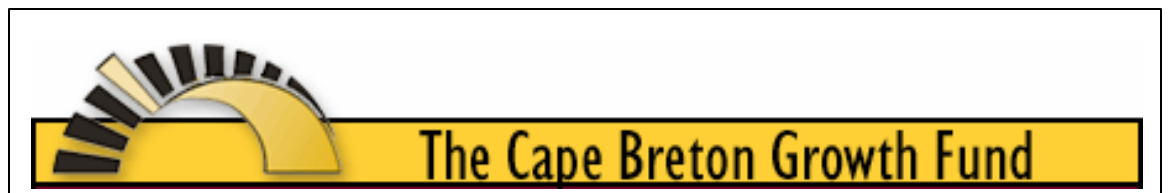


**CAPE BRETON CULTURAL
INDUSTRY DEVELOPMENT
FUND**

**INCENTIVES INVENTORY
&
PROGRAM RECOMMENDATIONS**

Presented to:



August 2003



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1 EXECUTIVE SUMMARY

Cape Breton is a good place to live and work, recreate and do business. The Island is developing an increasingly diverse economic base and enriched business and investment climate. As important, Cape Breton has a bountiful and vibrant quality of life. Culture and the arts fill a key role in defining and enhancing the quality of life in Cape Breton that reflects the Island's social values. Moreover, the sector helps to develop leadership skills and strong community and volunteer networks. This ensures that those who live here enjoy enriching and varied lives.

Cape Breton Growth Fund Corporation's (CBGF) goal for culture and the arts emphasizes not only artistic growth and excellence but also economic vitality. The Corporation has made arts and culture a strategic priority within the framework of a planned approach to economic development. In partnership with all levels of government, the private sector, key institutions and the community as a whole, CBGF is committed to employ the resources under its control in ways that emphasize collaboration, leverage and combined effort.

Under consideration by CBGF is a \$1.5 million Cape Breton Cultural Industry Fund. If undertaken, the new fund would complement recent cultural industry investments by the Corporation in prominent heritage projects across the Island and professional development. The purpose of this study was to compile an inventory of existing programs and incentives available to Cape Breton cultural industry practitioners and provide an opinion on where, from the perspective of the local cultural industry, gaps existed in the support structure. Finally, the study was intended to produce recommendations on programs that might be considered as part of a new Cape Breton Cultural Industry Fund.

Almost 125 programs and incentives for cultural industry advancement are identified in this report. The Canadian Council For The Arts, a federal Crown corporation, that operates as part of Heritage Canada, provides the preponderance. The Council granted more than \$135 million, in 2002, to several thousand artists and organizations in more than 800 communities across the country. Complementing the work of the Council is the Nova Scotia Department of Tourism and Culture that offers more than a dozen incentives and prizes to deserving local artists. In addition, Heritage Canada facilitates the growth and development of the cultural industry with a complement of programs, some of which are specialized in nature. Rounding out the support network are the Atlantic Canada Opportunities Agency, Business Development Bank of Canada, Department of Foreign Affairs and International Trade, and Enterprise Cape Breton Corporation and Cape Breton Growth Fund Corporation.

Unfortunately, data for 2002 sourced from the Canada Council For The Arts and the Nova Scotia Department of Tourism and Culture indicate that Cape Breton artists and cultural industry practitioners were not proficient in securing financial assistance from either source. There are believed to be a variety of reasons for this outcome, including the stage of the sector in the overall business evolutionary cycle, the capacity of the majority of individual artists and the perceived complexity of the application process.



It is apparent that if the potential of Cape Breton’s cultural sector is to be optimized support should be forthcoming on a variety of fronts that while addressed to some degree within the framework of existing programs and incentives, are not accorded the type and level of assistance that the unique character of the sector seems to justify. This document rationalizes five interventions within a new Cape Breton Cultural Industry Program. The recommended intercessions are believed to reflect the special challenges facing Cape Breton’s craft producers; the need of individual artists to replenish artistic expression through creation and product development; the importance of cultural tourism and the vital position that festivals and events hold in this regard; the necessity of enriching the Island’s heritage product by building on synergistic relations with non-profit community organizations; and the importance of collaborating with Cape Breton’s three arts councils to undertake strategic interventions that build awareness among youth in careers in the arts and enhance the capacity of individual artists to better access support mechanisms at the provincial, regional and national levels.

The recommended five interventions are:

- ❑ **Finished Craft Inventory Program;**
- ❑ **Festival and Event Enhancement and Sustainability Program;**
- ❑ **Artistic Creation and Product Development;**
- ❑ **Community Museum Exhibit Enhancement; and**
- ❑ **Strategic Interventions.**

Each program is considered in detail along the lines of intended focus, eligible applicants, selection criteria, funding levels, project management, application process, required support materials with each application, assessment and evaluation criteria and program evaluation and accountability.



2 INTRODUCTION

2.1 ORIGIN AND PURPOSE

Cape Breton Growth Fund Corporation (CBGF), a subsidiary of Enterprise Cape Breton Corporation, was established in 2000 to deliver a federal/provincial economic adjustment fund in Cape Breton. The fund was instituted to offset the anticipated economic impact of the closure of the Cape Breton coal industry, a significant employer on the Island for many years. CBGF is mandated to facilitate business development and investment in Cape Breton.

CBGF will only remain in existence until such time as the economic adjustment fund has been fully committed. It has its own Board of Directors with full decision-making authority on project expenditures from the fund. It is generally agreed that the overall effectiveness of the fund will be determined largely by the degree to which it is employed in combination with other public instruments and based on partnerships between all levels of government and the community.

2.2 OBJECTIVES

CBGF is pursuing its mandate of promoting and assisting, either singularly or in partnership with private and public sector proponents, strategic financing and development of industry for the purpose of generating new income and employment. The Corporation is discharging its responsibilities in the pursuit of the following objectives:

CBGF OBJECTIVES

- Significant sustainable jobs
- Consequential incremental export sales/tourism receipts
- Noteworthy sales to the oil and gas and environmental remediation industries;
- Significant new incremental expenditures on research and development;
- New business start-ups
- Location of new exported oriented businesses to Cape Breton; and

2.3 PRIORITY AREAS

CBGF's priority areas/sectors are: (I) ARTS AND CULTURE, (II) ENVIRONMENTAL REMEDIATION, (III) KNOWLEDGE BASED, (IV) OIL AND GAS, (V) STRATEGIC INITIATIVES; AND (VI) TOURISIM,

Going forward, CBGF will continue to optimize the impact of the adjustment fund in concert with other government resources. The principles that guide investment decisions for the fund reflect this canon. Leverage is of fundamental importance as are viability, sustainability, and new income. Accountability and results are also key tenants of the CBGF operating philosophy.



2.4 CAPE BRETON CULTURAL INDUSTRIES FUND

In this context, CBGF is considering the establishment of a Cape Breton cultural industries fund in the amount of \$1.5 million to complement an earlier instituted professional development program. The Corporation recognizes that Cape Breton's artists and their work are celebrated at home and around the world. Cultural activities now constitute a real and noteworthy segment of Gross National Product. Employment attributed to cultural endeavours is significant and the national and provincial governments are making more resources available to the sector.

Culture is not an economic island on to itself. There is considerable cross over between the sector and other key elements of the economy, in particular tourism. Cultural tourism is, in fact, one of the nations largest service exports.



3 STUDY PURPOSE, SCOPE AND METHODOLOGY

3.1 CULTURAL INDUSTRIES – LINKED TO COMMUNITIES

Culture embodies the way in which lives are lived collectively and individually. It is in the context of values, beliefs, heritage and creative expression that culture is often considered. These elements are contained within arts, heritage and cultural industries. Healthy, growing cultural industries buoy and bring forth realities as individual communities and collectively as a nation. In today's challenging environment, it is important that arts, heritage and cultural industries develop wider, deeper and enduring relationships with their communities. These relationships will contribute directly and constructively to their sustainability. Moreover, these links will help to diversify and enhance local economies and foster prosperity.

3.2 CBGF- BUILD ON MOMENTUM

CBGF has identified the arts, heritage and cultural industry sector as one of six priorities to be pursued for the purpose of diversifying and strengthening the Cape Breton economy. Since its inception in 2000, the Corporation has been active in supporting projects with obvious potential to enrich the Island's cultural product and generate new income through export trade. Commitments to the sector, in particular the heritage component, total several million dollars thus far. CBGF desires to build on this momentum. Earlier this year the Corporation announced a new professional development fund. The program is designed to provide individual artists, organizations, groups and cultural industries with access to the expertise necessary to further enhance individual and collective capacity.

3.3 NEW CULTURAL FUND

CBGF is now considering the establishment of a Cape Breton cultural industries fund in the amount of \$1.5 million. The fund is being considered on the assumption that despite myriad industry specific programs and financial incentives at the provincial and national levels, the particular, if not unique, needs of Cape Breton's cultural industry are not being entirely met.

3.4 STUDY PURPOSE

The purpose of this study was to:

- ⇒ Develop an inventory of cultural industry programs and incentives and comment on the list in respect of the perceived needs of Cape Breton's cultural industry;
- ⇒ Confer with key industry associations with a view to identifying go forward challenges and the resources required to address these challenges while strengthening the industry; and
- ⇒ Provide specific recommendations on the shape and focus of a Cape Breton Cultural Industry Fund, inclusive of potential programs and associated criteria such as eligibility, funding levels, application process, required materials and program



4 STAKEHOLDER CONSULTATION

4.1 FOCUS GROUPS

Focus groups were convened on July 8, 10 and 14 in Wagmatcook, Port Hawkesbury and Sydney. Representatives of the follows organizations, associations, groups and cultural industries attended:

- ⇒ Music Industry Association of Nova Scotia
- ⇒ Arts Cape Breton
- ⇒ Port Hawkesbury Recreation & Tourism Dept.
- ⇒ Inverness County Council of the Arts
- ⇒ Bras d'Or Lakeview Crafters
- ⇒ Cape Breton Magazine
- ⇒ Virtual Media Productions Limited
- ⇒ East Coast Music Awards
- ⇒ Cape Breton Centre for Craft & Design
- ⇒ Strathespey Place
- ⇒ St. Ann's Bay Players
- ⇒ EnRich Development Association
- ⇒ St. F.X.U Enterprise Development Centre
- ⇒ Cape Breton Artists Association
- ⇒ Breton Books
- ⇒ Savoy Theatre
- ⇒ UCCB Boardmore Playhouse
- ⇒ Nova Scotia Highland Village

4.2 FORMAT

Focus groups followed a pre-determined format and were informal to the extent that proceedings were not recorded nor were observers present. Representatives of the Cape Breton Growth Fund and Enterprise Cape Breton Corporation attended and in addition to briefing the assembly on CBGF's activities to date in the cultural sector, they responded to specific questions and occasionally sought explanations on select issues. Each discussion revolved around a presentation made by the facilitator (Appendix D). Within the context of the presentation the views of attendees were elicited on the following topics:

- ⇒ Definition of cultural industry;
- ⇒ Need for a Cape Breton cultural industry fund;
- ⇒ Governing principles of the fund;
- ⇒ Areas of emphasis of the fund;
- ⇒ Potential programs;
- ⇒ Delivery of the fund; and
- ⇒ Character and role of the delivery agent.



4.3 KEY MESSAGES

Key messages from the focus groups were as follows:

- ⇒ For purposes of a Cape Breton cultural sector/industry fund the following constitutes an acceptable definition of the sector/industry: crafts, heritage, literary arts, film video & new media, sound recording, festivals & events, performing arts & visual arts;
- ⇒ Greater emphasis has to be given arts and culture as a career option. Therefore, initiatives are required within the school system and involving youth generally to build awareness and enhance the appeal of arts and culture as a career choice;
- ⇒ Cultural groups and organizations often lack access to the administrative, planning and managerial help necessary to successfully complete and distribute products. Therefore, it would be of benefit to have access to assistance in this area;
- ⇒ A Cape Breton cultural fund should complement and strengthen existing programs and incentives as well as emphasize sustainability, partnerships, leverage and economic benefits;
- ⇒ Capacity, production and marketing should be the key areas of emphasis for a new fund;
- ⇒ Cultural industry organizations, enterprises and entrepreneurs need assistance in business fundamentals such as planning, marketing and management;
- ⇒ Infrastructure is key to the future development of the cultural industry, therefore, Cape Breton could benefit from a readily available inventory of existing infrastructure;
- ⇒ There is a need for new entrants to the Island's cultural industry; therefore youth must be a priority. To encourage youth to become involved in the cultural industry an internship program modeled along the lines of environmental industry initiative is worthy of consideration;
- ⇒ Emerging artists need special attention and assistance in areas such as product development and operational financing;
- ⇒ Craft producers, particularly those pursuing export markets, could benefit from micro-enterprise capital loans and inventory financing;
- ⇒ A Cape Breton Cultural Fund should facilitate collaboration among organizations and undertake joint initiatives in areas such as marketing; and



⇒ Delivery of the Cape Breton Cultural Fund by a third party operating at arms length from CBGF is not a priority.



