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# **SUMMATIVE EVALUATION OF THE MUSEUMS ASSISTANCE PROGRAM AND CANADIAN MUSEUMS ASSOCIATION PROGRAM**

## **Final Report**

**Evaluation Services Directorate  
Corporate Review Branch**

May 18, 2005

**Canada**





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## Executive Summary

This report presents findings of two Department of Canadian Heritage Programs directed to the Canadian Museums community: the Museums Assistance Program (MAP) and the Canadian Museums Association Program (CMAP).

MAP is a program that provides grants and contributions to museums for access and national outreach (mainly travelling exhibitions), Aboriginal museum development, and organizational development. CMAP is a single-beneficiary program that supports the Canadian Museums Association, the only national museum organization that includes all types of museums.

### **Methodology**

The evaluation covered the two programs' relevance, impact, cost-effectiveness, and performance monitoring. Research was conducted in 2004-05 and included:

- A review of documents;
- An analysis of MAP and CMAP grants and contributions from 1995-96 to 2003-04;
- Case studies;
- Key informant interviews; and
- An on-line survey of museums.

### **The Programs**

MAP, introduced in 1972 with announcement of the federal government's first National Museum Policy, was the first, and for a long time the only, federal funding program for most non-federal museums. Though still important, the program's role has been affected by budget reductions in the 1990s, a more limited definition of what can be supported, and introduction of other programs that museums can apply to. In 2002-03, the MAP budget was approximately \$8 million, not much different from its 1990 level, and it represented 25% of Department of Canadian Heritage funding to non-federal museums. The program gives approximately 230 funding awards a year.

The Canadian Museums Association has received operating support from the federal government since 1974-75. It has a membership of approximately 1,800, including 577 institutional members. Its PCH funding covers communications, professional programs, membership services, and administration and policy development activities. Support to CMA has been \$460,000 per year since 2003-04 (plus up to \$100,000 in reimbursement for Bursary Program awards).

### **Findings**

#### **Relevance**

Evaluators could not say whether the two programs are still critical to achievement of federal objectives. There has been no articulation of the federal government's museum policy and the place of MAP and CMAP within it since the 1990 Canadian Museum Policy, and the context in which the programs operate has evolved considerably.

There is a logical conceptual alignment between the two programs and the Department's strategic outcome statements, federal priorities relating to heritage in the last *Speech from the*

*Throne* and 2004 media statements by the Minister of Canadian Heritage about the importance of heritage programming, but the alignment is a general one.

Two new programs for cultural and heritage institutions, the Canadian Arts and Heritage Sustainability Program (CAHSP) and Cultural Spaces Canada (CSC), each with a considerably larger budget than MAP's, have been introduced by the Department in the last five years, and there is some potential for overlap.

Research suggests that MAP grants and contributions have increased production and hosting of travelling exhibitions featuring heritage materials, increased the documentation of Aboriginal cultures, and helped museums to develop, and that these projects would probably not have been undertaken without MAP support and have likely contributed to stronger museums and a better understanding by museum visitors of Canada's heritage, though there is limited data to confirm it.

Museum key informants said they considered MAP funding an indispensable funding source; without it their institutions would not be able to undertake projects that support the PCH objectives. Broadly then, a program with MAP objectives (particularly its development/management/preservation and enhancing excellence in museum activities objectives) still appears relevant from a museums community perspective.

The Canadian Museums Association Program is important to the Department because CMA is a means through which the Department can communicate with the museum community and because CMA delivers a bursary program on the Department's behalf.

The organization is most appreciated by its members for its advocacy on behalf of museums, and other communication activities. There is moderate support for other CMAP-supported activities--developing ways for stakeholders to work together, and providing professional development opportunities for museums' full-time staff.

## **Success**

MAP and CMAP objectives flow from objectives of the 1990 Canadian Museum Policy: to foster access by present and future generations of Canadians to their ... heritage and enhance their understanding and enjoyment of the richness of that heritage, to encourage the development, management and preservation of significant and representative museum collections in all regions of Canada, and to enhance excellence in museum activities....

Evaluators found a general perception that MAP had helped protect and preserve important heritage, reach new audiences, share information with others, and improve collections preservation management, and that MAP-supported projects had served to give Canadians a better understanding of their heritage and diversity.

