost has either increased or remained the same (an equal split among respondents).

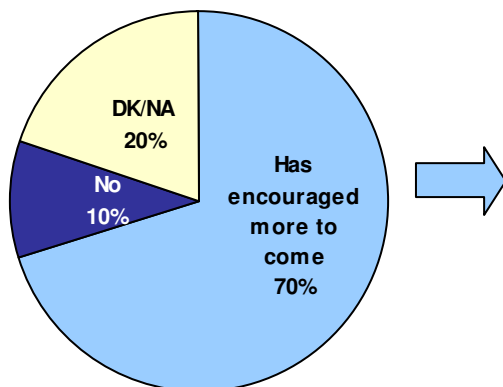
Some of the rental users who have experienced a rate increase said it has not had an impact on their usage of the facility. Others said that the increase has meant that they:

- Have had to cut back on the number of concerts in their series;
- Have had to re-allocate their budget;
- They only put on larger productions; for smaller productions they look elsewhere where it is less costly.

Most rental users say that the new facility or changes have encouraged more artists or enabled more exhibitions to come to their community. Reasons given for this are that the physical space is more appealing (i.e. better environment, more professional, more attractive) and more people now attend events and the equipment is better.

Influence on Artists/Exhibitions Coming to Community

How Changes have Encouraged Artists/Exhibitions



Good / better environment
Attract more people / bigger audience
More professional
More attractive
High-end equipment will attract younger clients

Base: Rental users (n=20)

Source: Q34a. "In your opinion, (IF CONSTRUCTION: has the new facility; IF RENOVATION OR SPECIALIZED EQUIPMENT: have the changes) (ARTS: encouraged more artists; HERITAGE: enabled more exhibitions) to come to your community?"

Base: Rental users who say more artists/ exhibitions now come to community (n=14)

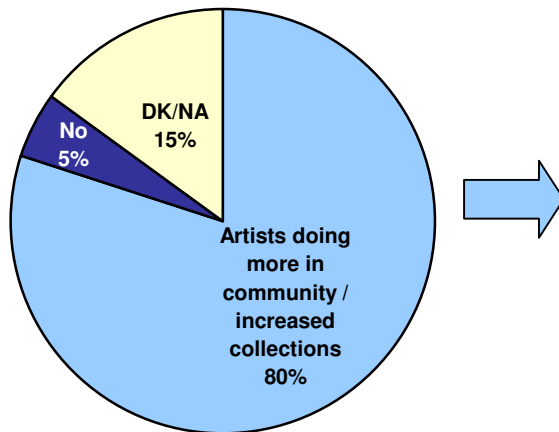
Source: Q34b. "Why do you say that?"



4.3 Influence on Proliferation of Art/Collections

Most rental users also say that artists are doing more in the community and organizations have been able to increase collections. This is due to a greater demand for the space and more productions or events taking place. As well, smaller arts organizations now have the opportunity to perform at the facilities.

Influence on Proliferation of Art/Collections in Community



How Changes have Encouraged Proliferation

- Greater / bigger demand for the space
- More productions / events
- Gives chance to smaller arts organizations to perform
- More training programs
- Greater availability of space
- More marketing by the organizations

Base: Rental users (n=20)

Source: Q35a. "In your opinion, (ARTS: are artists doing more in your community; HERITAGE: has the organization been able to increase collections) as a result of the (IF CONSTRUCTION: new facility; IF RENOVATION OR SPECIALIZED EQUIPMENT: changes)?"

Base: Rental users who say artists are doing more in the community or the organization has been able to increase collections (n=17)

Source: Q35b. "Why do you say that?"

Two rental users have become users since their facility was renovated or specialized equipment was purchased. One of these users found out about the changes to the facility via word-of-mouth, while the other learned via the media.



4.4 Type of People Attending

Many of the primary and secondary contacts have noticed a change in terms of the types of people attending their facilities. Primary contacts are more likely to notice a change than secondary contacts - one in three secondary contacts could not answer this question.

The most common types of changes are that more people from the wider community and within 80 kilometres of the region attend, more youth or young adults attend and the audience is more economically diverse.

A number of respondents have also noticed that more people from the neighbourhood attend, the audience is more culturally diverse and more people who live further than 80 kilometres from the region attend.

A few organizations also volunteered that more families, more musicians or artists, more casual attendees, more seniors, more educators, more pre-schoolers, more women, more physically disabled, and more francophones now attend.

Changes in Types of People Attending	TOTAL (%)	PRIMARY CONTACT (n=40)	SECONDARY CONTACT (n=48)
More people from the wider community	66%	85%	50%
More people who live within 80 km of the region	60%	75%	48%
More youth/young adults (15-25 years of age)	59%	75%	46%
Audience is more economically diverse	59%	82%	40%
More people from the neighbourhood	52%	72%	35%
Audience is more culturally diverse	52%	72%	35%
More people who live further than 80 km from the region	43%	60%	29%
NONE OF THE ABOVE	3%	2%	4%
DK/NA	19%	5%	31%

Base: All respondents (n=88)

Source: Q37a. "Which of the following types of changes, if any, have you noticed in terms of the types of people attending?"

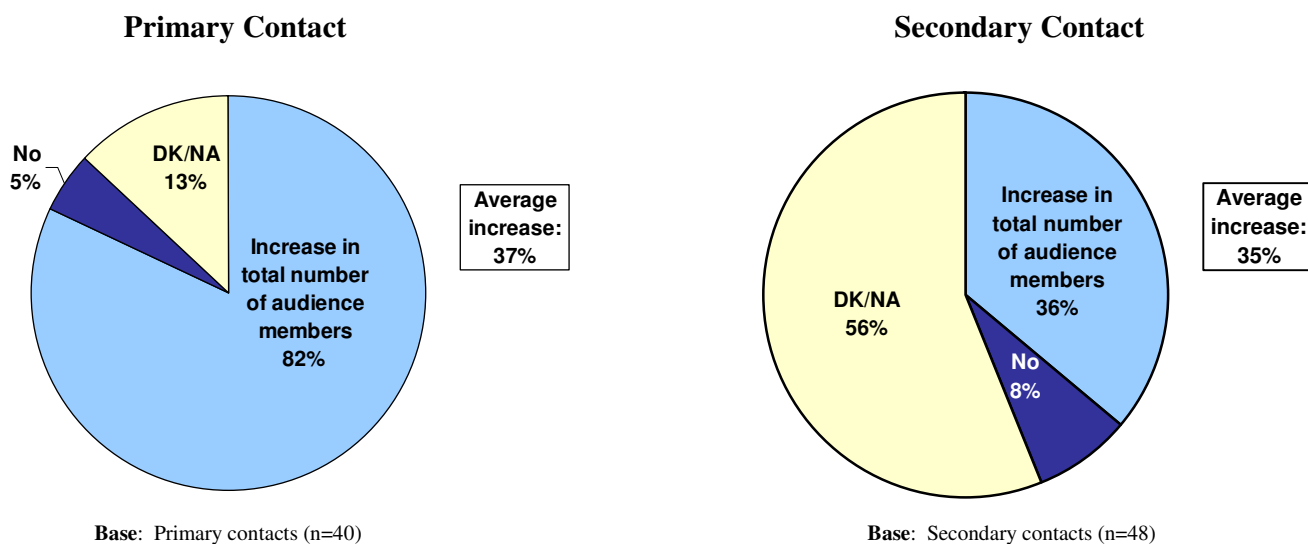


4.5 Influence on Audience Size

The majority of primary contacts believes that there has been an increase in the total number of audience members or attendees since the new facility was built or the changes were made.

Over half of secondary contacts were unable to answer this question, while most of the remainder believes there has been an increase in attendance.

Among those who believe there has been an increase, the average increase reported is similar for primary and secondary contacts (37% vs. 35% respectively).



Source: Q37c. "Overall, has there been an increase in the total number of audience members or attendees served since (IF CONSTRUCTION: the new facility was built; IF RENOVATION/SPECIALIZED EQUIPMENT: the changes were made)? If so, specify the percentage increase."



4.6 Influence on Community

Many of the primary and secondary contacts believe their new facility or the changes made have had an influence on the community, notably on other arts or heritage groups.

Other influences are that the revised facilities have led to other developments in the community, such as cultural developments/groups/centres, festivals/shows, arts organizations/theatre, restaurants, hotels, and educational programs.

A number of respondents also believe that tourism in the community has increased and that the tourism season in their community is now longer.