5 CULTURAL INDUSTRY - OVERVIEW

5.1 COMMUNICATORS AND CREATORS

Over the years, Cape Breton's cultural industry has changed in size and nature because, in step with other leading sectors, it has demonstrated co-operation, focus, vision and determination. In the longer term, these qualities will help to influence the future of the cultural industry. But by themselves, they will not be sufficient to fully optimize its potential. Looking ahead there are exciting new opportunities for arts and cultural growth in Cape Breton.

The global economy is continuing to transform from one based primarily on the manufacturing and exchange of goods to one dominated by the provision of less tangible services, particularly the exchange of information. This transformation is producing opportunities for artists and for arts and cultural organizations to play central roles as communicators and creators.

5.2 PUBLIC SECTOR EXPENDITURES GROWING

The national government spends almost \$3 billion yearly in support of cultural activities and institutions. The Canada Council For the Arts awards more than \$130 million yearly to cultural organizations, groups and individual artists. And the province of Nova Scotia reports annual expenditures in excess of \$10 million in support of the cultural activities, organizations and individuals. It is obvious that Cape Breton's cultural industry must find ways and means of rationalizing increased expenditures of federal and provincial moneys on the Island.

5.3 POPULARITY OF CULTURAL TOURISM

Cultural tourism is presenting new opportunities for Cape Breton to benefit from cultural activities. Tourism is the world's leading category of international trade. As such, it is increasingly offering a range of cultural products from visiting museums to the discovery of unique forms of music. This growing trend fueled by a quest for cultural enrichment is encouraging the revival of traditions and the development of new products.

If the World Tourism Organization's forecasts are correct, international tourism arrivals will climb from just under 1 billion at present to almost 2 billion by 2020. By this date, travelers will spend over US\$2 trillion, making tourism the world's leading industry. Currently tourism receipts account for about 10% of the world's exports in goods and over 35% of global service exports. With nearly one billion international trips taken yearly the impact of tourism on culture has become palpable.



5.4 DIVERSE SECTOR

For purposes of developing new incentive/assistance programs, it is important to understand the complexion or character of the cultural industry. As pointed out in the recent Nova Scotia Culture Strategy, the sector is diverse by nature. It comprises a number of essential components. Each contributes to its evolution and advancement and embodies individual elements that must be considered and appropriately fostered to effect necessary synergies.

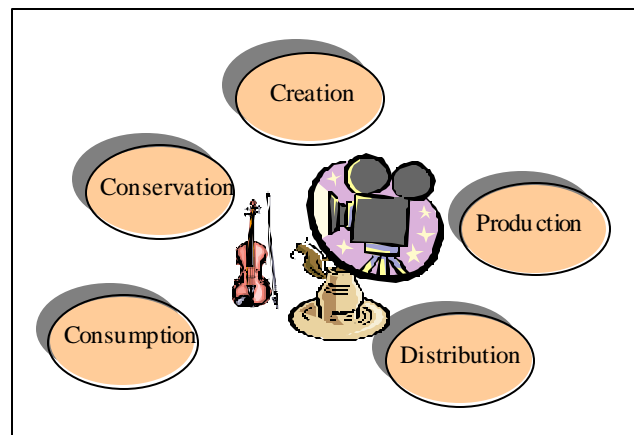
5.5 ARTISTIC CONTINUUM

5.5.1 Creation

In conventional circles, the industry is viewed as comprising five basic elements. Leading the list is the capacity of persons to create either individually or collaboratively. Creation is viewed as the starting point from which the all other things flow. The industry's integrity rests largely on the artistic ability of individuals to conceptualize and develop art and the availability of infrastructure appropriate to this end. Surrounding environment directly and significantly influences optimization of the creative process. The more fertile the environment the greater the likelihood of inspirational and compelling artistic creation.

5.5.2 Production

Producers employ creations in shaping goods and services the public can use and enjoy. Typically producers include publishers, managers, event organizers, curators, music producers and so forth. More so than other elements of the industry producers require appropriate facilities. For example, music producers need venues and proper recording capabilities.



5.5.3 Distribution

The crucial link between creators and producers to connect with audiences, viewers and listeners is the distributor. Ideally the distributor is part of an environment conducive to creation and production of cultural product and supportive of risk taking. Planning and market assessment are key to successful distribution.

5.5.4 Consumption

Culture is more a part of the lives of individual Canadian than often recognized. Each time we watch television, attend a movie, or visit a library, culture is consumed. The degree to which consumers value culture product will be influenced by their overall awareness and



understanding of the industry and its contribution to our collective way of life. Therefore, education and awareness are at the root of consumption.

5.5.5 Conservation

It is important to ensure cultural products of all types will be available for the enjoyment of consumers for many generations to come. Conservation is therefore important to the industry as a whole and those engaged in this works such as librarians, curators, ethnic cultural organizations and archivists serve an important function.



5.6 INDUSTRY DRIVERS

5.6.1 Cultural Entrepreneurs

The cultural sector is energized and advances on the strength of individual and collective effort. Individual artists or cultural entrepreneurs require access to certain resources in order to create art and produce or have product produced for general consumption. Typically cultural entrepreneurs fall into one of three categories in terms of experience and accomplishment: emerging, mid-career and established. While unique in their own right, cultural entrepreneurs have fundamental business/professional needs not dissimilar to the requirements of any entrepreneur. Those needs include, but are not necessarily limited to, access to capital, knowledge and training to develop professionally, product development support, human resources, marketing and promotional assistance and expert advice.

5.6.2 Organizations and Groups

Not-for-profit organizations and groups have been and continue vitally important to the production and distribution of cultural products, particularly at the community level. For example, an entire network of community museums is operated by not-for-profit organizations, as are art centres, galleries, theatre and stage shows, and craft exhibits. In most cases, community volunteers are engaged to undertake the organization's work. Such entities have basic needs, including a requirement for operational funding, marketing and promotional support, access to venues and key equipment as well as competent human resources.

5.6.3 Cultural Industries

Cultural industries ordinarily comprise for-profit and not-for-profit entities engaged in the production and distribution of cultural products. For example, a for-profit company may require assistance with a marketing/promotional product to enhance consumer awareness and engender expanded sales, a commercial theatre group might merit assistance to showcase a Nova Scotia play in a foreign country or a promoter may be assisted to work with a consortium of artists to execute a commercial exhibit in another province. Like most enterprises, cultural industries require access to certain fundamental resources to advance. Included among more obvious needs are access to capital, marketing support, and product development assistance.

5.6.4 Heritage Operations

Included among key cultural industry drivers are museums and heritage interpretative centres. They have unique selling features, particularly in the case of tourists. Their product potential and capacity for growth is obvious. Visiting museums and heritage sites has been and continues a popular activity enjoyed by out-of-province visitors to Cape Breton. Cape Breton's heritage product must continue to evolve if it is to remain a viable alternative in the competitive tourism marketplace. Consequently, there must be access to basic resources.



6 INVENTORY- CULTURAL INDUSTRY PROGRAM AND INCENTIVES

6.1 CANADA COUNCIL FOR THE ARTS

6.1.1 Funding

Canada Council For The Arts is a national arm's length agency created by an Act of Parliament in 1957. The Council reports to Parliament through the Minister of Canadian Heritage. The Council's role is to foster and promote the study and enjoyment and the production of works in the arts. To fulfill its mandate the council offers a broad range of grants and services to professional Canadian artists and arts organizations in dance, interdisciplinary and performance art, media arts, music, theatre, visual arts and writing and publishing.

The Council is funded with an annual appropriation from Parliament (\$151.8 million in 2001-02). As well, the Council enjoys income from invested endowments, bequests and donations. In recent years, because of stock market volatility, investments have not been generating net income.

6.1.2 Focus and Incentives

In concentrating its support to arts organizations and individual artists, the Council focuses on three elements of the artistic continuum: creation, production and distribution and dissemination. Funding is streamed through nine program areas. Support is provided to individual artists and art organizations. As well, strategic interventions are supported. Across the areas of music, writing and publishing, dance, media arts, theatre and visual arts the Council offers almost eighty separate incentives.

As well, it provides a number of specialized grants and several endowments and prizes. Aboriginal peoples are serviced by a special secretariat that has access to incentives in each of the areas named above. As indicated in Appendix A, support is provided for such things as travel, residency, marketing, promotion, creation, operational funding, art purchases, professional support and expert assessment. Grants range from \$500 to \$40,000 in the case of individual artists and several hundred thousand dollars for certain organizations. Funding can be multi-year in some instances. In terms of financial support, the most active areas for the Council are visual arts and music. Together these disciplines command almost 50% of aggregate available incentives.

Council offers almost eighty separate incentives

6.1.3 Awards

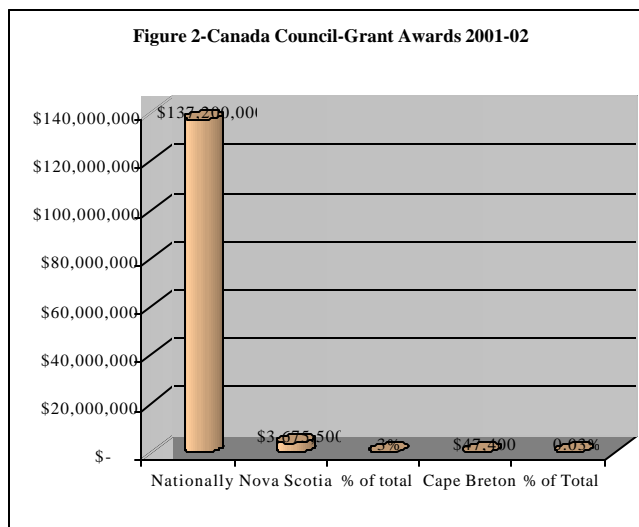
In 2001-2002, the Council reviewed almost three times as many applications (16,000) as grants awarded (6,300) to artists and art organizations. Artists and organizations in 825 communities received the grants across the country. Additionally, the Council made payments to 13,269 authors. Grants, payments and awards totaled approximately \$137



million. Of that sum, 2,300 individual artists received \$34.5 million and more than 2,000 art organizations accepted \$102.7 million.

6.1.4 Support For Nova Scotia and Cape Breton Artists

Looked at separately, the data show that 242 individuals and organizations in Nova Scotia received \$3,675,500 from the Canada Council in 2001-02. This represented about 3% of total grants nationally (Figure 2). On the other hand, Cape Breton received financial support for just 4 projects (under 2% of aggregate Nova Scotia projects) in the amount of \$47,400 (over 1% of aggregate grants to Nova Scotia). Clearly in 2001-02 Cape Breton’s cultural sector does not appear to have been able to employ the Canada Council For The Arts to any great degree in the advancement of individual and collective goals.



6.2 GOVERNMENT OF NOVA SCOTIA CULTURAL INDUSTRY SUPPORT

6.2.1 Scope of Assistance

Over the years the Government of Nova Scotia has engaged the cultural industry by operating cultural institutions and facilities, financially supporting organizations and individuals and providing strategic services. Cultural development is now a part of the mandate of several government departments including education, tourism, recreation and economic development.

6.2.2 Definitions

For purposes of policy, Nova Scotia has opted to define cultural activities as those undertaken by individuals, organizations, institutions, businesses engaged in the arts, cultural industries and heritage. On the other hand, ‘The Arts’ refers to the multitude of disciplines of artistic expression and fields of creation explored through crafts and literary, media, performing and visual arts. People active in the sector include amateur and professional artists, producers, curators, arts educators, entertainment promoters and arts administration. Cultural industries refer to businesses involved in creating cultural products that express ideas or values, provide entertainment or have a functional or decorative use. Heritage refers to the sector that is concerned with evidence of the province’s individual and collective past.