They found support for CMA's communication activities, particularly its advocacy on behalf of museums and other communications activities. However, they found that CMA had fallen short of objectives in its delivery of a Bursary Program on behalf of Department of Canadian Heritage: it awarded \$23,000 of a possible \$100,000 in 2002 and \$41,000 of a possible \$100,000 in 2003. Museums familiar with the Bursary Program felt its impact had been positive but had suggestions for improvements to its criteria.



## **Cost-Effectiveness**

Devolution of MAP delivery to CMA was explored as an option for reducing delivery costs, but it was not found a viable option, because of the challenges that the CMA executive, who come from museums, would face if put in the position of recommending for and against awards to their counterparts.

The most significant improvement that the Program could make would be in stricter attention to program criteria in the delivery of the Organizational Development component, which was found to have supported a number of projects in 2002-03 and 2003-04 that were outside criteria.

Since there are now several PCH programs that include museums as eligible clients, and each has its own administrative processes, evaluators found potential for confusion and overlaps or duplications and a need for consultation and information-sharing to maximize resources.

They also identified the need for performance indicators that apply to museum components of *all* the PCH programs that assist museums, since measuring impact of each program independently is not possible. It was suggested that the Heritage Branch could lead in negotiating development of such indicators and guiding their implementation.

As well, they raised the possibility of integration of some administrative processes of PCH programs that assist museums in the interest of improving coordination and reducing the administrative burden for applicants.

## **Performance Measurement and Reporting**

There were four recommendations to improve performance monitoring:

- Definition of clear, measurable expected outcomes and indicators of success for both MAP and CMAP, and distribution/use of them to/by all program delivery staff;
- Collection of baseline information in 2004-05 on key indicators of expected outcomes;
- Review of a template developed in 2004-05 for final project reports against the new performance measurement strategy, improvements as necessary, and provided of copies to all funding recipients; and
- Ongoing performance monitoring by staff of MAP and CMAP, to improve the likelihood of program success, including an annual review and roll-up of project reports to see whether reports are being provided and are useful, whether improvements to the reporting template are necessary, what progress is being made, and spot any program delivery and performance issues early-on.

## **Recommendations, Management Response and Action Plan**

The evaluation makes four recommendations:

1. The policy context for federal assistance to museums has changed considerably since announcement of the Canadian Museum Policy in 1990. The government infrastructure has changed, new programs have been introduced by the Department of Canadian Heritage, the museum community has grown, and its issues have evolved. In a results-based management



climate, MAP and CMAP need clearly defined and measurable objectives, and expected results that complement those of other federal programs and initiatives available to museums.

**It is recommended that program renewal be used as an opportunity to define clear and specific objectives and expected results for MAP and CMAP, complementary to those of other PCH programs assisting museums.**

#### **Management Response**

**The recommendation is accepted.**

**A new integrated RMAF/RBAF which presents clear and specific objectives and expected results complementary to other PCH programs assisting museums has been developed. It will be implemented in 2005-06. Program objectives and expected results are also reflected in the revised terms and conditions.**

2. In the longer term, it is not practical to try to measure the impact of PCH programs targeted to museums on a program-by-program basis; they are not large enough and each targets a particular aspect of interrelated museum functions. However, the Department could get very useful impact information by developing a number of shared indicators and tracking information accordingly.

**It is recommended that the Department's Heritage Branch lead the development and implementation of horizontal performance indicators for museum components of all PCH programs and initiatives that assist museums.**

#### **Management Response**

**The recommendation is accepted.**

**The Heritage Branch will work in collaboration with other branches delivering programs to museums and KITS to develop options to implement horizontal performance indicators for museum components of all PCH programs and initiatives that assist museums. This has been identified as a priority in the Branch's IM/IT Plan for 2005-06. By 31 March 2006, information requirements will have been identified. Implementation of system requirements will be undertaken in 2006-07, depending on departmental resources. As an interim strategy, manual compilation of cross-program results will be undertaken.**

**As part of implementing the new Museum Policy when it is approved, an umbrella RMAF/RBAF will be developed.**

3. A review of a cross-section of MAP project files indicates a need for more careful screening of Organizational Development component proposals, as a number were found to be outside criteria. Organizational Development project proposals are subject to a peer review process at the regional level.