Influence on Community	TOTAL (%)	PRIMARY CONTACT (n=40)	SECONDARY CONTACT (n=48)
Impacted other arts or heritage groups in the community	77%	88%	69%
Led to other development in the community	58%	62%	54%
Increased tourism to the community	47%	50%	44%
Extended the tourism season for the community	36%	35%	38%
NONE OF THE ABOVE	3%	-	6%
DK/NA	11%	-	21%

Base: All respondents (n=88)

Source: Q38a. "Please indicate whether you think the (IF CONSTRUCTION: new facility has; IF RENOVATION OR SPECIALIZED EQUIPMENT: changes have) had an influence on the following"



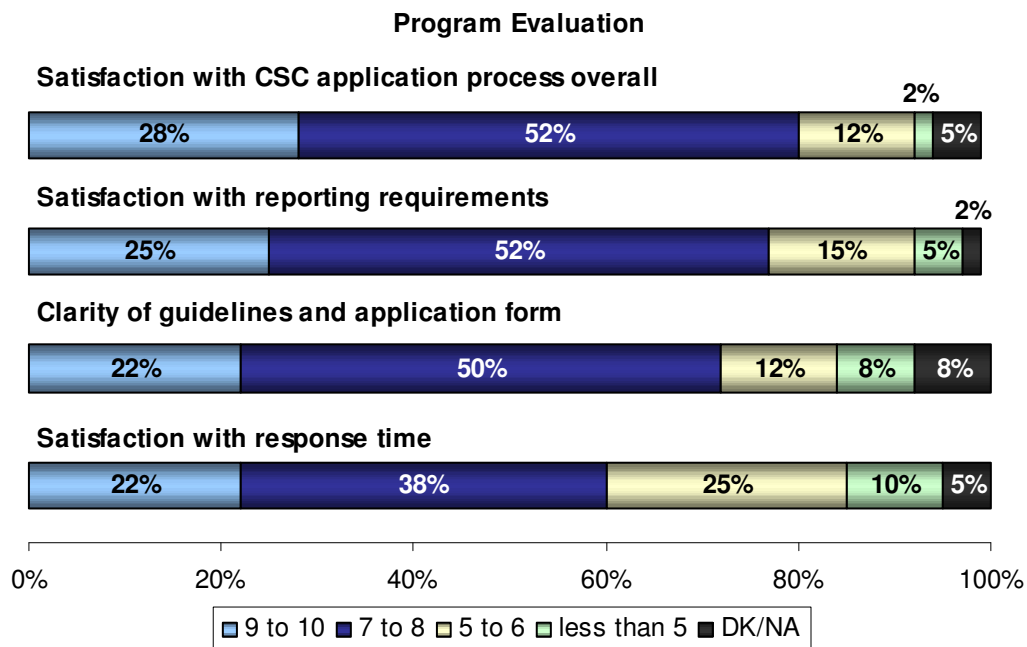
5. Program Evaluation

This section summarizes organizations' ratings of the CSC application process, including satisfaction with the Department of Canadian Heritage, and suggested improvements or changes to the Cultural Spaces Program.

Organizations are satisfied with the CSC application process, though some feel that the response time could be improved.

5.1 CSC Application Process

The majority of organizations are satisfied with the CSC application process overall (i.e. provided a rating of 7 or higher on a 10-point scale). They are also satisfied with the reporting requirements following approval of the project and generally feel that the guidelines and application form were easy to understand. A somewhat lower proportion is satisfied with the response time from when they submitted their application to when they received approval for the project.



Base: Primary contacts (n=40)

Source: Q39. "How satisfied were you with the CSC application process overall? Please use a scale from '1' to '10', where '1' represents 'not at all satisfied' and '10' represents 'very satisfied'."

Q40. "How clear were the guidelines and application form? Please use a scale from '1' to '10', where '1' represents 'very difficult to understand' and '10' represents 'very easy to understand'."

Q41. "How satisfied were you with the response time from when you submitted your application to when you received approval for the project?"

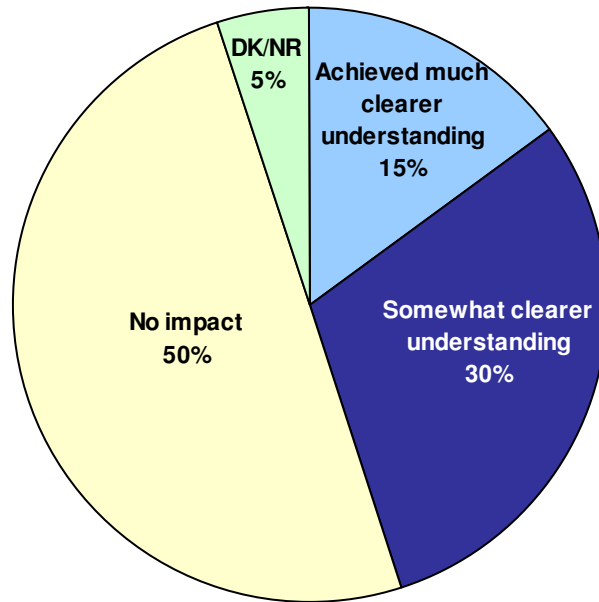
Q42. "How satisfied were you with the reporting requirements following approval of the project?"



5.2 Impact on Understanding of Project

Half of the primary contacts said that the application process had no impact on their understanding of their project. One in three said the process helped them achieve a somewhat clearer understanding, while 15% said that it helped them achieve a much clearer understanding.

Impact of Application Process on Understanding of Project



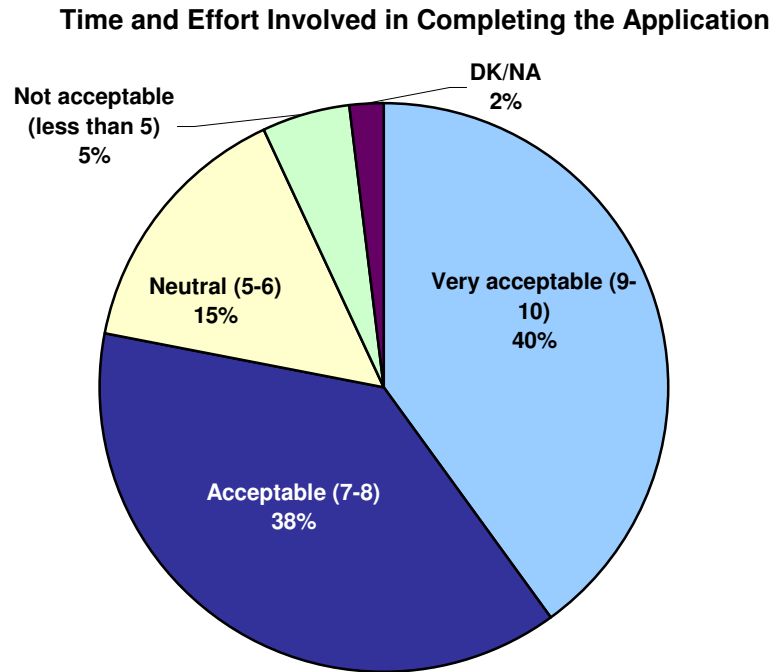
Base: Primary contacts (n=40)

Source: Q43. "Would you say the application process helped you achieve:"



5.3 Time and Effort Involved

When considering the amount of support they received from the CSC program, the majority feel that the time and effort involved in completing the application was acceptable.