6.2.3 Principles

The province is guided in its treatment of and role in cultural activities by several fundamental principles ranging from the importance of cultural diversity to the collective lives of Nova Scotians through to making cultural resources and opportunities available to all residents and ensuring that artistic creation is fostered. The provincial government has shaped cultural policy to, among other things, celebrate and enhance cultural expression, promote the need for trained and skilled professional and volunteer workers, build awareness and understanding of culture, and educate children in the arts.

6.2.4 Types of Programs

In addressing its commitments the provincial government provides funding to support the arts, cultural industries and heritage; operates and supports cultural institutions, offers programs and services, engages the community in decision making and ensures funds invested in cultural industries benefits Nova Scotians (Appendix B).

6.2.5 Awards

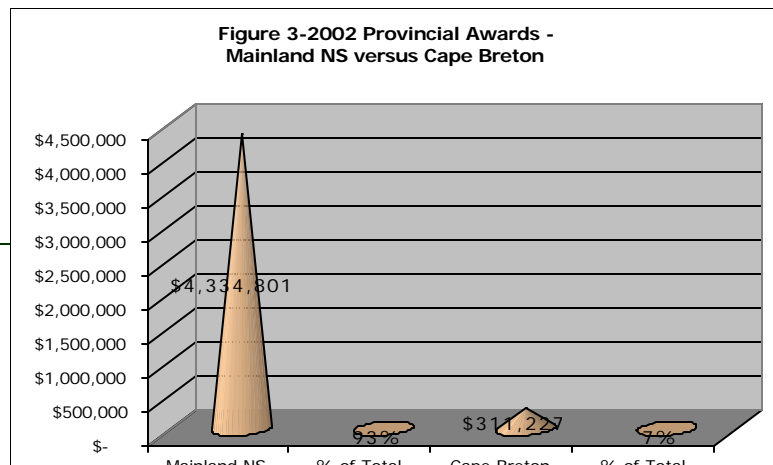
Not unlike the Canada Council for the Arts, the Government of Nova Scotia receives considerably more requests for financial assistance than it is able to support. In 2002, roughly one half of all applications were funded (366 in total). In that year, a total of about \$4.6 million was provided in financial assistance (Table 1). Anchor organizations and cultural industries received almost \$3 million or approximately 64% of aggregate.. Organizations & small groups were awarded a total of \$516,472 (11% of aggregate). \$423,000 (9% of total) was provided to individual artists with the vast majority of assistance employed in the creation of new cultural product.

**Table 1-Province of Nova Scotia
Cultural Industry
Grant Awards - 2002**

Program Category	Clients	Awards
Anchor Organizations	38	\$ 2,380,450
Cultural Activities Program	101	462,940
Facilities Program	9	257,065
Industries Growth Program	78	593,601
Youth Program	3	12,500
Arts Program-Individuals	78	423,000
Arts Program-Organizations & Small Groups	59	516,472
Total	366	\$ 4,646,028

6.2.6 Cape Breton Perspective

Not unlike the situation with the Canada Council For The Arts, Cape Breton artists were not a major presence in the case of awards provided to the industry by the province in 2002. A total of 126





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applications were received from the Island out of a total of 646 for the province as a whole. Awards to Cape Breton applicants totaled \$311,227 or just under 7% of aggregate (Figure 3).



6.2.7 Heritage

In regard to heritage, the Province of Nova Scotia provides financial support to community museums through the Nova Scotia Museum. The Community Museum Assistance Program offers advisory services and funding to community museums. Eligible museums can receive up to 50% of their operating costs.

6.2.8 Strategic Development Assistance

In addition to the Community Museum Assistance Program, the Province of Nova Scotia also provides a Strategic Development Assistance Fund. The fund (\$100,000) encourages partnerships between community museums and others such as private sector non-profit groups, municipalities and so on, looking toward greater self-sufficiency.

6.3 ADDITIONAL NATIONAL & REGIONAL CULTURAL ASSISTANCE & HERITAGE PROGRAMS

Appendix C lists an additional 28 support programs for individual artists, cultural SMEs, non-profit organizations, institutions and associations and heritage organizations. The range of offerings is broad and includes assistance with business expansion and modernization, export market development, trade missions and international marketing, digitization of cultural products, access to heritage sites, publishing, literary works distribution, new media development and expert advice on issues such as sustainability. Programs are largely offered at the federal level by the Atlantic Canada Opportunities Agency, Business Development Bank of Canada, Department of Heritage, Industry Canada and Department of Foreign Affairs and International Trade.

6.4 ENTERPRISE CAPE BRETON CORPORATION

Yearly, Cape Breton communities host upwards of 150 festivals and events, the vast majority of which are scheduled in the June to October period to optimize the attraction of visitors from off Island and economic impact. Many are small and focused on local markets. Others, such as Celtic Colours are professionally organized widely marketed and successful in drawing tourists internationally. In 2002, ECBC approved 45 events across the Island for assistance with marketing and promotion. Aggregate ECBC investment per event did not exceed \$7,500.

In addition to program support for festivals and events, ECBC continues the long-standing practice of intervening strategically to support a variety of community cultural events where there is an obvious potential economic benefit. As well, over the years the corporation has made financial commitment to various capital projects undertaken within different elements of the cultural industry.



6.5 CAPE BRETON GROWTH FUND (CBGF)

In recent months, CBGF introduced a professional development program for Cape Breton's cultural industry. The program which is funded at \$750,000 facilitates access to professional expertise in areas such as management, export, marketing, product development and human resource development. A list of qualified consultants has been developed by CBGF. Additionally, since its inception CBGF has made significant financial commitments to heritage projects within its mandate area.

6.6 REGIONAL MUNICIPALITIES

Cape Breton's four municipalities acknowledge the cultural sector as a key component of community life and important generator of new income. Clearly all four are facing budget limitations and this is reflected in the limited number of interventions in the cultural sector and the amount of financial assistance available yearly. For example, Inverness County contributed matching funds in the amount of \$24,000 in 2002 to market festivals and events in cooperation with local organizing bodies. As well, Inverness occasionally offers grants to schools to undertake promotion and awareness building among students. Victoria County has an aggregate yearly cultural industry budget of about \$20,000 and assists local museums and occasionally cost shares in special events. Port Hawkesbury has no formal assistance programs, however in the past it has supported cultural projects based on special resolutions of Council. The Cape Breton Regional Municipality (CBRM) supports a week long celebration each summer that has an obvious and appealing cultural component. Other than that, CBRM appears content to occasionally entertain special requests for cultural assistance at the Council level.



7 ASSESSMENT – PROGRAM AVAILABILITY

7.1 OSTENSIBLY MANY AVENUES OF SUPPORT

This section of the study briefly considers the extent to which existing programs and incentives are accessible by Cape Breton cultural and heritage industry practitioners. With almost 125 incentives available from the Canada Council For The Arts, Nova Scotia Department of Tourism and Culture, Atlantic Canada Opportunities Agency, Business Development Bank of Canada, Department of Foreign Affairs and International Trade and Heritage Canada, at first glance as is reflected in Table 2 below, it might appear as if the resource needs of the industry are generally well met. Table 2 considers the resourced needs of individual artists, cultural industries, non-profit groups and organizations and heritage operations. For purposes of comparison, resource needs are suggested to comprise capital, marketing assistance, product development support, operating moneys, training and professional expertise. What the table does not reflect are the factors that seem to mitigate access by Cape Breton practitioners to the myriad support mechanisms listed in the Appendices to this document.

7.2 APPLICATIONS EXCEED AVAILABLE RESOURCES

For example, Canada Council For The Arts and the Nova Scotia Department of Tourism and Culture both receive 2-3 times as many requests for assistance as there are program dollars available. This tends to disadvantage the Cape Breton cultural industry in several areas at this stage in its development where circumstances are not particularly conducive to meeting the eligibility criteria of current programs.

7.3 FORMATIVE VENTURES DO NOT FIT WELL

The vast majority of Cape Breton cultural businesses, particularly those operated by individual artists, are micro enterprises. Generally as such, they are not at a period in their development where many of the capital assistance, market support and export opportunity programs with a cultural sector skew offered by traditional public sector development agencies such as ACOA, BDC and the Department of Foreign Affairs and International Trade apply.

7.4 TOO FEW APPLICATIONS

Clearly data provided by both the Canada Council For The Arts and the Nova Scotia Department of Tourism and Culture indicate that in 2002, at least, Cape Bretoners did not meet with proportionate success in securing grants from either source for cultural industry endeavours. While it has been difficult to confirm the number of applications advanced by local cultural industry practitioners in 2002, anecdotal evidence suggests that there were less than desirable. There are some who argue that the application process is complex and beyond the comfort zone of many; that awards are skewed toward professionals with local



practitioners not yet at that stage in their development; and that the peer/expert assessment process is intimidating. Whatever the reason, cultural support moneys are not finding their way to Cape Breton at levels sufficient to address the needs of the sector as a whole.

7.5 GO FORWARD CHALLENGES

Cape Breton's cultural industry appears to be facing a number of unique challenges which, if not addressed, will have potentially adverse effects. Among the more obvious are:

7.5.1 Creativity

As earlier noted, creation is a fundamental link in the cultural industry continuum. The industry prospers in environments conducive to individual and collective creation. Creativity needs to be stimulated and fostered. Nationally and regionally, countless artists employ a range of programs to both facilitate expression and encourage product development. Cape Breton's cultural industry appears to need assistance now in shaping a more creative context while individual and collective capacity is being developed appropriate to eventually accessing conventional support structures regionally and nationally.

7.5.2 Capacity

Individual artists, artistic collectives, groups and organizations, and cultural industries must continue to develop capabilities appropriate to professional advancement, commercial success, broaden recognition, and vibrancy. For example, a greater variety of original works need to be developed, refined and distributed to widely dispersed audiences and consumers. The future viability of the sector will hinge on issues of this nature. In developing capacity, industry practitioners must have ready access to supportive resources and be empowered to compete for assistance more vigorously than is currently the case.

7.5.3 Community Synergies

Communities are an obvious engine of cultural industry growth. Particularly transparent examples are seen in the countless non-profit organizations and groups that assemble to create and deliver/distribute cultural programming. Countless festivals and events as well as numerous heritage displays and attractions are the product of tireless community volunteers. The important synergy between communities and the cultural industry, specifically cultural tourism, needs to be preserved and strengthened.



Table 2 - Cultural Industry Resource Availability							
Needs Versus Programming Support							
Prospective Recipient	Area of Need	Specific Category of Need	Canada Council	Nova Scotia	ECBC/ CBGF	Public Sector Buss/HR Dev	Commercial Sources
INDIVIDUAL ARTISTS							
	(A) Access to Capital						
		(A.1) Plant & Equipment	No	No: cultural programs. Yes: NSBI	Yes:	Yes	Yes
		(A.2) Product Development	Yes	Yes	Unlikely	Unlikely	Unlikely
		(A.3) Research & Training	Yes	Yes	Unlikely	Unlikely	Unlikely
		(A.4) Promotion	Yes	Yes	Unlikely	Unlikely	Unlikely
		(A.4) Operating Capital	No	No	Unlikely	Unlikely	Yes
	(B) Professional Dev		Yes	Yes	Yes	Unlikely	Unlikely
	(C) Training		Yes	No	Unlikely	Possible	Unlikely
	(D) Marketing		Yes	Yes	Yes	Possible	Unlikely
ORGANIZATIONS	(A) Operating Capital		Yes	Yes	Yes (Festivals)	Unlikely	Unlikely
	(B) Marketing		Yes	Yes	Yes	Yes	Unlikely
	(C) Capital for Venues		No	No	Yes	Yes	Unlikely
	(D) Fixed assets		No	No	Possible	Possible	Unlikely
	(E) Training		Unlikely	Unlikely	Possible	Yes	Unlikely
	(F) Product Dev.		Yes	Yes	Possible	Unlikely	Unlikely
CULTURAL INDUSTRIES							
	(A) Access to Capital						
		(A.1) Plant & Equipment	No	No	Possible	Possible	Possible
		(A.2) Product Development	Yes	Yes	Possible	Unlikely	Unlikely
		(A.3) Research & Training	Yes	Yes	Possible	Unlikely	Unlikely
		(A.4) Promotion	Yes	Yes	Possible	Unlikely	Unlikely



Program Framework – CB Cultural Industry

		(A.4) Operating Capital	No	No	No	No	Possible
	(B) Professional Dev		Yes	Yes	Yes	Unlikely	Unlikely
	(C) Training		Yes	Yes	Unlikely	Possible	Unlikely
Prospective Recipient	Area of Need	Specific Category of Need	Canada Council	Nova Scotia	ECBC/ CBGF	Public Sector Buss/HR Dev	Commercial Sources
	(D) Marketing		Yes	Yes	Yes	Possible	Unlikely
HERITAGE SITES							
	(A) Access to Capital						
		(A.1) Plant & Equipment	No	No	Possible	Possible	Possible
		(A.2) Product Development	Yes	Possible	Possible	Possible	Possible
		(A.3) Promotion	No	Possible	Possible	Possible	Unlikely
		(A.4) Operating Capital	No	Yes	No	No	



8 RECOMMENDED PROGRAM FRAMEWORK – CAPE BRETON CULTURAL INDUSTRY FUND

8.1 SUMMARY OVERVIEW

This section provides a detailed framework for five possible program initiatives as part of a new Cape Breton Cultural Industry Fund. The five incentives are as shown below:

RECOMMENDED PROGRAMS:

- ⇒ Finished Craft Inventory Assistance;
- ⇒ Festival and Event Enhancement-Sustainability;
- ⇒ Artistic Product Creation and Development;
- ⇒ Community Museum Exhibit Enhancement; and

All five programs/interventions are designed to address real and important challenges currently confronting Cape Breton’s cultural industry. Moreover, each is designed to complement but not replace existing program support. As well, the recommended programs take into consideration the unique dynamic and current circumstance of the local cultural industry.

The suggested programs are framed to give consideration to the following factors:

- ⇒ Rationale;
- ⇒ Program description;
- ⇒ Eligible Applicants;
- ⇒ Project Eligibility Criteria;
- ⇒ Funding Levels;
- ⇒ Project Management;
- ⇒ Application Process;
- ⇒ Support Materials;
- ⇒ Assessment/Evaluation Criteria & Process; and
- ⇒ Program Evaluation & Accountability.

8.2 PROPOSED PROGRAM - ONE

FINISHED CRAFT INVENTORY ASSISTANCE PROGRAM

8.2.1 Rationale

A principle strategic goal of Cape Breton’s craft sector is to increase the Island’s share of export markets for quality creative product. In recent years, increased numbers of talented Cape Breton producers and producer collectives have been building export sales through attendance at regional wholesale craft shows as well as specialized retail and wholesale



events in the United States. Often, producers employ existing market assistance program vehicles to offset costs associated with attending exports sales events and developing market share.

While evolving, the Island's craft sector faces a number of specific challenges. For example, the vast majority of quality product is being produced by micro-enterprises. Typically, such business ventures face financial limitations. In the case of those dependent on export markets for a significant share of yearly sales, finished inventory has to be built-up over time in advance of wholesale shows and seasonal buyer events. Ordinarily this requirement places a burden on the producer and/or collective that can limit the volume of finished product in any given period.

8.2.2 Program Description

The Finished Craft Inventory Assistance Program would provide financial assistance to established individual craft producers or collectives currently deriving a significant portion of sales income from export markets and committed to growing market share. Assistance would be employed to offset the cost of building an inventory of finished product, a significant portion of which would be destined for export markets.

8.2.3 Eligible Applicants

- ⇒ Applicants must be resident Cape Breton craft producers;
- ⇒ Registered incorporated enterprises as well as partnerships, sole proprietorships, co-operatives and collectives/society's engaged in the production of quality crafts will be eligible;
- ⇒ Applicants must have been in business three years prior to applying;
- ⇒ Applicants may not apply for assistance more than twice yearly;
- ⇒ Wholesale distributors not engaged in craft production will not be eligible; and
- ⇒ Retailers not engaged in craft production will not be eligible.

8.2.4 Eligible Project Criteria

- ⇒ Minimum 20% of yearly aggregate income must be derived from export sales at the time of applying;
- ⇒ Individual applicant's annual sales volume at the time of applying must be \$7,000 or greater;
- ⇒ Collectives, co-operatives and society's must have yearly sales volume of \$15,000 or greater; and
- ⇒ Funding will not apply to inventories produced prior to the date of the application.



8.2.5 Funding Levels

- ⇒ Maximum yearly program funding will be \$150,000;
- ⇒ Maximum individual project funding will be \$7,000;
- ⇒ Individual project funding will not exceed 70% of the cost of finished inventory to a maximum \$7,000;
- ⇒ Collectives, co-operatives or society's will be eligible to apply for assistance equal to 70% of the cost of finished inventory to a maximum \$15,000;
- ⇒ Funding will take the form of a non-interest bearing repayable loan;
- ⇒ Loans must be repaid in full within 12 months of the date on which funding was approved; and
- ⇒ 20% of the amount of the approved loan will be made available within 30 days of the date of funding approval. The balance of approved funding will be drawdown based upon verification of the existence of finished inventory.

8.2.6 Project Management

Cape Breton Centre for Craft & Design will administer the Finished Craft Inventory Assistance Program.

8.2.7 Application Process

Applications will be received twice yearly in January and September.

8.2.8 Required Materials

- ⇒ Copy of enterprise, co-operative registration documentation, including the Memorandum of Association, and By-Laws;
- ⇒ List of officers of the applicant's enterprise;
- ⇒ If a corporation, co-operative or collective, provide a covering letter from the Chairperson or President verifying the approval of the Board to apply for funding;
- ⇒ Overview of the enterprise, craft products, history of business operations, and domestic and export markets;
- ⇒ Describe export marketing practices/activities;
- ⇒ Confirmation of export sales, if available;
- ⇒ Information about key participants;
- ⇒ Critical path showing anticipated production levels, target sales channels, dates of sales events and tasks to be completed;



Program Framework – CB Cultural Industry

- ⇒ Three-year export sales forecast by sales channel and describe how the financial support of the Finished Craft Inventory Assistance Program will help to realize the articulated goals;
- ⇒ Detailed financial information - three year history of sales and expenses, and existing enterprise debt, repayment obligations and schedules; and
- ⇒ Two credit references.



8.2.9 Assessment/Evaluation Criteria and Process

All applications will be assessed by the third party delivery agent and recommended for approval or rejection. Assessment evaluation criteria will include:

- ⇒ Demonstrated need of the applicant;
- ⇒ Integrity of the information provided by the applicant;
- ⇒ Business acumen of the applicant;
- ⇒ Artistic, technical and production skills of the applicant;
- ⇒ Risk of loan default;
- ⇒ Applicants ability to execute the sales plan; and
- ⇒ Likelihood that forecast economic outcomes will be realized.

8.2.10 Program Evaluation and Accountability

The program will be evaluated against the success of efforts to realize an incremental increase in the value of craft export sales in the case of those applicants approved for financial assistance. In co-operation with the Cape Breton Centre for Craft & Design, CBGF will establish baseline export sales data and employ it in calculating yearly incremental increases.

The third party delivery agent will gather and verify information on the activities of successful applicants to ensure funding is being employed for the purposes intended. The agent will do so employing a variety of reporting techniques as well as site inspections. Regularly, the agent will provide CBGF with summary information on the activities of the program. Yearly, the agent will provide the Corporation with a detailed report.

8.3 PROPOSED PROGRAM-TWO

FESTIVAL & EVENT ENHANCEMENT AND SUSTAINABILITY

8.3.1 Rationale:

Cultural tourism is a rapidly growing international product and major contributor to Cape Breton's economy. A recent study by CANMAC Economics Ltd, reported that in 2002 the economic impact of visitors to Cape Breton attending festivals and events approximated \$13 million in household income, 400 person years of employment and almost \$20 million in economic output as measured by gross domestic product. By any measure this is significance.

The continued success of Cape Breton's festival and event product will hinge on a variety of factors, including the extent to which it can be enhanced and adjusted in step with evolving market preferences and trends.



At present, the preponderance of festival and event product is organized and executed by community volunteers in partnership with various collaborators, including government. There are few, if any, resources available to festival and event committees and groups to research and gather information appropriate to the development of strategies to enhance the product and improve sustainability. As well, festival and event organizers face challenges in accessing moneys to implement programming changes appropriate to overall product enhancement.

8.3.2 Program Description

The Festival and Event Enhancement and Sustainability Program would assist organizers of established festivals and events to undertake research and gather information appropriate to enhancing and enriching Cape Breton's festival and event product. Outcomes produced as part of the program would be evaluated with a view to funding eventual initiatives that would support enhancements recommended as part of the research and study initiative.

8.3.2.1 Research

Initially assistance would be provided four research projects based on the originality and potential applicability of the initiatives as outlined. Research projects can be undertaken by individual groups or organizations as well as collaboratively by a number of groups or organizations.

Examples of potential research projects could include (but would not be limited to) any one or combination of the following:

- ⇒ Programming appropriate to the interests and preferences of new market segments;
- ⇒ Venue enhancements to deliver programming to wider audiences;
- ⇒ Thematic programs as part of multi-venue festivals;
- ⇒ Thematic target marketing activities;
- ⇒ New techniques and methods to identify, recruit and keep volunteer support; and
- ⇒ Modern methods to realize festival and event sustainability.

Ideally research would result in the identification of new opportunities that would form the basis of submissions in support of requests for funding with enhancements and improvements.

8.3.3 Eligible Applicants

Eligible applicants would be:

- ⇒ Organizers of Cape Breton festivals and events that have been operating for a minimum five seasons;



- ⇒ Have as their singular purpose the organization and delivery of a yearly festival or event;
- ⇒ A not-for-profit society or organization located in Cape Breton and registered in Nova Scotia;

8.3.4 Eligible Project Criteria

8.3.4.1 Research

- ⇒ Funding will be awarded groups or organizations to undertake approved research initiatives;
- ⇒ Only projects that reflect a clear understanding of the spirit and intent of the program will be given serious consideration;
- ⇒ Preference will be given projects undertaken collaboratively to optimize potential positive outcomes and shared information;
- ⇒ Only four projects will be funded initially; and
- ⇒ Projects must be completed within six months of the date of approval.

8.3.4.2 Project Assistance

The following types of activities would be considered for assistance based on a body of research that illustrates the practicality of the initiative and its potential to enhance a festival or event or group of festivals and events; improve Cape Breton's cultural product; generate sustainable economic benefits and complement other sectors of the economy. The following types of projects will be considered for financial assistance:

- ⇒ Programming appropriate to the interests and preferences of new market segments;
- ⇒ Venue enhancements to deliver programming to wider audiences;
- ⇒ Thematic programs as part of multi-venue festivals;
- ⇒ Thematic target marketing activities;
- ⇒ New techniques and methods to identify, recruit and keep volunteer support; and
- ⇒ Modern methods to realize festival and event sustainability.

8.3.5 Funding Levels

- ⇒ 80% of the cost of approved research initiatives will be funded up to a maximum of \$15,000;
- ⇒ 75% of the cost of approved projects up to a maximum \$50,000;



Program Framework – CB Cultural Industry

- ⇒ Successful organizations will be required to provide evidence that the unfunded portion of research and project costs has been addressed; and
- ⇒ Funding will be disbursed monthly, in the case of research initiatives, based on the submission of progress reports and in the case of projects based on the presentation of evidence of expenditure.



8.3.6 Project Management

Internally at the Cape Breton Growth Fund

8.3.7 Application Process

Expressions of interest will be called for and four research initiatives will be chosen initially from the responses.