Base: Primary contacts (n=40)

Source: Q44. "When considering the amount of support you received from the CSC program, do you feel the time and effort involved in completing the application was acceptable? Please use a scale from '1' to '10', where '1' represents 'the time and effort involved was not at all acceptable' and '10' represents 'completely acceptable'"



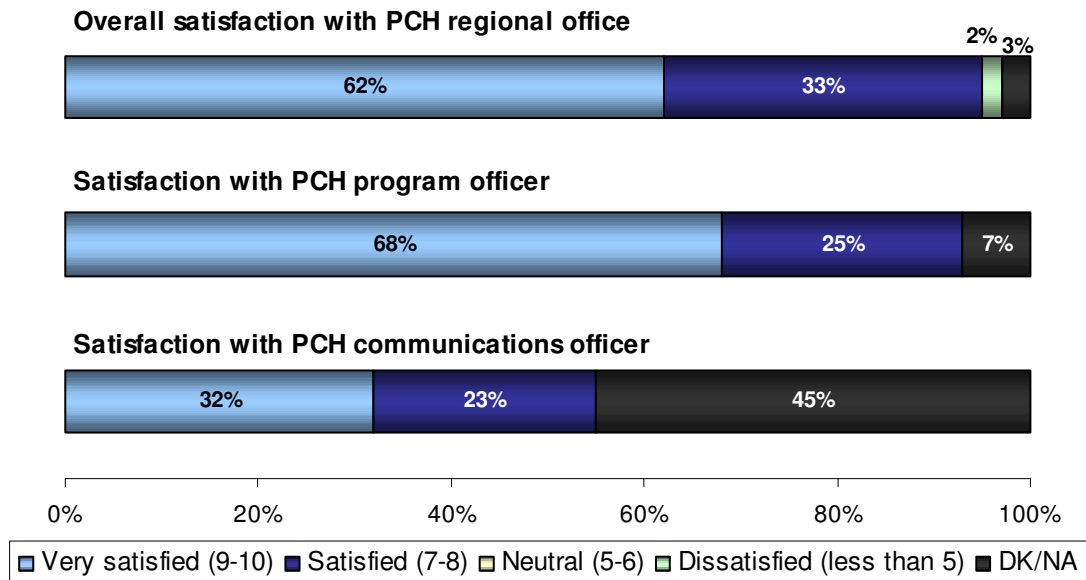
5.4 Satisfaction with Department of Canadian Heritage

Virtually all primary contacts were satisfied overall in terms of their experiences with the Department of Canadian Heritage regional office.

All those who provided ratings were satisfied with the PCH program officer and communications officer with whom they dealt. Close to half were unable to provide a rating for the communications officer, although those who did provide a rating appear to be quite satisfied.

Seven of the primary contacts were asked to explain their ratings. Reasons given for being satisfied with the regional office are that the experiences were helpful, easy, clear, and supportive. Similarly the program officers were helpful and supportive, while experiences with the communications officers were smooth or clear.

Satisfaction with Department of Canadian Heritage



Base: Primary contacts (n=40)

Source: Q45a. "How satisfied were you overall in terms of your experiences with the Department of Canadian Heritage regional office?"

Q46a. "How satisfied were you in terms of your experiences with the Department of Canadian Heritage program officer you dealt with?"

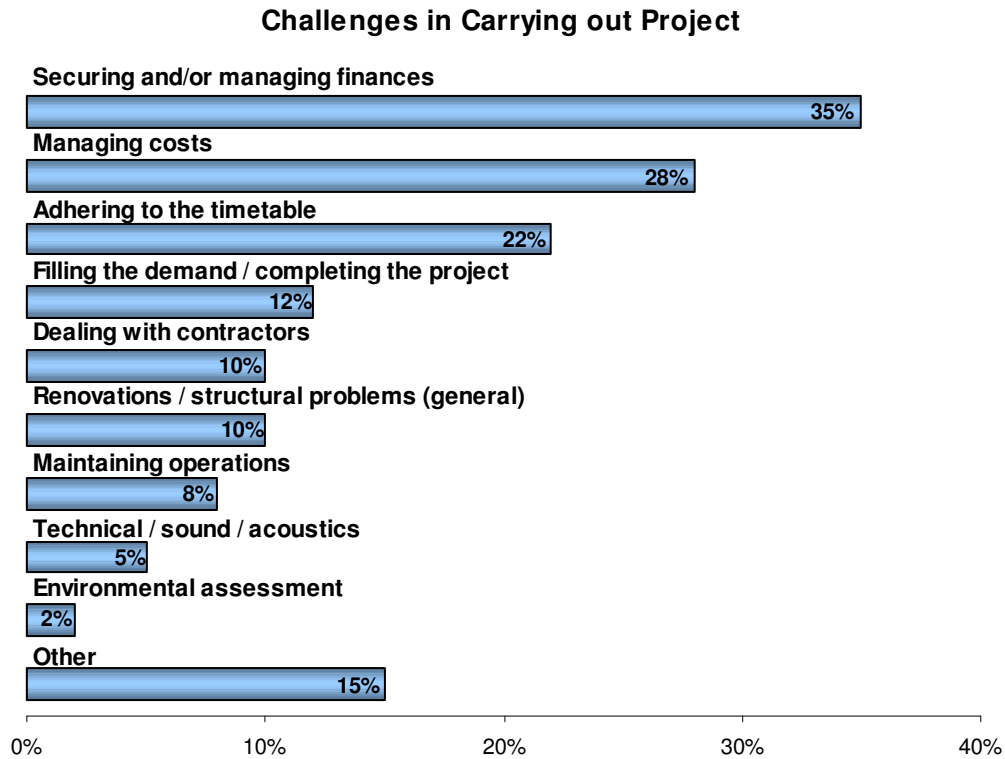
Q47a. "How satisfied were you in terms of your experiences with the Department of Canadian Heritage communications officer you dealt with?"



5.5 Challenges

When asked about challenges encountered in carrying out their projects, only a handful did not mention any. The most common challenges were securing and/or managing finances, managing costs and adhering to the timetable.

Other challenges include trying to complete the project, dealing with contractors, renovation-related problems, maintaining operations, technical issues related to sound and environmental assessments.



Base: Primary contacts (n=40)

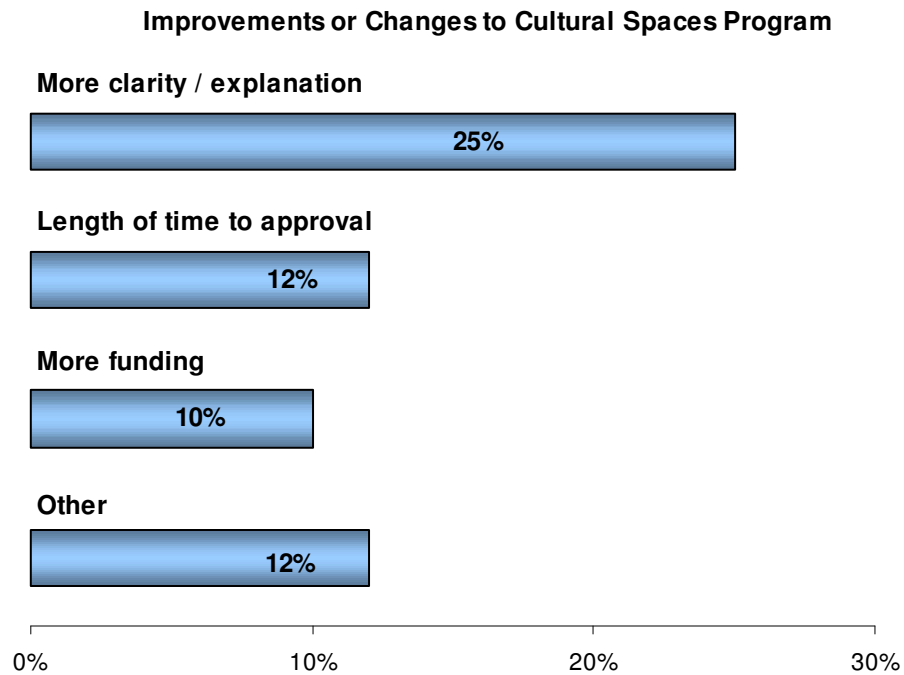
Source: Q48. "What types of challenges did you encounter in carrying out the project?"



5.6 Improvements of Changes

Organizations were asked if they felt there were any aspects of the Cultural Spaces program that could be improved or changed. About half of the primary contacts did not provide a response or simply said that they would like to see the program continued.

Suggestions include making the program application process clearer, improving the length of time to approval and providing more funding.



Base: Primary contacts (n=40)

Source: Q48a. "Can you think of any aspects of the Cultural Spaces program that could be improved or changed?"

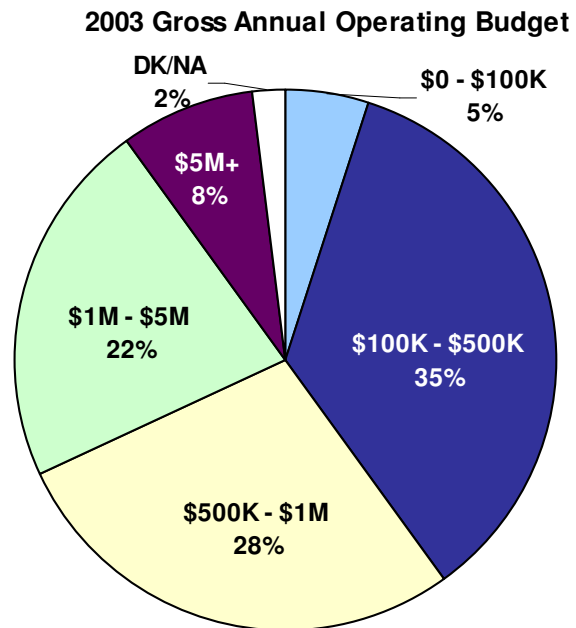


6. Firmographics

This section presents a profile of survey respondents.