8.3.8 Required Support Materials

- ⇒ Copy registration documentation for the group or organization, including the Memorandum of Association, and By-Laws;
- ⇒ List of officers;
- ⇒ Covering letter from the Chairperson or President verifying the approval of the Board to apply for funding;
- ⇒ Overview of the organization, event, history of operations, and performance data: i.e. attendance;
- ⇒ Detailed research plan, outlining the specific focus, proposed information gathering and research methods, critical path showing principal activities, milestone events, dates and times and expected outcomes and identifying expertise to be engaged outside the organization;
- ⇒ Detailed project plan, outlining the specific focus, itemized lists of costs, critical path showing principal activities, milestones, dates and times and expected outcomes and identifying expertise to be engaged outside the organization; and
- ⇒ Detailed budget, inclusive of professional fees, salaries and wages, travel costs, overhead expenses, capital and communications cost.

8.3.9 Assessment/Evaluation Criteria and Process

Applications will be measured against:

- ⇒ The quality and originality of the proposed research initiative and project/enhancement;
- ⇒ The ability of the proponent to undertake the work as outlined;
- ⇒ Reasonableness of the project costs;
- ⇒ Potential of the research outcomes to positively impact Cape Breton festivals and events;
- ⇒ Overall credibility of the proponent; and



⇒ The form of the proponent's contribution to project costs.

An advisory committee comprising industry practitioners will review applications.

8.3.10 Program Evaluation and Accountability

The purpose of the program is to develop new ways of strengthening Cape Breton festivals and events. Ultimately an enhanced festival and event product will increase tourist trade. Research initiatives and projects will be monitored on an on-going basis and proponents will be required to submit monthly progress reports to the Corporation.

8.4 PROPOSED PROGRAM-THREE

ARTISTIC PRODUCT CREATION/DEVELOPMENT

8.4.1 Rationale

Creativity is key to the future of Canada's cultural industry. There is ample evidence to indicate that environments in which creativity is encouraged and fostered positively influence the richness and vitality of cultural industries.

In the past half century, cultural life throughout the country has flowered. Canadian artists and their work have taken on new prominence. Cultural activities now constitute a consequential industry. Regardless, there are pockets of Canadian society where artistic potential is not being fully developed. There are varied and complex reasons for this state. Among them is a lack of resources appropriate to artistic expression.

8.4.2 Project Description

The Artistic Product Creation/Development Program is designed to assist individual artists as well as artistic collectives in the conceptualization/creation of new forms of expression as well as the development of product for commercial distribution.

8.4.3 Eligible Applicants

- ⇒ Applicants must be Cape Breton residents whose artistic work is undertaken on the Island;
- ⇒ Individuals or groups of artists working collaboratively may apply;
- ⇒ Artists are eligible in any of the following disciplines: crafts, literary arts, film, video & new media, sound recording, performing arts & visual arts;
- ⇒ An artist is one who has been practicing for at least five years and who has created and exhibited a significant and recognized body of independent work;
- ⇒ All applicants must meet the following definition of a professional artist, defined as someone who:
 - has specialized training in the field;



- is recognized by her/his peers;
- is committed to devoting more to the artistic activity;
- has a history of public presentation in a professional context and has achieved commercial sale of her/his product(s); and
- has generated commercial sales income from her/his work in the twelve months preceding the date of application.

All applicants must demonstrate that they personally have sufficient technical expertise to undertake their project, or that they are collaborating with artists or technicians with such expertise. This must be evident in the applicant's support material and in letters of agreement and resumes submitted with the application

8.4.4 Eligible Project Criteria

8.4.4.1 Investigative Work/Concept Development

Activities eligible for financial assistance under this element of the program include:

- ⇒ Investigative research and development of ideas and concepts;
- ⇒ Research and development of new projects; experimentation with tools and technologies;
- ⇒ Professional development such as attendance at workshops, conferences, seminars or specialized assemblies;
- ⇒ Specialized training outside degree or diploma programs offered by institutions of advance learning; and
- ⇒ Working with technicians, specialized consultants and other expert personnel to develop knowledge and skills or other forms of specialized training appropriate to the body of work being developed.

8.4.4.2 Product Development

- ⇒ Artists may apply to produce work that combines experimentation, exploration and research with the phases of production, or to produce work for which the creative development phased is complete.
- ⇒ Activities eligible for funding under the Product Development component include all of the above as well as the direct costs of production.

8.4.5 Funding Levels

8.4.5.1 Investigative Work/Concept Development

In the case of investigative work/concept development, eligible expenses will include:



- ⇒ Professional and other fees and honoraria;
- ⇒ Rental costs for equipment, studios and other facilities;
- ⇒ Cost of materials and supplies used for experimentation and research;
- ⇒ Software costs;
- ⇒ Travel costs;
- ⇒ Tuition costs and conference registration fees; and
- ⇒ Other costs related to investigative research and/or creative development.

8.4.5.2 Product Development

In the case of product development, eligible expenses will include:

- ⇒ Direct cost related to production; and
- ⇒ Cost of promoting launching, reproducing and copying a work to a maximum of 5 % of aggregate approved funding.

Maximum available funding will be as follows:

- (a) Investigative Work/Concept Development: 75% of approved eligible costs to a maximum of \$4,000; and
- (b) Product Development: 75% of approved eligible costs to a maximum of \$6,000.

Recommended annual program budget: (a) Investigative Work/Concept Development - \$100,000 and (b) Product Development - \$150,000.

8.4.6 Project Management

Cape Breton Growth Fund personnel will manage the program. A cultural industry peer advisory committee comprising broadly representative established professionals would assess applications. Recommendations will be advanced to CBGF respecting approved applications.

8.4.7 Application Process

Twice yearly in January and June

8.4.8 Required Support Materials

- ⇒ Proponent profile including professional status, areas of artistic expression, body of work, formal training and education, awards and citations, and past public presentations:



- ⇒ Verification of sales income from her/his work in the twelve months preceding the application;
- ⇒ Outline of the proposed research and/or product development initiative, inclusive of detailed project description, specific investigative work to be undertaken, steps to be taken in the development of a new product, elements of the new product, artistic and economic rationale of the new product, planned approach to commercial production and distribution, anticipated annual sales, overall impact of the new product on the artistic credibility and currency of the artist and the professional standing of the artist within his/her field of work;
- ⇒ Critical path with key milestones and completion dates;
- ⇒ Evidence of the overall merit of the project as considered by other professionals in a similar field of artistic work;
- ⇒ Financing plan indicating how the unfunded portion of the project will be addressed;
- ⇒ Evidence of the capability of the proponent to complete the project as outlined; and
- ⇒ Evidence of the capability of the proponent to realize the commercial objectives of the project.

8.4.9 Assessment/Evaluation Criteria and Process

Applications will be measured against:

- ⇒ The quality and originality of the proposed project;
- ⇒ The ability of the proponent to undertake the work as outlined;
- ⇒ The degree to which the application meets program criteria;
- ⇒ Reasonableness of the project costs;
- ⇒ Potential of the project to positively impact Cape Breton's cultural sector;
- ⇒ Overall credibility of the proponent; and
- ⇒ How the unfunded portion of the project will be addressed.

8.4.10 Program Evaluation and Accountability

The purpose of the program is to develop new ways of furthering the work of individual professional Cape Breton artists. Ultimately an environment conducive to creativity and original product development will grow the stature and reputation of Cape Breton artists, encourage new entrants to the artistic field, attract new income through expanded sales and heighten interest in Cape Breton among tourists who are motivated in their travel planning by the cultural context of an area. Research and development projects will be monitored on



an on-going basis and proponents will be required to submit regular progress reports to the Corporation.

8.5 PROPOSED PROGRAM-FOUR

COMMUNITY MUSEUM EXHIBIT ENHANCEMENT PROGRAMMING

8.5.1 Rationale

Many factors influence Cape Breton's cultural context such as the way in which we relate to our history, how we interact with the natural environment, our exposure to media, and what we do with our free time. Among the more significant influences is the manner in which we reflect and interpret the history of the Island. While Cape Breton is privileged to have some of the country's most distinguished historical attractions such as Fortress Louisbourg and the Alexander Graham Bell Complex, the Island also represents and interprets its proud and eventful history through a series of unique not-for-profit community museums. It is these facilities that give many distinctive communities across the Island special character and provide residents and visitors with a focus that often reinforces the collective's reason to exist.

Yearly, tens of thousands of visitors to Cape Breton factor time at community museums into busy travel itineraries. Such persons seek to better understand the Island's individual and collective ties with the past through the physical examination of tangible artifacts and materials and the study of intangibles such as folklore and customs. Regardless of the avenue of learning chosen, visitors rely on community museums to shape their understanding of Cape Breton and communities look to their museums as a means of reinforcing values and characterizing what the collective represents.

Like any source of information or representation of a place or event, community museums are forced to compete for visitor attention and custom. The extent to which they are successful in this respect often depends on how they represent history and the nature of the learning experience offered. Programming and exhibits are central to the product offering of community museums. Unfortunately most operate on a minimal budget and lack the resources to regularly enhance and strengthen programming and exhibits. The Community Museum Exhibit Enhancement Program is intended to help enrich the community museum component of Cape Breton's heritage product

8.5.2 Project Description

Community Museum Exhibit Enhancement Program is intended to support improvements to existing exhibits as well as the acquisition of new exhibits to strengthen the overall interpretative capability and appeal of community museums.

8.5.3 Eligible Applicants

Incorporated non-profit Cape Breton community museums that have been in operation for at least five years and are recognized as part of the Nova Scotia community museum network.



8.5.4 Eligible Project Criteria

Eligible projects may include:

- ⇒ Acquisition of new exhibits;
- ⇒ Improvements to existing exhibits for the purpose of affecting overall enhancement of a display; and
- ⇒ Design and construction of an original exhibit.

8.5.5 Funding Levels

Financial assistance awarded through the program will not exceed 75% of total eligible project costs to a maximum \$10,000. Community museums will be permitted to apply only once for the assistance through the life of the program. Projects must be completed within nine months of funding being approved.

8.5.6 Project Management

Cape Breton Growth Fund personnel will review applications

8.5.7 Application Process

Applications will be received once yearly in February

8.5.8 Required Support Materials

- ⇒ Copy of corporate registration documentation, including the Memorandum of Association, and By-Laws;
- ⇒ List of officers of the applicant's non-for-profit society or organization;
- ⇒ Covering letter from the Chairperson or President verifying the approval of the Board to apply for funding;
- ⇒ Overview of the museum inclusive of number of years in operation, physical facilities, type and range of exhibits, hours of operation, months of operation, staffing levels, revenue sources, overall financial condition, physical assets and visitor levels;
- ⇒ Exhibit enhancement plan detailing nature and type of anticipated improvements and cost estimates;
- ⇒ Critical path showing tasks to be completed and when;
- ⇒ Three-year visitor forecast with an explanation of how the Community Museum Exhibit Enhancement Program will help to realize the articulated goals;
- ⇒ Detailed financial information - three year history of revenue and expenses, and existing organization debt, repayment obligations and schedules;



- ⇒ Financing plan detailing how the unfunded portion of the project will be addressed; and
- ⇒ Credit reference.

8.5.9 Assessment/Evaluation Criteria and Process

Applications will be measured against:

- ⇒ The quality and originality of the proposed project;
- ⇒ The ability of the proponent to undertake the work as outlined;
- ⇒ The degree to which the application meets program criteria;
- ⇒ Reasonableness of the project costs;
- ⇒ Project's potential to positively impact Cape Breton tourism;
- ⇒ Overall credibility of the proponent; and
- ⇒ How the unfunded portion of the project will be addressed.



8.5.10 Program Evaluation and Accountability

The purpose of the program is to enhance the community museum product and make it a more appealing and vibrant part of visitor experiences. Ultimately the impact of the program will be determined through the collection of data on visitation levels and specific community museums and overall tourism industry performance data. Exhibit enhancement projects will be monitored on an on-going basis and proponents will be required to submit regular progress reports to the Corporation.

8.6 PROPOSED PROGRAM-FIVE

STRATEGIC INTERVENTIONS PROGRAM

8.6.1 Rationale

Cape Breton's cultural industry has a special dynamic. As such, it faces unique challenges, some of which can only be addressed by targeted interventions. Among more compelling issues is the apparent failure of Cape Breton artists, artistic organizations and groups and cultural industries to gain significant access to existing federal and provincial support programs. For example, the Canada Council for the Arts granted about \$3.5 million to Nova Scotians in 2002. Less than 1 % of that sum came to Cape Breton. Nova Scotia granted about three quarters of a million dollars to the cultural sector in 2002 and less than a proportionate share flowed to Cape Breton. Without improved access to resources at the federal and provincial levels individual artists, organizations and groups and cultural industries will be slowed in efforts to grow the cultural sector and optimize its impact on the economy and Cape Breton society in general.

In addition to the issue Cape Breton's less than acceptable 'take up' of existing grant and incentive programs; there is the matter of encouraging more talented young people to make a career within the cultural industry. For too many youth, artistic expression is not perceived as a viable career option. Consequently, the cultural sector does not see as many new artistic entrepreneurs as are necessary to ensure its long-term vitality. Therefore, initiatives are required to build awareness of the cultural industry and foster interest in the many artistic career options among young Cape Bretoners.

8.6.2 Project Description

The Strategic Interventions Program would be employed in support of collaborative undertakings by Cape Breton's three arts councils to build the capacity of local artists, groups and organizations to successfully access federal and provincial grant programs as well as heighten awareness of cultural industry career options among Cape Breton youth.

8.6.3 Eligible Applicants

Arts Cape Breton, Inverness County Council For The Arts, and Conseil Des Arts de Cheticamp



8.6.4 Eligible Project Criteria

Eligible projects may include:

- ⇒ Assembly, production and distribution of educational materials on federal and provincial grant programs and career options;
- ⇒ Development of original instructional materials;
- ⇒ Organization and execution of workshops, seminars and forums;
- ⇒ Development of digital tools to expedite access to and understanding of grant programs and career options;
- ⇒ Development of original teaching aids for the public school system;
- ⇒ Development and execution of an 'artists in the schools' program;
- ⇒ Other projects that meet the purposes of this funding program, as stated; and
- ⇒ Eligible costs will include: professional services, design, material costs, travel, administration, software development, research, facilities rental, specialized equipment rental, and out-of-pocket expenses such as accommodation, long distance, and meals.

8.6.5 Funding Levels

Funding will not exceed 75% of approved project cost in either of the two components of the program: (i) Capacity building, and (ii) Career Awareness. Funding will not exceed \$25,000 in either instance. Only two projects will be funded yearly. Projects must be executed within six months of the date funding is approved.

8.6.6 Project Management

Cape Breton Growth Fund personnel will assess applications as to their suitability and manage the delivery of the program.

8.6.7 Application Process

Applications will be received once yearly in January

8.6.8 Required Support Materials

- ⇒ Covering letter from the Chairperson or President verifying approval of the council to apply for funding;
- ⇒ Overview of the proposed initiative inclusive of specific activities or initiatives to be undertaken, the elements of each, target audiences, anticipated outcomes, risk factor, communications plan, coordinating personnel, professional service providers, and specific schedules;



- ⇒ Cost estimates for each element of the planned initiative;
- ⇒ Critical path showing tasks to be completed and when; and
- ⇒ Financing plan detailing how the unfunded portion of the project will be addressed.

8.6.9 Assessment/Evaluation Criteria and Process

Applications will be measured against:

- ⇒ The quality and originality of the proposed initiatives;
- ⇒ The ability of the proponent to undertake the work as outlined;
- ⇒ Reasonableness of the project costs;
- ⇒ Potential of the initiatives to positively impact Cape Breton's cultural industry;
- ⇒ Overall credibility of the personnel charged with the delivery of the undertaking;
and
- ⇒ The practicality of the financing plan for the project/initiative.

8.6.10 Program Evaluation and Accountability

The purpose of the strategic interventions detailed herein is to garner more assistance from federal and provincial programs and build awareness among students of career opportunities in the cultural industry. Ultimately the impact of the program will be determined through the collection of data on grants awarded individual Cape Breton artists, cultural organizations and groups and cultural industries. In the longer-term the impact of the career awareness program will be measured by the number of new artistic entrepreneurs entering the cultural industry. Capacity and awareness development projects will be monitored on an on-going basis and proponents will be required to submit monthly progress reports to the Corporation.



APPENDIX A



Program Framework – CB Cultural Industry

Canada Council For The Arts Summary Programs, Endowments & Prizes						
Concentration	Program Name	Description	Eligibility	Grant Value	Assessment	Competition Closing Dates
MUSIC	Specialized Music Sound Recording	Supports recording of specialized music that accords creativity particular consideration	Canadian artists, ensembles and band	\$20,000	Peer; - based on artistic objectives and merit	Twice yearly
	Specialized Music Distribution	Supports distribution of specialized music	Incorporated, registered record distribution companies	50% of project costs	Peer – based on project feasibility, benefits and reasonableness of the proposal	Once yearly
	Professional Musicians	Supports emerging, mid-career and established professionals	Grants can be used to work with a coach, compose and develop a new repertoire, effect a change in career direction, & attend workshops	Up to \$20,000	Peer assessment committee based on merit, ability, potential and project potential	Twice yearly
	Travel Grants – Professional Musicians	Travel funding for classical and popular music professionals	Composers and performers are provided financial assistance to attend important events nationally and internationally as are individual performers or conductors	\$2,500 maximum	Canada Council officers	Throughout the year
	Aboriginal Peoples Music	Supports aboriginal groups, collectives and organizations	Financial assistance is offered for single event performances, research and preservation, & traditional music workshops	Up to \$35,000	Peer assessment committee	Once yearly
	Career Development	Supports artists and managers and agents	Supports retention of managers, promotional kits and audition as well as the activities of managers that contribute to career development	Maximum \$25,000	Peer assessment committee	Once yearly
	Residencies & Commissioning of Canadian Compositions	Professional development of Canadian composers and conductors	Encourages partnerships and collaborations in the development of the careers of	Up to \$20,000	Peer assessment based on ability, merit, and capability to carry out	Twice yearly



Program Framework – CB Cultural Industry

			composers and conductors through residencies		specific projects	
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Program Framework – CB Cultural Industry

Concentration	Program Name	Description	Eligibility	Grant Value	Assessment	Competition Closing Dates
	Professional Choir Development	Supports activities of professional choirs	Fosters the development and presentation of choral music by showcasing Canadian performers	Based on the merit of the application and availability of funding	National comparative context by peer assessment committee	Once yearly
	Concert Production & Rehearsal Program	Encourages the performance of music played or composed by Canadian artists	Supports overall activities of small Canadian professional ensembles/bands/groups that have demonstrated on-going stability, planning and excellence	Up to \$25,000	Peer assessment based on three principle criteria: artistic, outreach and administration/finances	Once yearly
	Multi-year & Annual Funding, & Special Projects	Supports presentation of new music	Helps professionals performing groups, ensembles, producers and presenters with multi-year and annual funding, project funding, and special projects support	Recommendations are made in relation to the Canada Council's program criteria	Peer assessment	Once yearly
	New Music Program	Program is devoted to professional ensembles, performing groups, producers, presenters and non-profit organizations.	Supports the development and presentation of new music across three initiatives: shared initiatives & audience development, solo production, creation/production, & music in alternative spaces	Maximum of \$20,000	Peer assessment	Once yearly
	Professional Orchestra Development	Provides annual and project funding	Fosters excellence in the presentation of Canadian music by professional not-for-profit orchestras	Based on the merit of individual applications and funding availability	Peer assessment	Once yearly
	Opera Music Theatre	Provides annual and project	Assists professional Canadian	Based on the	Peer assessment based on	Once yearly



Program Framework – CB Cultural Industry

Concentration	Program Name	Description	Eligibility	Grant Value	Assessment	Competition Closing Dates
	Program	funding	opera/music theatre companies	merit of individual applications and funding availability	artistic excellence, outreach, and institutional stability	
	Music Touring	Reinforces Canada's music touring infrastructure	Facilitates access to music, increases touring opportunities, increases audience knowledge, and enhances programming options	Based on the merit of individual applications and funding availability	Peer assessment	Twice yearly
	International Performance Assistance	Supports presentation of Canadian music on the international stage	Provides financial assistance to allow Canadian artists to respond to international invitations	Maximum of \$20,000	Peer assessment	Twice yearly
	Music Festival Travel	Helps Canadian performing artists to perform at festivals outside their province of residence	Supports attendance at curated non-profit festivals by professional solo musicians, group and bands	Based on the merit of individual applications and funding availability	Peer assessment	Twice yearly
	Music Festival Programming	Facilitates project based programming at music festivals	Supports original and interpretative programming to enhance individual festivals, and introduce Canadian artists form diverse regions	Up to \$20,000	Peer assessment	Twice yearly
	New Chamber Music	Jules Léger Prize awarded annually	Competition for Canadian composers designed to encourage new chamber music and foster performances by chamber groups	Not stated	Peer assessment	Once yearly
WRITING & PUBLISHING	Author Promotion Tours	Supports a portion of the cost of book promotion tours by authors, illustrators and translators	Canadian authors, illustrators and translators	\$1,500 per book plus \$1,500 living expenses	Assessed by the Council's writing and publishing section	Assessed as received
	International Translation	Assists foreign publishers to	Professional foreign publishers	50% of	Assessed by the Council's	Assessed as



Program Framework – CB Cultural Industry

		translate literary work by Canadian authors		translation cost	writing and publishing section	received
	Co-operative Projects in Writing & Publishing	Co-operative marketing, promotion and research	Not-for-profit Canadian organizations or groups	Ranges from \$1,500 to \$15,000	Peer – based on relevancy, cost effectiveness and capacity of the proponent	Twice yearly



Program Framework – CB Cultural Industry

Concentration	Program Name	Description	Eligibility	Grant Value	Assessment	Competition Closing Dates
	Literary Readings, Festivals and Author Residencies	Supports opportunities for writers to read from their works	Writers associations, public institutions, libraries and so forth	\$400 per reading; \$1,100 per reader per tour plus \$1,100 expenses per reader per tour; \$25,000 per festival; & \$3,000-\$20,000 per residency	Peer – literary and artistic value, potential impact of the event, proponents experience, and literary merit of the writer	Twice yearly
	Grants to Literary & Art Magazines	Encourages excellence in artistic expression	Publishers having published three issues of the magazine with a paid circulation of at least 50% of copies printed	Based on demonstrated need	Peer – based on merit	Twice yearly
	Governor General's Literary Award	Given yearly to best English and French language books	Publishers are invited to submit books they deem to be worthy	\$15,000 for the author and \$3,000 for the publisher	Peer assessment committee	Once yearly
	Professional Writers - Travel	Travel grants to promote literary works	Allows professional writer and translators to respond to invitations, attend promotional events, or receive honors	Up to \$2,500	Assessed internally by the Canada Council	Once yearly
	Professional Writers – Creative Writing	Encourages the development of Canadian writers	Supports new projects, such as novels, plays, poetry and short stories	Up to \$5,000	Peer assessment	Twice yearly
	Aboriginal Writers, Storytellers and Publishers	Encourages artistic development of established and emerging Aboriginal writers	Comprises three components: storytelling, creative writing, and publishing grants	Up to \$20,000	Peer assessment	Once yearly
	Spoken Word & Storytelling	Supports creation, production and performance	Comprises two components: Creation and production based on book or magazine formats	Up to \$20,000	Peer assessment	Once yearly



Program Framework – CB Cultural Industry

			and festivals and performance series			
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Program Framework – CB Cultural Industry

Concentration	Program Name	Description	Eligibility	Grant Value	Assessment	Competition Closing Dates
	Book Publishing	Financial assistance to eligible publishers	Offset cost of book publication. Assistance is to emerging publishers and block grants to established publishers	Up to \$25,000	Peer assessment	Twice yearly
	Book Publishing – Translation	Encourages translation of Canadian works for international dissemination	Assistance provided eligible publishers	Up to \$20,000	Peer assessment	Twice yearly
ENDOWMENTS & PRIZES	Canada-Japan Literary Awards	Recognizes literary excellence by Canadians writing on Japan	Authors of first edition trade books of fiction, non-fiction or poetry	\$5,000 to \$10,000	Peer committees: based on literary and artistic merit	Once yearly
	John Hirsch Prize	Recognizes new and development theatre directors	Canadian citizens – young artists or theatre artists may apply	\$6,000	Peer assessment	Once yearly
	York Wilson Endowment	Enables Canadian museums and arts galleries to purchase original works	May be used in full to purchase art work or as a contribution to a more expensed acquisition	\$30,000	Peer assessment	Once yearly
DANCE	Grants to Dance Professionals	Provides professional development, creation, apprentice/mentorship and production support	Supports periods of study, attendance at workshops, youth development, use of technologies, creation of new products and commissioned works	Up to \$20,000	Peer assessment: based on merits and potential benefit	Once yearly
	Grants to Dance Collectives & Companies	Production support	Supports creation, production and presentation, production of commissioned work, and commissioning of work	Up to \$30,000	Peer assessment committee: based on artistic merit, impact, and future viability	Once yearly
	Creation/Production in Dance	Multi-year and annual funding to non-profit dance companies	Supports cost of overall activities, inclusive of research, purchase of repertoire, school shows, classes, and workshops	Up to \$50,000 multi-year and no more than \$49,000 for individual projects	Peer assessment employing weighted assessment criteria	Once yearly