6.1 Gross Annual Operating Budget

Roughly 4 in 10 of the organizations had a 2003 gross annual operating budget of \$500,000 or less, approximately 3 in 10 had a budget between \$500,000 and \$1 million, while 3 in 10 had a budget of at least \$1 million.



Base: Primary contacts (n=40)

Source: QA. "Which of the following categories best describes your organization's 2003 gross annual operating budget?"



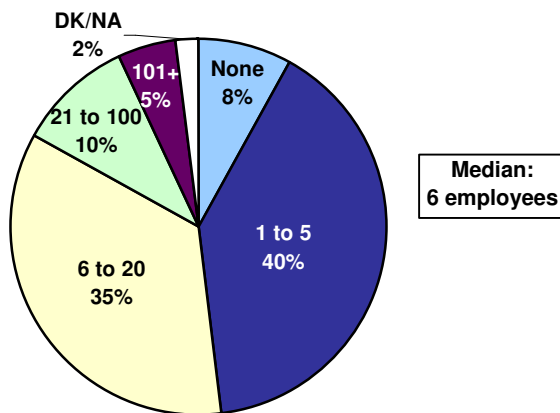
6.2 Number of Staff

The number of full-time employees across the organizations ranges from none to 212, with a median of 6 full-time employees. Three quarters of the organizations surveyed have between 1 and 20 full-time employees.

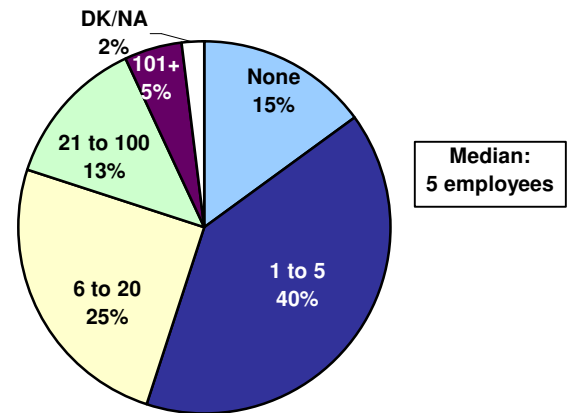
The number of part-time employees ranges from none to 200, with a median of 5 part-time employees. Two thirds of the organizations have between 1 and 20 part-time employees.

Organizations rely more heavily on volunteers. The number of volunteers having worked for the organization over the past year ranges from none to 1,400, with a median of 45 volunteers (it is likely that many volunteers are only used for specific events and may be numerous for special events such as festivals, etc.). Four in ten organizations have used over 50 volunteers throughout the course of the past year.

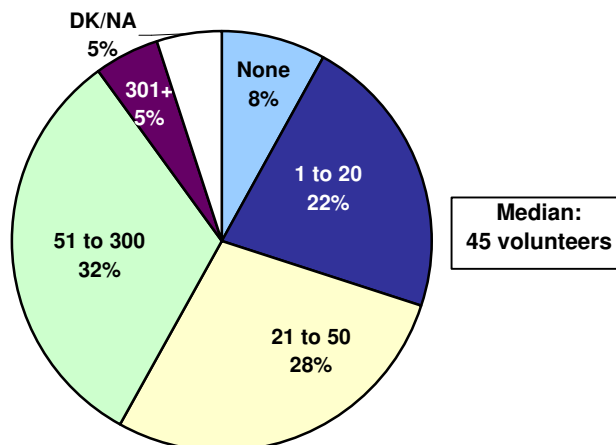
Number of Full-Time Employees



Number of Part-Time Employees



Number of Volunteers



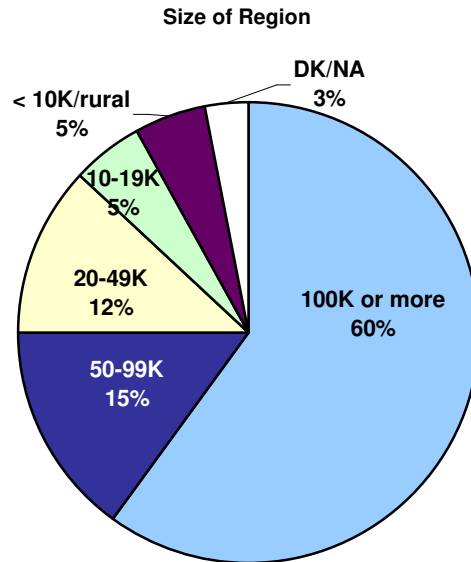
Base: Primary contacts (n=40)

Source: QB. "About how many full-time, employees, part-time employees and volunteers have worked for your organization this past year?"



6.3 Community Size

Approximately 6 in 10 of the organizations are located in cities with a population of 100,000 or more.



Base: Primary contacts (n=40)

Source: QC. "Which of the following best describes the area where you currently work?"

6.4 Years in Operation

Approximately three quarters of the organizations have existed for at least 15 years.



Base: Primary contacts (n=40)

Source: QD. "How many years has your organization existed?"



Appendix A: Research Methodology



Telephone Survey Methodology

Survey Instrument

Decima met with Canadian Heritage to review key issues to be addressed by the research. In consultation with the client, Decima designed the survey instrument to take into account research needs relating to primary and secondary contacts, arts and heritage organizations and the type of funding received by these organizations (construction, renovation, special equipment purchase). The survey was “pre-tested” in both official languages by trained interviewers to ensure perfect skip logic and script flow. Following pre-testing procedures, final revisions were made and interviewing proceeded in both official languages. Decima was responsible for translating the survey instrument.

Sample File

The Department of Canadian Heritage provided Decima with 99 primary contacts; 21 of these individuals were identified by PCH as being eligible for an extended interview (i.e. additional probing questions). When communicating with each of these individuals, Decima requested the names and telephone numbers of users of their facilities (i.e. employees and rental users). The primary contacts were provided the option of providing this information during their interviewing, or sending this information to Decima at a later date (via email or fax). In total, Decima received contact information for 153 users (i.e. secondary contacts). Among this sample, the number of invalid phone numbers (e.g. fax, not in service, etc) was 24, bringing the total number of eligible sample pieces down to 137.

Advance Survey Notification

Prior to data collection, Decima faxed a bilingual letter to the 99 primary contacts. The letters were printed on Canadian Heritage letterhead, and were personally signed by Michel Lemay, Director of Arts Development and Programs. The letter informed organizations of the upcoming research, and asked for their cooperation in providing feedback and identifying the relevant users of the spaces or equipment that had received CSC funding.

In the fall, a second reminder fax was sent to all organizations that had not yet completed the survey, again asking for their participation and reiterating the importance of identifying relevant users.

Interviewing

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



In CATI, all contact dispositions are tracked and recorded in the sample database. In many instances, the system will automatically allocate sample records in response to recorded disposition. For example, the system will be programmed to automatically reschedule callbacks for “no answers” and “busy” dispositions in a pre-set pattern. In this manner, callback strategies can be used to compensate for potential non-response on the occasions when individuals are not at home or their lines busy.

Upon completion of the interviews, responses to open-ended questions were re-read by a senior data entry analyst. The responses were then used to develop a numeric code list that was used by highly trained coders to classify and quantify the verbatim responses.

Who Was Interviewed

Interviews were conducted between April 29 and November 11, 2004. A total of 88 individuals were interviewed. Of the 40 interviews conducted with primary contacts, 7 were extended interviews; of the 48 completed with secondary contacts, 12 were extended interviews. Interviews were distributed across the organizations and contacts as follows:

Type of Organization	Primary Contact	Secondary Contact	TOTAL
Heritage			
Construction	2	-	2
Renovation	6	-	6
Specialized Equipment	4	-	4
Construction and Specialized Equipment	1	1	2
Renovation and Specialized Equipment	2	-	2
Arts			
Construction	1	10	11
Renovation	4	10	14
Specialized Equipment	14	8	22
Construction and Specialized Equipment	1	-	1
Renovation and Specialized Equipment	5	19	24
TOTAL	40	48	88

Unless otherwise noted in the report, 18 times out of 20 (90%), the real value of the variables in the population, as estimated by the sample of primary contacts (n=40), will fall within +/- 10.1% of the values presented in the report.