Program Framework – CB Cultural Industry

Concentration	Program Name	Description	Eligibility	Grant Value	Assessment	Competition Closing Dates
	Support Services to Dance Milieu	Annual and project funding to organizations/associations	Annual funding is available to Canadian organizations offering administrative and management support for a pool of artists and/or providing co-ordination of professional training. Project funding is available to host workshops	Annual grant: up to \$10,000. Project grant: maximum \$5,000	Peer assessment	Once yearly
	Presenter Support for Creation Based Partnerships	Supports creative relationships between artists and presenters	Funding to enhance creation, build long term relationships, improve conditions for creating dance, & recognize and support educational costs	Up to \$30,000	Peer assessment committee establishes funding priorities and awards based on agreed upon criteria	Twice yearly
	Touring Grants & Grants For Dance Managers & Agents	Supports projects that reinforce Canada's touring infrastructure	Funding facilitates access to dance, increases touring, expands audience knowledge, extends the life of dance works and supports artists, managers & agents to undertake career & audience development	Not stated in Canada Council literature	Peer assessment based on funding priorities	Twice yearly
	Travel grants – Professionals	Supports travel by professionals at times important to their careers	Supports professionals going to assist dance groups, travel for study, guest appearances and presentation of papers	Up to \$2,500	Canada Council programs officers	Throughout the year
	Support to Aboriginal Dance Organizations	Assists in activities that sustain, invigorate and strengthen aboriginal dance organizations	Addresses administrative costs, professional development, salaries, production costs, costumes & marketing	Maximum of \$5,000	Peer assessment: based on merit, impact, and viability of strategies	Once yearly
	International Co-production	Contribute toward the cost of co-production	Supports professional dance artists, producers & companies to develop and	Up to \$30,000	Peer assessment: based on artistic quality, impact, competency, and	Twice yearly



Program Framework – CB Cultural Industry

			produce new works collaboratively		significance	
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Program Framework – CB Cultural Industry

Concentration	Program Name	Description	Eligibility	Grant Value	Assessment	Competition Closing Dates
	Dance On Screen Production	Supports production and dissemination of screen production work	Funding for original media based work: film, video, CD-ROM, DVD-ROM and creative documentary	Up to \$50,000	National dance peer assessment committee based on merit and impact	Twice yearly
	Flying Squad I Program	Mechanize to allow dance companies to share openly their internal problems, challenges and opportunities	Will support targeted organizational development, individual skill development, and implementation of innovative organizational development activities	Maximum of \$10,000	Evaluated in a national comparative contest	Three times yearly
MEDIA ARTS	Grants to Film & Video Artists	Provides research creation, production and scriptwriting grants	Supports established, mid-career and emerging artists	\$3,000 to \$60,000	Peer assessment: based on artistic merit, quality of research, potential of the project to contribute to creative development, & applicants ability to carry of the project	Twice yearly
	Grants to New Media & Audio Artists	Assists artists working in new media or audio technologies	Individuals or groups of up to three artists	\$3,000 to \$60,000	Peer: based on artistic merit, professional development value and applicant's ability	Twice yearly
	New Media Residencies	Supports projects that provide mutual benefit to artists & host organizations and foster creative collaboration	Supports individual artists and groups of up to three. Eligible host organizations include research facilities, technology centres, media labs and post secondary institutions	Up to \$60,000	National competition in which applications are evaluated by peer assessment	Twice yearly
	European Media Artist in Residency Exchange	Supports accommodation, use of media facilities and a financial supplement	Supports artists working in digital media studying at select European media arts organizations	Up to \$30,000	Peer: based on artistic merit and demonstrated competency	Once yearly
	Aboriginal Media Arts	Employed in career development and the	Supports status, non-status, Métis and Inuit to study and	Up to \$60,000	Grants are awarded through competition of all	Once yearly



Program Framework – CB Cultural Industry

		production of independent media artworks	execute project concepts		eligible applicants based on peer assessment	
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Program Framework – CB Cultural Industry

Concentration	Program Name	Description	Eligibility	Grant Value	Assessment	Competition Closing Dates
	Travel Grants	Travel support to media artists and media art critics, curators and programmers	Canadian citizens meeting the definition of professional with specialized training and peer recognition	\$500 to \$2,500	Assessed by Canada Council Officers	Throughout the year
GRANT PROGRAMS	Artists and Community Collaboration	Facilitates linkages between artists and the greater community	Supports projects that connect artists and the community, particularly youth	Not stated in literature	Peer assessment	Twice yearly
	Artist-in-Residence Research Program	Canadian Council and National Research Council encourages collaboration between the arts, science and technology	Supports exchanges, and collaborations between individual disciplines and practitioners	Up to \$75,000 for two year residence	Reviewed jointly by the Council and NRC	Once yearly
	Artists & Community Collaboration Fund	Links professional artists and the broader community	Gives the arts a stronger presence in everyday life	Based on the merit of individual applications and funding availability	Peer assessment	Twice yearly
THEATRE	Theatre Artists	Encourages new theatre creations, professional development and learning and career enhancement	The program has two components: creation/professional development and travel grants	Up to \$20,000	Reviewed by Council's theatre section staff and subjected to peer review	Twice yearly
	Travel Assistance for Theatre Artistic Directors, Administrators & Presenters	Enhance the production and dissemination of Canadian theatre artworks	Offsets costs of travel to attend eligible events involving attendance at performance or discussions of new productions and presentations	Up to \$2,500	Reviewed by Council's theatre section staff and subjected to peer review	Throughout the year
	Theatre Production (Established Artists)	Fosters production and development of new productions	Grants offset the cost of production, development and creation	Up to \$20,000	Reviewed by Council's theatre section staff and subjected to peer review	Twice yearly
	Theatre Production (Artists & Community Collaboration)	Brings together artists and greater community	Grants offset the cost of production, development and creation	Up to \$25,000	Reviewed by Council's theatre section staff and subjected to peer review	Twice yearly
	Aboriginal Theatre	Support for Aboriginal theatre	Funding directed to emerging	Up to \$25,000	Peer assessment	Once yearly



Program Framework – CB Cultural Industry

		organizations	and established organizations			
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Program Framework – CB Cultural Industry

Concentration	Program Name	Description	Eligibility	Grant Value	Assessment	Competition Closing Dates
	Multi-year and Annual Operating Grants	Support for professional theatre organizations	Provides a contribution to general operating costs of professional non-profit theatre organizations	Not stated in literature	Applications evaluated in national comparative context by a peer assessment committee	Twice yearly
	Theatre Touring	Reinforce Canada's theatre touring and presenting infrastructure	The program comprises two initiatives: touring grants and special initiative grants	Amounts will vary	Peer assessment	Twice yearly
	Support Creation & Production of Theatre Work	Supports creation and production of works to companies currently being supported with operating grants	Funding is provided for projects requiring larger casts, or dramaturgical development	Up to \$20,000	Peer assessment	Once yearly
	Flying Squad I Program	Mechanize to allow theatre companies to share openly their internal problems, challenges and opportunities	Will support targeted organizational development, individual skill development, and implementation of innovative organizational development activities	Maximum of \$10,000	Evaluated in a national comparative contest	Three times yearly
	Theatre International	Encourages artistic collaboration between Canadian and foreign companies	Assistance is provided for the development of creation collaborations, translation, co-production, touring export and touring import	Up to \$40,000	Internal assessment committee	Twice yearly
	Support to Theatre Service Organizations	Support organizations dedicated to the development of theatre groups	Provides multi-year and annual operating grants and project grants	Varies	National comparative context. Assessed by peer committee	Twice yearly
	Theatre Presenting Program	Supports presenters whose activities reinforce professional theatre touring	Program comprises two components festival co-production and hosting	Maximum of \$40,000	Peer assessment	Twice yearly
VISUAL ARTS	Travel grants	Supports artists working in architecture, visual arts (including photography) independent criticism and	Program provides support for presentation travel and travel to artists' residencies.	Up to \$2,500	Assessed by officers of the Council	Throughout the year



Program Framework – CB Cultural Industry

Concentration	Program Name	Description	Eligibility	Grant Value	Assessment	Competition Closing Dates
		curation and fine crafts. Artists, critics, and programmers working in new media and audio, film and video are eligible				
	Professional Artists	Support to encourage independent creative production	Provides creation/production and travel grants to emerging, mid-career and established artists	Up to \$34,000	Peer assessment	Three times yearly
	Professional Artists – Independent Critics and Curators	Supports research, creative production and professional development	Program comprises three components: creation/production, residency and travel	Up to \$34,000	Peer assessment	Once yearly
	Professional Artists – Fine Craft	Supports projects or programs that reveal innovation and artistic expression	Program contributes to research, production and professional development. Recognizes three levels of individual development: emerging, mid-career or established	Up to \$15,000	Peer assessment	Once yearly
	Practitioners, Critics & Curators of Architecture	Supports public presentation and promotion of architecture	Funding to commission texts, photographs, films, models and other items of documentation	Up to \$20,000	Peer assessment	Once yearly
	Professional Artists	Ronald J. Thom Award For Early Design Achievement	Award given a candidate who at an early stage in his/her career demonstrates exceptional creative talent in architecture	\$10,000	Peer assessment	Once yearly
	Prix de Rome in Architecture	Recognizes a firm or individual whose career is underway and whose work shows exceptional talent	Applicants must have at least three years experience	\$34,000	Peer assessment	Once yearly
	International Residencies Program	Assists Canadian artists to participate in international residency	Assistance is provided to artists working in the visual arts (photography, fine craft,	Up to \$10,000	Peer assessment	Once yearly



Program Framework – CB Cultural Industry

			media arts, and independent criticism and curating. Grants are awarded for travel, production and accommodation.			
	Aboriginal Curators for Residencies	Allows Aboriginal artists to secure residencies at a recognized institution	Assistance with the cost of travel, production, subsistence and accommodation	Up to \$35,000	Peer assessment	Once yearly



Program Framework – CB Cultural Industry

Concentration	Program Name	Description	Eligibility	Grant Value	Assessment	Competition Closing Dates
	Culturally Diverse Curators - Residency	Support all aspects of curatorial practice for culturally diverse curators	Provides subsistence support at a recognized institution	Up to \$35,000	Peer assessment	Once yearly
	Saidye Bronfman Award	Awarded to an exceptional craftsman	Fosters recognition of excellence in Canadian crafts	\$25,000	Peer assessment	Once yearly
	Project Assistance	Provided to visual arts and fine craft organizations	Supports projects that advance knowledge and promote the public enjoyment of the visual arts	Up to \$15,000	Peer assessment	Twice yearly
	Project Grants – Jean Chalmers Fund for the Crafts	Facilitates projects to contribute to the advancement of crafts in Canada	Provides one time only funding for projects in research and policy development, special project assistance, and pre-publication assistance	No minimum or maximum	Peer assessment	Once yearly
	Art Museums & Public Galleries - Acquisition	Financial support to museums and public art galleries	Allows museums and public galleries to purchase original works	\$30,000	Assessed by visual arts section of the Canada Council	Once yearly
	Professional Contemporary Art Dealers	Support professional art dealers	Offsets costs of promoting professional art by recognized dealers	Up to \$20,000	Peer assessment	Once yearly
	Assistance Art Museums and Public Galleries	Facilitates the promotion of Canadian art and increased knowledge of art	Provides financial assistance with collections management, curatorial research, publication, audience development and promotion	Up to \$300,000 (maximum not to exceed 25% of institutions revenues)	Peer assessment	Once yearly
	Artist Run Centres	Helps artist run centres to provide their audiences with an informal forum for research production and dissemination	Offsets operating cost of artist run centres on a multi year basis	Up to \$100,000 yearly	Peer assessment	Once yearly
ABORIGIN-AL PEOPLES	Aboriginal Artists and Arts Organizations	Support creation and presentation of Aboriginal art	Financial assistance for dance, media arts, music, theatre,	Up to \$20,000	Peer assessment	Twice yearly