Results for the secondary contacts (n=48) should be viewed as directional only, due to the small sample size relative to the population of secondary contacts. Moreover, all but one of the interviews conducted with secondary contacts were with users of arts organizations.



Appendix B: Survey Instrument



INTRODUCTION/SCREENER

READ IF PRIMARY CONTACT

Int1. Good evening/ afternoon, my name is _____ and I am calling from Decima Research on behalf of the Government of Canada. We recently spoke to you regarding **[PROJECT NAME]** for which you received funding through the Cultural Spaces Canada (CSC) program, a program of Canadian Heritage. Would you have time to provide some feedback related to this program?

READ IF NOT PRIMARY CONTACT

Int1. Good evening/ afternoon, my name is _____ and I am calling from Decima Research on behalf of the Government of Canada. We are obtaining feedback from organizations that have received funding through the Cultural Spaces Canada (CSC) program **(IF CONSTRUCTION/RENOVATION: for construction or renovation projects; IF SPECIALIZED EQUIPMENT: to purchase specialized equipment)**. We recently sent a letter to **[PRIMARY CONTACT NAME]** regarding **[PROJECT NAME]** explaining the purpose of this initiative, and were provided with your contact information. Would you have time to help us out?

Yes	1	
No Time Now	2	SCHEDULE CALLBACK
Refuse	9	THANK AND TERMINATE

Int2. Just to confirm, is your role within the organization that of **[FUNCTION AS PER SAMPLE FILE]**?

PRIMARY CONTACT:

Chair/President of Board of Directors	1
Board Director	2
Mayor / Municipal Councilor	3
Municipal Government Employee	4
Provincial Government Employee	5
Executive Director	6
Managing Director	7
General Manager	8
Artistic Director	9
Other	10



SECONDARY CONTACT (Employee):

Artist	11
Technical Director	12
Production Manager	13
Production Personnel (stage manager; set, lighting, costume, sound designers, etc)	14
Technician (lighting, sound, etc)	15
Front of House / Box Office Manager or personnel	16
Marketing Director or personnel	17
Librarian	18
Archivist	19
Researcher	20
Curator	21
Facilities Manager	22
Chief Conservator	23
Registrar	24
Collections Manager	25
Other	26

TERTIARY (User non-Employee)

Artist / Arts Group	27
Artist Representative	28
Technical Director	29
Production Personnel (stage manager; set, lighting, costume, sound designers, etc)	30
Technician (lighting, sound, etc)	31
Other	32

Int3. (ASK IF NOT PRIMARY CONTACT) Are you an employee of
[ORGANIZATION NAME] or a client/rental user?

Employee	1
Client/User	2
Refuse	9



SECTION I: GENERAL EFFECTS

SECTION I ASKED TO PRIMARY CONTACT

1a. Thinking of the funding you received from various sources for this project, was CSC:
(READ LIST)

The first to provide funding	1
The last to provide funding, or	2
Somewhere in the middle	3
DK/REF	9

1b. **(ASK IF Q1a=1)** In your opinion, how much of an impact did the CSC investment have in terms of helping you to obtain funding from other sources for this project? Would you say the CSC funding had: **(READ LIST)**

A great deal of impact	1
Some impact	2
Little impact	3
No impact at all	4
DK/REF	9

Q1C TO BE ASKED TO EXTENDED INTERVIEW ORGANIZATIONS ONLY

1c. **(ASK IF Q1B=1 OR 2)** How did the CSC investment have an impact?

Specify	77
DK/REF	99

2a. Has **(IF CONSTRUCTION/RENOVATION: the new facility; IF EQUIPMENT PURCHASE: the new specialized equipment)** led to links or partnerships with other institutions or businesses?

IF NECCESARY, PROVIDE EXAMPLES FROM Q2B

Yes	1
No	2
DK/REF	9



2b. (ASK IF Q2A=YES) What types of links have you created with other organizations?
(DO NOT READ LIST; ACCEPT MULTIPLE RESPONSES)

Facility is part of tourism package	1
Co-produce or share programs/collections with other institutions	2
Other organizations share facility space	3
Presenter networks (people who present performing arts)	4
Increase in facility or equipment rentals	5
Other (Specify)	77
DK/REF	99

3a. Did the funding you received from various sources allow you to accomplish more than you originally expected, less than you originally expected, or the same as what you originally expected?

More than originally expected	1
Less than originally expected	2
Same as expected	3
DK/REF	9

Q3B&C TO BE ASKED TO EXTENDED INTERVIEW ORGANIZATIONS ONLY

3b. (ASK IF Q3A=1) What were you able to accomplish in addition to what you originally expected with the amount of funding you received?

Specify	77
DK/REF	99

3c. (ASK IF Q3A=2) What were you not able to accomplish with the amount of funding you received?

Specify	77
DK/REF	99



4a. (ASK IF CONSRUCTION) Before building the new facility, did you (READ LIST):

Rent space at a facility owned by another organization	1
Own a different facility	2
Neither (DO NOT READ)	3
DK/REF	9

4b (ASK IF Q4A=2) What has happened with your previous facility (READ LIST):

Did you sell it to someone else	1
Is it currently for sale	2
Do you still own it and use if for performances or exhibits, or	3
Do you still own it but use it for other purposes	4
None of the above (DO NOT READ)	5
DK/REF	9

4c. (ASK IF Q4B=1) To your knowledge, is the new owner using your previous facility for performances or exhibits?

Yes	1
No	2
DK/REF	9

4d. (ASK IF Q4B=3) Would you say the level of activity at your previous facility has (READ LIST):

Decreased since the new facility was built	1
Remained the same, or	2
Increased	3
DK/REF	9

4e. (ASK IF Q4B=4) What do you currently use your original facility for? (DO NOT READ LIST; ACCEPT MULTIPLE RESPONSES)

Storage	1
Rehearsal	2
Rental	3
Other (Specify)	77
DK/REF	99



SECTION II: IMPACT ON ORGANIZATION ITSELF

SECTION II ASKED TO PRIMARY CONTACT

5a. (ASK IF RENOVATED FACILITY OR IF PURCHASED EQUIPMENT) In which areas did you make changes: (READ LIST; ACCEPT ALL THAT APPLY)

The facility design/architecture/layout	1
The foyer/lobby	2
The office space	3
The storage space	4
The performance space / stage	5
The loading dock /bay	6
The washrooms	7
The seating	8
The sound system	9
The lighting	10
The audio visual capabilities	11
The computer equipment	12
The service area for refreshments	13
Fire and security upgrades	14
Public access / disabled access improvements	15

ASK TO HERITAGE ONLY:

Environmental controls	16
Storage equipment	17
Conservation equipment	18
Exhibit equipment (displays, etc)	19
Virtual access to collections	20

ASK TO ARTS ONLY:

The Front of House / Box Office	21
The rehearsal space	22
The production space (design shops – costume, carpentry, etc)	23
The dressing rooms/green room	24
None of the above (DO NOT READ)	99

5b. Did you make changes in any other areas?

No	1
Yes, specify	77
DK/REF	99



Q5C, D TO BE ASKED TO EXTENDED INTERVIEW ORGANIZATIONS ONLY

5c. How have the changes made improved your facility’s capacity for (**ARTS: artistic creation, production and performances; HERITAGE: preservation and exhibition**)?

Specify 77
DK/REF 99

5d. How have the changes helped provide improved access for Canadians to (**INSERT APPROPRIATELY: arts/heritage**) experiences?

Specify 77
DK/REF 99

6. Please indicate whether the (**IF CONSTRUCTION: new facility has; IF RENOVATION OR SPECIALIZED EQUIPMENT: changes have**) already enabled you to (**INSERT ITEM**) and whether you expect the (**IF CONSTRUCTION: new facility; IF RENOVATION OR SPECIALIZED EQUIPMENT: changes**) will enable you to (**INSERT ITEM**), this year.

7. (**For each ‘yes’ answer at Q6**) Was this an intended effect (**i.e. you planned for this**) or an unintended positive effect (**i.e. you did not anticipate this**)?