SECRETAR- IAT		work	visual arts, writing and publishing including storytelling and creative writing, creative writing and publishing			
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APPENDIX B



Program Framework – CB Cultural Industry

Nova Scotia – Tourism and Culture Cultural Division - Summary Programs, Endowments & Prizes						
Concentration	Program Name	Description	Eligibility	Grant Value	Assessment	Competition Closing Dates
COMMUNITY & ARTISTIC DEVELOPMENT & INDUSTRY GROWTH	Community Activities Program	Assistance to projects that develop or enhance the production or appreciation of cultural experiences and products. Incentives are provided to: Performing Arts Festivals, Community Cultural Events, Cultural Workshops, Community Cultural Projects, and Miscellaneous Proposals	Not-for-profit organizations able to demonstrate that a project or initiative will increase support to communities, access to cultural products, and level of participation, potential of the applicant to carry out the project and the potential of the project to fulfill its mandate	Up to \$10,000 with federal and provincial funding not to exceed 75% of eligible project cost	Internally by the Department	Three times yearly
COMMUNITY & ARTISTIC DEVELOPMENT & INDUSTRY GROWTH	Anchor Organizations Program	Designed to enhance stability within cultural organizations focused on an actively helping to develop NS's cultural community	Support is provided cultural organizations, community arts councils, cultural producers and presenters. Applicants must have an organizational history, maintain an active membership, operate year round, not be supported by other provincial government agencies and departments and have sources of income in addition to NS cultural program assistance	Combined federal provincial support not to exceed 75% of total revenues	Internally by the Department	Once yearly
COMMUNITY & ARTISTIC DEVELOPMENT & INDUSTRY GROWTH	Industries Program	Assistance to facilitate growth of cultural industries through the support of initiatives such as The Art Bank, Atlantic Craft Trade Show, Contact East, Centre for Craft and Design, and Industry Growth Program	Applications will be measured against the ability to enhance export sales, market readiness, improve technical and export capabilities and expand market opportunities	Determined on a case by case basis	Internally by the Department	Twice yearly
COMMUNITY & ARTISTIC	Youth Program	Assistance to sustain established youth arts	Not-for-profit organizations with a province wide mandate	Determined on a case by	Internally by the department	Once yearly



Program Framework – CB Cultural Industry

DEVELOPME- NT		organizations and programs. Support for the Nova Scotia Talent Trust	and employing youth. Support is provided artists-in-schools and festivals or competitions	case basis as budgets permits		
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Program Framework – CB Cultural Industry

Concentration	Program Name	Description	Eligibility	Grant Value	Assessment	Competition Closing Dates
INDIVIDUAL ARTISTIC DEVELOPMENT	Grants to Individuals: (i) professional development, (ii) creation, and (iii) presentation	Assistance to artists to study, attend workshops, secure expert advice, and attend conferences. Support creation of new work independently or collaboratively. Assists with direct costs of public presentations	Supports established and emerging professional artists. Professional defined as an artist recognized by his/her peers, deriving all or part of his/her income from artistic activity, committed to one's art and trained in his/her chosen discipline	Determined on a case by case basis as budgets permits	Peer review	Twice yearly
COMMUNITY & ARTISTIC DEVELOPMENT	Grants to Organizations and Small Groups	Assistance to strengthen group and organizational capacity, facilitate the production of specific work, and commissioning of new work	The program will accept applications that involve the creation, production, presentation, professional development of professional work in all artistic disciplines except sound recording projects, publishing, production crafts or commercial film production	Up to \$15,000 not to exceed 50% of project cost	Peer review	Twice yearly
COMMUNITY & ARTISTIC DEVELOPMENT & INDUSTRY GROWTH	Support to organizations that operate cultural facilities	Assistance with cost of operating and maintaining facilities that support artistic and cultural activities and contribute to the long term development of performing arts	Applications will be accepted from registered organizations in good standing not enjoying the benefit of operating assistance from other provincial government sources	Determined on a case by case basis as budgets permits	Internally by the department	Once yearly
ARTISTIC DEVELOPMENT	Nova Scotia Art Bank	Acquisition, loan, maintenance and display of works by professional artists including crafts	Any professional artists who has resided in Nova Scotia for the past 12 years can apply	NA	Peer review	Once yearly
ARTISTIC DEVELOPMENT	Priz Grand-Pre Prize	Recognize work of Acadian artists	Any professional Acadian artist may apply	\$1,500	Peer review	Biannual
ARTISTIC DEVELOPMENT	Portia White Prize	To recognize an artist who has	Creative and interpretative	\$18,000 –	Peer review	Once yearly



Program Framework – CB Cultural Industry

NT		attained professional status	artists may apply – emerging and established	established \$7,000 – emerging		
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Program Framework – CB Cultural Industry

Concentration	Program Name	Description	Eligibility	Grant Value	Assessment	Competition Closing Dates
ARTISTIC DEVELOPMENT	Aliant New Media Prize	Supports artists and organizations that explore and develop the potential of new media technologies in art	Established and emerging artists, art groups or arts organizations in NS	\$10,000	Peer review	Once yearly
ARTISTIC DEVELOPMENT	Gordon Parsons Award	Awarded to a student of NSCAD who has shown special promise in the area of media arts	Student of NSCAD may apply	\$1,000	Peer review	Once yearly
ARTISTIC DEVELOPMENT	Nova Scotia Talent Trust	Support for Nova Scotia artists showing potential and engaged in a recognized program of studies	Any Nova Scotia artist may apply	Based on needs assessment	Peer reviews	Once yearly



APPENDIX C



PROGRAM SUPPORT FOR INDIVIDUAL ARTISTS, CULTURAL SME'S, NON-PROFIT CULTURAL ORGANIZATIONS, INSTITUTIONS AND ASSOCIATIONS AND HERITAGE ORGANIZATIONS				
Program	Description	Eligibility	Assessment	Financing Available
Small Business Financing/Industry Canada	Capital financing through a commercial lending source guaranteed in part by the Govt. of Canada	Most small enterprises including cultural industries	Undertaken by the lending institutions employing conventional criteria	Up to \$250,000
Cultural Industries Development Fund -BDC	Targets cultural industries such as book publishing, sound recording and video production	Canadian firms	Undertaken by BDC employing conventional criteria	Up to \$250,000
Export Receivable/Credit Insurance – EDC	Covers a company against 90% of losses in the case of export customers	Canadian exporters including cultural industries	Undertaken by EDC	NA
Export USA – Foreign Affairs & International Trade	Assists with the cost of trade missions to the US and complementary marketing initiatives	Canadian companies including cultural industries	Undertaken by the Department of Foreign Affairs and International Trade	NA
New Exporters Training and Counselling – BDC	Help potential exporters gain exporting knowledge	SMEs with export potential	Undertaken by BDC	NA
Business Development Program- ACOA	Assistance with expansion, & modernization of SMEs as well as training and marketing	SME's throughout Atlantic Canada	Undertaken by ACOA and/or its representatives	Up to 75% of eligible costs with marketing and 50% of eligible costs with capital assets
Seed Capital Connection – ACOA	Helps young entrepreneurs access start-	Atlantic Canada residents between the ages of 18 and	Undertaken by ACOA	Up to \$15,000



Program Framework – CB Cultural Industry

	up and expansion financing	29		
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Program Framework – CB Cultural Industry

Program	Description	Eligibility	Assessment	Financing Available
International Cultural Relations Program, literature & publishing – Department of Foreign Affairs and International Trade	Grants to offset the cost of promoting Canadian culture internationally	Canadian groups and individuals focused on literature and publishing	Undertaken by Arts and Culture Promotions Division	Depends on availability of funds
International Cultural Relations Program, Performing Arts - Department of Foreign Affairs and International Trade	Supports the creation, interpretation, promotion and marketing of Canadian cultural product internationally	Individuals, institutions or organizations in the field of music, theatre and dance	Undertaken by Arts and Culture Promotions Division	Up to \$250,000
Canadian Music Fund- Canadian Heritage	Assistance in the development of talent, creation of quality music works, support for sector associations, conferences, and the preservation of significant works	Individual, institutions, cultural industries and associations	Undertaken by the Department of Canadian Heritage	NA
Canadian Film or Video Tax Credit	Fully refundable tax credit for films and videos	Canadian corporations	Internally	Can provide up to 12% of the cost of an eligible production
International Cultural Relations Program, Film, Video & TV – Dept of Foreign Affairs and International Trade	Travel grants to those who create, promote, interpret and market Canadian cultural products internationally	Professional artists and professionals in the cultural field	Internally	Up to \$1,800



Program Framework – CB Cultural Industry

Program	Description	Eligibility	Assessment	Financing Available
International Cultural Relations Program, Visual and Media Arts– Dept of Foreign Affairs and International Trade	Grants to groups and organizations to promote Canadian culture internationally	Arts and cultural organizations and institutions, professional artists and professionals in the cultural field	Internally	Up to \$10,000
International Festivals and Events Program-Telefilm Canada	Promotes Canadian film, video and multimedia production internationally	Canadian film and television productions and majority co-productions	Internally	NA
Arts Presentation Canada-Canadian Heritage	Support art festivals, presentations and other artistic experiences	Canadian not-for-profit organizations	Internally	NA
Atlantic Canada Cultural Fund - Canadian Heritage	Support for 400 th anniversary of l'Acadie	Non-profit and non-commercial proponents	Internally	NA
Book Publishing Industry Development Program - Canadian Heritage	To support publication and marketing of Canadian books	Book publishers, associations, organizations, and agencies or firms	Internally	NA
Canada Magazine Fund-Canadian Heritage	Support production of high quality magazines	Eligible magazine publisher and magazines	Internally	NA
Canadian Arts & Heritage Sustainability Fund - Canadian Heritage	Support modern management and grater financial stability in arts and heritage organizations	Independent, non-profit incorporated organizations	Internally	NA
Canadian Independent Film & Video Fund	Support development of non-theatrical industry by supporting creation of films, video and new media	Producer of the project for which funding is being sought	Internally	NA



Program Framework – CB Cultural Industry

Cultural Capitals of Canada -- Canadian Heritage	Support arts and culture in Canadian municipalities	Canadian municipalities	Internally	Up to \$500,000
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Program Framework – CB Cultural Industry

Program	Description	Eligibility	Assessment	Financing Available
Cultural Space Canada - Canadian Heritage	Supports efforts to give Canadians greater access to performing arts, visual arts, and to museum collections	Non-profit and heritage organizations	Internally	NA
National Arts Training Contribution Program - Canadian Heritage	Support training of Canadians for professional artistic careers	Independent, non -profit organizations	Internally	NA
Publications Assistance Program - Canadian Heritage	Facilitate wide distribution of Canadian publications to Canadian readers	Publishers of Canadian owned and controlled paid circulation publications	Internally	NA
Applied Research in Interactive Media - Canadian Heritage	Build capacity in the cultural and new media sector through content-related research	Canadian non-profit or cultural organization	Internally	NA
Canada New Media Fund - Canadian Heritage	Develop, market, distribute high quality original interactive or on - line Canadian cultural new media works	Canadian companies and professional associations	Internally	NA
Partnerships Fund - Canadian Heritage	Encourage digitization through project with communities, institutions and organizations	Non-profit entities – institutions, associations, organizations and consortiums	Internally	NA
Virtual Museum of Canada - Canadian Heritage	Supports the development of engagement content or Virtual Museum of	Public, non profit museums and organizations	Internally	NA



Program Framework – CB Cultural Industry

	Canada			
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Program Framework – CB Cultural Industry

Program	Description	Eligibility	Assessment	Financing Available
Museums Assistance Program - Canadian Heritage	Financial support or projects that foster excellence in museum activities and facilitate access	Incorporated non-profit Canadian museums	Internally	NA



APPENDIX D