8. (**For each ‘yes’ answer at Q6**) Could you explain how (**IF ALREADY: you have been; IF EXPECTED: you will be**) able to (**Q5 DESCRIPTION**):

	Changes have Already Enabled You to Do This	Expect Changes will Enable You to Do This Year	No/Will not Enable us to do This/Do not Expect This
j. (ARTS) Host a greater diversity of performances or art forms	1	2	3
k. (ARTS) Host a greater number of productions	1	2	3
l. (ARTS) Host a greater number of performances	1	2	3
m. (HERITAGE) Host/organize more exhibits	1	2	3
n. (HERITAGE) Preserve/collect more records or artifacts	1	2	3



	Changes have Already Enabled You to Do This	Expect Changes will Enable You to Do This Year	No/Will not Enable us to do This/Do not Expect This
o. (HERITAGE) Access other support programs ¹	1	2	3
p. (HERITAGE) exhibit more artefacts	1	2	3
q. Host more events, exhibits or shows at the facility at the same time	1	2	3
r. Increase comfort and attraction for the audience	1	2	3

Q7 ANSWER CATEGORIES - ONLY SHOW EFFECTS WHERE RESPONDENT ANSWERED YES IN Q6 SERIES

	Intended Effect	Unintended Effect
a. (ARTS) Host a greater diversity of performances	1	2
b. (ARTS) Host a greater number of productions	1	2
c. (ARTS) Host a greater number of performances	1	2
d. (HERITAGE) Host/organize more exhibits	1	2
e. (HERITAGE) Preserve/collect more records or artifacts	1	2
f. (HERITAGE) Access other support programs	1	2
g. (HERITAGE) exhibit more artefacts	1	2
h. Host more events, exhibits or shows at the facility at the same time ²	1	2
i. Increase comfort and attraction for the audience	1	2

¹ IF NECESSARY: i.e. sources of funding for your programs, such as from other government programs or from businesses

² IF NECESSARY: for example if you had two performance spaces or two exhibit spaces



Q8 ANSWER CATEGORIES - ONLY SHOW EFFECTS WHERE RESPONDENT ANSWERED YES IN Q6 SERIES

Specify	77
DK/REF	99

9a. As a result of the **(IF CONSTRUCTION: new facility; IF RENOVATION OR SPECIALIZED EQUIPMENT: changes made in the course of your project)**, were there any **(IF UNINTENDED EFFECT AT ANY OF Q7 other)** positive effects that you had not anticipated?

No	1
Yes (specify)	2
DK/REF	9

Q9B TO BE ASKED TO EXTENDED INTERVIEW ORGANIZATIONS ONLY

9b. **(ASK IF Q9a = YES)** How have these positive effects impacted the performances or exhibits you are able to host?

Specify	77
DK/REF	99

9c. As a result of the **(IF CONSTRUCTION: new facility; IF RENOVATION OR SPECIALIZED EQUIPMENT: changes made in the course of your project)**, were there any negative effects that you had not anticipated?

No	1
Yes (specify)	2
DK/REF	9

Q9D TO BE ASKED TO EXTENDED INTERVIEW ORGANIZATIONS ONLY

9d. **(ASK IF Q9c = YES)** How have these negative effects impacted the performances or exhibits you are able to host?

Specify	77
DK/REF	99



**ASK Q10a TO EQUIPMENT PURCHASE OR RENOVATION
ASK Q10a TO CONSTRUCTION IF Q4a=2**

10a. For each of the following, please indicate the number of days in a typical year you used your (IF CONSTRUCTION: **previous**) facility for this activity (IF EQUIPMENT PURCHASE/RENOVATION: **prior to the changes made**). (PROBE FOR BEST ESTIMATE)

10b. For each of the following, please indicate the number of days you anticipate your (IF Q4B=1 OR 2: **new**; IF Q4B=3 OR 4: **new and old**) (INSERT AS APPROPRIATE: **facility/ies**) will be used for this activity this year. (PROBE FOR BEST ESTIMATE)

IF DO NOT USE FOR ACTIVITY, ENTER ZERO

Activity	# of days prior to changes	# of days this year
a. Local professional performances		
b. Non-local professional performances		
c. (SKIP IF HERITAGE) arts displays / exhibits		
d. School performances / competitions		
e. Festivals ³		
f. Children's programs/shows		
g. Films / movies		
h. Workshops / training / education programs ⁴		
i. Community events ⁵		
j. School tours/programs		
k. Fashion shows		
l. Dinner theatre		
m. Trade shows		
n. Craft shows / fairs		
o. Weddings		
p. Banquets / ceremonies / presentations		
q. Meetings/conferences		
r. Lectures/lecture series		
s. Recording studio		
t. Electronic presentations / audio-visual (Internet, video, computer and slide)		
u. Media arts		

³ IF NECESSARY: this could be either a special "festival" event organized around your usual activities, or someone using your space to host a festival they organized

⁴ IF NECESSARY: a specific event or series of events held for the purpose of education or training

⁵ IF NECESSARY: an event organized by people in the community who rent the venue



ASK IF HERITAGE:

Activity	# of days prior to changes	# of days this year
v. Resource centre (e.g. research access to collection database)		
w. Interactive programming/hands-on experiences		
x. Organize traveling exhibitions		
y. Host exhibits from other institutions		
z. Organize long-term / in-house exhibitions		
z2. Organize temporary in-house exhibits		

11. Which of these activities would have taken place elsewhere in your region if your **(INSERT APPROPRIATELY: new / renovated)** facility did not exist, and which ones would not have taken place at all?

**READ LIST. ONLY SHOW ACTIVITIES WHERE # OF TIMES AT Q10b>0.
ACCEPT ALL THAT APPLY**

Activity	“Some”, “Most” or “All” would be elsewhere	Not at all
a. Local professional performances	1	2
b. Non-local professional performances	1	2
c. (SKIP IF HERITAGE) arts displays / exhibits	1	2
d. School performances / competitions	1	2
e. Festivals ⁶	1	2
f. Children’s programs/shows	1	2
g. Films / movies	1	2
h. Workshops / training / education programs ⁷	1	2
i. Community events ⁸	1	2
j. School tours/programs	1	2
k. Fashion shows	1	2
l. Dinner theatre	1	2
m. Trade shows	1	2
n. Craft shows / fairs	1	2
o. Weddings	1	2
p. Banquets / ceremonies / presentations	1	2
q. Meetings/conferences	1	2

⁶ IF NECESSARY: this could be either a special “festival” event organized around your usual activities, or someone using your space to host a festival they organized

⁷ IF NECESSARY: a specific event or series of events held for the purpose of education or training

⁸ IF NECESSARY: an event organized by people in the community who rent the venue



Activity	“Some”, “Most” or “All” would be elsewhere	Not at all
r. Lectures/lecture series	1	2
s. Recording studio	1	2
t. Electronic presentations / audio-visual (Internet, video, computer and slide)	1	2
u. Media arts	1	2

ASK IF HERITAGE:

Activity	“SOME”, “MOST” OR “ALL” WOULD BE ELSEWHERE	Not at all
v. Resource centre (e.g. research access to collection database)	1	2
w. Interactive programming/hands-on experiences	1	2
x. Organize traveling exhibitions	1	2
y. Host exhibits from other institutions	1	2
z. Organize long-term / in-house exhibitions	1	2
z2. Organize temporary in-house exhibits	1	2

12. Are there any other activities for which you currently use your facility?

No 1 **SKIP TO Q14A**
Yes, specify 77
DK/REF 99 **SKIP TO Q14A**

**ASK Q13 TO EQUIPMENT PURCHASE OR RENOVATION
ASK Q13 TO CONSTRUCTION IF Q4a=2**

13. (ASK IF YES AT Q12). (IF MORE THAN ONE MENTION AT Q12: Of these other activities, thinking of the one that was most relevant,) did you use your (CONSTRUCTION: previous) facility for this activity (EQUIPMENT PURCHASE OR RENOVATION: prior to the changes made)?

Yes 1
No 2
DK/REF 9

(ASK Q14A TO Q14C IF PURCHASED EQUIPMENT)

14a. Do you (ARTS: put on productions; HERITAGE: do any programming) at other venues?



Yes	1
No	2
DK/REF	9

14b. How many events do you anticipate putting on at your location (**IF Q14A=YES: and at other venues**) this year?

At home: _____ #
 Away: _____ #
 TOTAL: _____ #
 DK/REF 99

14c. How many events would you have put on this year at your location (**IF Q14A=YES: and at other venues**) if you had not purchased the specialized equipment?

At home: _____ #
 Away: _____ #
 TOTAL: _____ #
 DK/REF 99

15a. Have you hired more staff as a result of the (**IF CONSTRUCTION: new facility; IF RENOVATION OR SPECIALIZED EQUIPMENT: changes**)?

Yes	1	
No	2	SKIP TO Q16a
DK/REF	9	SKIP TO Q16a

15b. In which of the following areas have you hired more staff: (**READ LIST; ACCEPT ALL THAT APPLY**)

ARTS

Production personnel (stage manager; set, lighting, costume, sound designers, etc)	1
Technician (lighting, sound, etc)	2
Front of House / Box Office Manager or personnel	3
Marketing Director or personnel	4
Administrative Director or personnel	5
Education	6
Training	7



HERITAGE

Exhibition	8
Preservation	9
Collection management	10
Facilities management	11
Education/interpretation	12
Training	13
Any other areas? (specify)	77
DK/REF	99

15c. Had you anticipated having to hire more staff as a result of the **(IF CONSTRUCTION: new facility; IF RENOVATION OR SPECIALIZED EQUIPMENT: changes)** or was this an unintended effect?

Anticipated hiring more staff	1
Unintended effect	2
DK/REF	9

15d. To what extent have you been able to cover the costs related to increased staffing needs? Would you say you have been able to:

Completely cover the costs	1
Somewhat cover the costs	2
Not cover the costs at all	3
Too soon to tell (DO NOT READ)	4
DK/REF	9

Q15E TO BE ASKED TO EXTENDED INTERVIEW ORGANIZATIONS ONLY

15e. How have the staffing costs impacted your capacity to run the facility?

Specify	77
DK/REF	99

15f. Overall, do you consider increased staffing needs to be a positive impact or a negative impact for the facility?

Positive impact	1
Negative impact	2
Neither positive nor negative (DO NOT READ)	3
Both positive and negative (DO NOT READ)	4
DK/REF	9



15g. Why do you say that?

Additional expense	1
Specify	77
DK/REF	99

16a. Have your operating costs (**READ LIST**):

Increased as a result of the (CONSTRUCTION: new facility; ELSE: changes made)	1
Remained the same, or	2
Decreased	3
Too soon to tell (DO NOT READ)	4
DK/REF	9

16b. (**ASK IF Q16A=1 OR 3**) Did you anticipate the (**INSERT APPROPRIATELY: increase/decrease**) in operating costs?

Yes	1
No	2
DK/REF	9

Q16C TO BE ASKED TO EXTENDED INTERVIEW ORGANIZATIONS ONLY

16c. (**ASK IF Q16A=1 OR 3**) How have the (**INSERT APPROPRIATELY: increased/decreased**) costs impacted your capacity to run the facility?

Specify	77
DK/REF	99



SECTION III: IMPACT ON USERS

SECTION III ASKED TO USERS AND EMPLOYEES OF FACILITY

ASK Q17-19 TO EQUIPMENT PURCHASE OR RENOVATION

ASK Q17-19 TO CONSTRUCTION IF Q4a=2

17. (ASK IF RENTAL USER) Were you a user (IF CONSTRUCTION: at the old facility; ELSE: before the changes were made), or have you become a user since (IF CONSTRUCTION: the new facility was built; ELSE: the changes)?

User before	1
User since new facility/changes	2
DK/REF	9

18. (ASK IF Q17=2) Have you become a user as a result of the (IF CONSTRUCTION: new facility; ELSE: changes made)?

Yes	1
No	2
DK/REF	9

19. (ASK IF Q17=2) What is it about the (IF CONSTRUCTION: new) facility that made you become a user?

Specify	77
DK/REF	99

20. (ASK IF EMPLOYEE) Did you work for this organization before the (IF CONSTRUCTION: new facility was built; IF RENOVATION OR SPECIALIZED EQUIPMENT: changes were made), or have you been hired since then?

Employee before	1
Employee since then	2
DK/REF	9



21. (ASK IF Q20=2) Were you hired as a result of the **(IF CONSTRUCTION: new facility being built; IF RENOVATION OR SPECIALIZED EQUIPMENT: changes made)**?

Yes	1
No	2
DK/REF	9

22. How satisfied are you currently with the **(IF CONSTRUCTION: new)** facility overall? Please use a scale from '1' to '10', where '1' represents 'not at all satisfied' and '10' represents 'very satisfied'.

23. (ASK IF Q17=1 OR Q20=1) How satisfied were you with the facility overall **(IF CONSTRUCTION: at the old building; ELSE: before the changes were made)**?⁹

24. Please indicate your current level of satisfaction with each of the following:

- a. The facility design/architecture/layout
- b. The size of the foyer/lobby
- c. The layout of the foyer/lobby
- d. The aesthetics (look) of the foyer/lobby
- e. The office space
- f. The performance space / stage
- g. The storage space
- h. The loading dock
- i. The quality of the washrooms
- j. The size or number of washrooms
- k. The seating design
- l. The seating flexibility (ability to move seats; add or remove seats)
- m. The sight lines
- n. Seating comfort
- o. The sound transfer
- p. The quality of the sound system
- q. The quality of the lighting
- r. The audio visual capabilities
- s. The service area for refreshments
- t. The rehearsal/training space
- u. The computer equipment
- v. The security, fire prevention or public safety

⁹ See proceeding pages for satisfaction scale



- w. Public access/access for the disabled
- x. The front of house/ box office
- y. The production space (design shops – costume, carpentry, etc)
- z. The dressing rooms/green room
- aa. The educational (**IF HERITAGE: or interpretive**) facilities and/or equipment

ASK IF HERITAGE:

- bb. The size or capacity of the exhibition area(s)
- cc. The size or capacity of the storage area(s)
- dd. The conservation facilities and/or equipment
- ee. The environmental controls

25. How satisfied are you currently with the overall working environment (**IF CONSTRUCTION: at the new facility**)?

26. (**ASK IF Q17=1 OR Q20=1**) How satisfied were you with the overall working conditions (**IF CONSTRUCTION: at the old facility; ELSE: before the changes were made**)?

27. (**ASK IF Q17=1 OR Q20=1**) Please indicate your level of satisfaction (**IF CONSTRUCTION: at the old facility; ELSE: prior to the changes**) in terms of (**INSERT ITEM**):

28. Please indicate your current level of satisfaction (**IF CONSTRUCTION: at the new facility**) in terms of (**INSERT ITEM**):

Area	Prior Satisfaction	Current Satisfaction
a. The work atmosphere		
b. Your sense of job fulfillment		
c. Your workload		
d. The safety standards		
f. The quality of the tools or equipment available		
g. The facility's capacity for (ARTS: artistic creation or production; HERITAGE: collecting, preserving heritage records or artifacts)		



SATISFACTION SCALE									
REPEAT SCALE AS NECESSARY									
NOT AT ALL SATISFIED					VERY SATISFIED				
1	2	3	4	5	6	7	8	9	10
N/A (FOR Q26, Q27, Q30 SERIES)						98			
DK/NR						99			

29. (ASK IF Q17=1 OR Q20=1) In what other ways, if any, (IF CONSTRUCTION: has the new facility; ELSE: have the changes) impacted your working conditions?

Specify 77
No impact 98
DK/REF 99

ASK Q30 IF HERITAGE
ASK Q30 IF ARTS AND INT2= ARTIST

30. (ASK IF Q17=1) In what ways (IF CONSTRUCTION: has the new facility; IF RENOVATION OR SPECIALIZED EQUIPMENT: have the changes) impacted your creative or productive capabilities?

Specify 77
No impact 98
DK/REF 99



SECTION IV: IMPACT ON COMMUNITY

ASK Q31 AND Q32 IF PRIMARY CONTACT

Q31. Which, if any, of the following types of community outreach or audience development initiatives did you do (**IF CONSTRUCTION: before the new facility was built; IF RENOVATION OR SPECIALIZED EQUIPMENT: prior to the changes made**):

Q32. Which, if any have you done since the (**IF CONSTRUCTION: new facility was built; IF RENOVATION OR SPECIALIZED EQUIPMENT: changes were made**)?

	Prior to Changes	Since Changes	Did not / Do not Do	DK/REF
Advertise in local media	1	2	3	9
Distribute brochures or display posters	1	2	3	9
Establish volunteer programs	1	2	3	9
Offer workshops in the community	1	2	3	9
Sponsor community events	1	2	3	9
Artist residencies	1	2	3	9
Rent space to community groups	1	2	3	9

ASK Q33a, b TO EQUIPMENT PURCHASE OR RENOVATION

ASK Q33a,b TO CONSTRUCTION IF Q4a=2

Q33a. (**ASK IF RENTAL USER**) Has the cost to rent the (**IF CONSTRUCTION: new**) facility increased, decreased or remained the same (**IF CONSTRUCTION: compared to the old facility; ELSE: since the changes were made**)?

Increased	1
Decreased	2
Remained the same	3
DK/REF	9

Q33b. (**ASK IF Q33a=1 or 2**) How has the (**INSERT APPROPRIATELY: increased/decreased**) cost impacted your usage of the (**IF CONSTRUCTION: new**) facility?

Rent space less often	1
Other (Specify)	77
Has had no impact	98
DK/REF	99



Q34A TO Q35B TO BE ASKED TO EXTENDED INTERVIEW ORGANIZATIONS ONLY

ASK Q34, Q35, Q36 IF USER

Q34a. In your opinion, (**IF CONSTRUCTION: has the new facility; IF RENOVATION OR SPECIALIZED EQUIPMENT: have the changes**) (**ARTS: encouraged more artists; HERITAGE: enabled more exhibitions**) to come to your community?

IF NECESSARY: By community, we mean the neighbourhood or district in which your facility is located

Yes	1
No	2
DK/REF	9

Q34b. Why do you say that?

Other, specify	77
DK/REF	99

Q35a. In your opinion, (**ARTS: are artists doing more in your community; HERITAGE: has the organization been able to increase collections**) as a result of the (**IF CONSTRUCTION: new facility; IF RENOVATION OR SPECIALIZED EQUIPMENT: changes**)?

Yes	1
No	2
Too soon to tell	3
DK/REF	9

Q35b. Why do you say that?

Specify	77
DK/REF	99

Q36a. (**ASK IF RENOVATED OR SPECIALIZED EQUIPMENT AND NEW USER AT Q17**) How did you find out about the changes to the facility?

Specify	77
DK/REF	99



Q36b. **(ASK IF CONSTRUCTION)** How did you find out about the new facility?

Was user of previous facility	1
Other (Specify)	77
DK/REF	99

ASK Q37, Q38 TO PRIMARY AND SECONDARY CONTACTS

Q37a. Which of the following types of changes, if any, have you noticed in terms of the types of people attending? **(READ LIST; ACCEPT ALL THAT APPLY)**

More people from the neighbourhood attend	1
More people from the wider community attend	2
More people who live within 80 km of the region attend	3
More people who live further than 80 km from the region attend	4
More youth/young adults (15-25 years of age) attend	5
Audience is more culturally diverse (READ DEF BELOW) ¹⁰	6
Audience is more economically diverse ¹¹	7
None of the above (DO NOT READ)	8
DK/REF	9

Q37b. Have you noticed any other changes in terms of the types of people attending?

No	1
Yes, specify	77
DK/REF	99

Q37c. Overall, has there been an increase in the total number of audience members or attendees served since **(IF CONSTRUCTION: the new facility was built; IF RENOVATION/SPECIALIZED EQUIPMENT: the changes were made)**?

No	0
Yes (specify percentage increase: ____%)	
DK/REF	999

¹⁰ cultural diversity relates to ethnicity and country of national origin

¹¹ IF NECESSARY: That is, the audience is made up of people with a greater range of household incomes



Q38a. Please indicate whether you think the **(IF CONSTRUCTION: new facility has; IF RENOVATION OR SPECIALIZED EQUIPMENT: changes have)** had an influence on the following **(READ LIST; ACCEPT ALL THAT APPLY)**:

Extended the tourism season for the community	1
Increased tourism to the community	2
Led to other development in the community	3
Impacted other arts or heritage groups in the community	4
None of the above (DO NOT READ)	8
DK/REF	9

Q38b. **(ASK IF Q38a=3)** What types of other development in the region have taken place or will take place?

Specify	77
DK/REF	99

SECTION V: PROGRAM EVALUATION

SECTION V ASKED TO PRIMARY CONTACTS

Q39. How satisfied were you with the CSC application process overall? Please use a scale from '1' to '10', where '1' represents 'not at all satisfied' and '10' represents 'very satisfied'.

Q40. How clear were the guidelines and application form? Please use a scale from '1' to '10', where '1' represents 'very difficult to understand' and '10' represents 'very easy to understand'.

VERY DIFFICULT TO UNDERSTAND					VERY EASY TO UNDERSTAND				
1	2	3	4	5	6	7	8	9	10
DK/NR							99		



Q41. How satisfied were you with the response time from when you submitted your application to when you received approval for the project?

Q42. How satisfied were you with the reporting requirements following approval of the project?

Q43. Would you say the application process helped you achieve: **(READ LIST;)**

- A much clearer understanding of, or a more comprehensive plan for your project 1
- A somewhat clearer understanding, or 2
- The application process had no impact on your understanding of your project 3
- (DO NOT READ)** Already had a clear understanding of project 4
- DK/REF 9

Q44. When considering the amount of support you received from the CSC program, do you feel the time and effort involved in completing the application was acceptable? Please use a scale from '1' to '10', where '1' represents 'the time and effort involved was not at all acceptable' and '10' represents 'completely acceptable'.

NOT AT ALL					VERY ACCEPTABLE				
ACCEPTABLE									
1	2	3	4	5	6	7	8	9	10
DK/NR							99		

Q45a. How satisfied were you overall in terms of your experiences with the Department of Canadian Heritage regional office?

Q45B TO BE ASKED TO EXTENDED INTERVIEW ORGANIZATIONS ONLY

Q45b. Why do you say that?

- Specify 77
- DK/REF 99



Q46a. How satisfied were you in terms of your experiences with the Department of Canadian Heritage program officer you dealt with?

IF MORE THAN ONE OFFICER: THE ONE THEY DEALT THE MOST WITH

Q46B TO BE ASKED TO EXTENDED INTERVIEW ORGANIZATIONS ONLY

Q46b. Why do you say that?

Specify	77
DK/REF	99

Q47a. How satisfied were you in terms of your experiences with the Department of Canadian Heritage communications officer you dealt with?

IF MORE THAN ONE OFFICER: THE ONE THEY DEALT THE MOST WITH

Q47B TO BE ASKED TO EXTENDED INTERVIEW ORGANIZATIONS ONLY

Q47b. Why do you say that?

Specify	77
DK/REF	99

SATISFACTION SCALE											
REPEAT SCALE AS NECESSARY											
NOT AT ALL SATISFIED										VERY SATISFIED	
1	2	3	4	5	6	7	8	9	10		
DK/NR							99				



Q48. What types of challenges did you encounter in carrying out the project? (**DO NOT READ LIST; ACCEPT MULTIPLE RESPONSES**)

No challenges	1
Securing and/or managing finances	2
Managing costs	3
Adhering to the timetable	4
Dealing with contractors	5
Environmental assessment	6
Other (Specify)	77
DK/REF	99

Q48. Can you think of any aspects of the Cultural Spaces program that could be improved or changed?

Length of time to approval	1
Other, specify	77
DK/REF	99



SECTION VI: FIRMOGRAPHICS

SECTION VI ASKED TO PRIMARY CONTACTS

I have just a few final questions that will help us analyze the results...

A. Which of the following categories best describes your organization's 2003 gross annual operating budget: **(READ LIST) PROBE FOR BEST ESTIMATE**

Between \$0 to \$100,000	1
\$100,000 to \$500,000	2
\$500,000 to \$1 million	3
\$1 million to \$5 million	4
\$5 million to 10 million	5
Over \$10 million	6
DK / REFUSED	9

B. About how many full-time, employees, part-time employees and volunteers have worked for your organization this past year? **PROBE FOR BEST ESTIMATE**

INTERVIEWER NOTE: NUMBERS MAY VARY DURING THE YEAR (E.G. FOR VOLUNTEERS) SO PROBE FOR AN AVERAGE

Number of full-time employees (from 1 to 9999997)	—
Number of part-time employees (from 1 to 9999997)	—
Number of volunteer (from 1 to 9999997)	—

9999998 OR MORE	9999998
DK / REFUSED	9999999

C. Which of the following best describes the area where you currently work? **(READ LIST)**

A city (or associated suburb) with a population of 100,000 or more	1
A city or town (or associated suburb) with a population between 50,000 to 99,999	2
A city or town (or associated suburb) with a population between 20,000 to 49,999	3
A city or town (or associated suburb) with a population between 10,000 to 19,999	4
A rural town with a population of less than 10,000	5
A rural area / farm / cottage	6
DK / REFUSED	9



D. How many years has your organization existed? **(READ LIST IF NECESSARY)**

Less than one year	1
From 1 to 4 years	2
From 5 to 9 years	3
From 10 to 14 years	4
15 or more years	5
DK / REFUSED	9

**IF APPLICABLE: INCLUDE REMINDER FOR PRIMARY CONTACT TO
FAX/EMAIL CONTACT INFORMATION**



Appendix C: Data Tables