**It is recommended that the MAP review process for Organizational Development projects be improved.**





### **Management Response**

The recommendation is accepted.

**In consultation with regions, the Heritage Branch will review the Organizational Development criteria and guidelines for interpretation, together with the use of peer review for this program component, prior to the fall 2005 application deadline. The objective will be to ensure compliance with terms and conditions as well as consistency across regions.**

4. In recent years, the Department's Bursary Program for museum workers has been administered for the Department by Canadian Museums Association, with total awards reimbursed by the Department. Awards for 2002 and 2003 totalled between a quarter and a half what the Department of the \$100,000 annual total the Department could have supported. There is a need for review to determine whether take-up can be increased.

**It is recommended that Bursary Program criteria and promotion be reviewed, so that the program's full annual allocation is spent.**

### **Management Response**

The recommendation is accepted.

**During the 2005-06 fiscal year, the Heritage Branch will work closely with the Canadian Museums Association to review the Bursary Program criteria and promotion in light of the evaluation findings to ensure a full allocation of the budget for 06-07.**





# 1 Introduction

This report presents findings of a summative evaluation of two Department of Canadian Heritage programs that are directed to the Canadian museum community: the Museums Assistance Program (MAP) and Canadian Museums Association Program (CMAP).

MAP is a program that provides grants and contributions for travelling exhibitions, Aboriginal museum development, and organizational development; CMAP supports the Canadian Museums Association's communications, professional programs, membership services and administration and policy development activities.

This report presents results of research conducted by Nordicity Group Ltd and The Halifax Group in 2004-05. It also includes some information about other funding programs from N.L. Hushion & Associates.

## 1.1 Purpose of Report

The Treasury Board Secretariat Policy on Transfer Payments requires evaluation of federal transfer payment programs as a condition of program renewal. Renewal of the Museums Assistance Program and the Canadian Museums Association Program is required by June 30, 2005.

The purpose of this evaluation was to answer the three evaluation issues defined by the 2001 TBS Evaluation Policy:

- Relevance (Does the policy, program or initiative continue to be consistent with departmental and government-wide priorities and does it realistically address an actual need?);
- Success (is the policy, program or initiative effective in meeting its objectives, within budget and without unwanted consequences?); and
- Cost-effectiveness (are the most appropriate and efficient means being used to achieve objectives, relative to alternative design and delivery approaches?).

There were ten more specific evaluation questions:

### *Relevance*

- To what extent is there still a need for a federal grant and contribution program with MAP program objectives?
- To what extent is there still a need for a federal contribution program with CMAP program objectives?
- To what extent do MAP and CMAP still reflect federal and PCH priorities?

### *Success*

- What impact has MAP had, i.e., to what extent has MAP achieved its objectives?
- What impact has CMAP had, i.e., to what extent has CMAP achieved its objectives?
- Have MAP and CMAP had other positive or negative impacts?



*Cost Effectiveness/Alternatives*

- Do MAP and CMAP duplicate, overlap, or work at cross purposes with any other federal or major provincial programs that assist museums?
- How do delivery costs of MAP compare to delivery costs for comparable programs?
- Are there more effective ways of achieving PCH/federal objectives relating to museums—i.e., are the current program designs the most effective way to achieve PCH objectives regarding support to museums and is PCH the most appropriate organization to deliver MAP and CMAP?
- What improvements are needed to reporting by MAP and CMAP beneficiaries and program/project monitoring by PCH staff?



## 2 The Museums Sector

According to 2002-03 Statistics Canada data, the most recent available, there were 2,517 Canadian heritage institutions in 2002-03 (not including nature parks), of which 1,476 were museums.<sup>1</sup> The number of Canadian museums had grown from 1,236 in 1993-94, a 19 percent increase.

Museum attendance has also grown, from 25.4 million visitors in 1993-94 to 27.8 million visitors in 2002-03. If measured on a per capita basis, however, attendance levels remained a constant 0.9 visits. On a per museum basis, because the number of museums increased, average attendance actually declined, from 20,586 visits per museum in 1993-04 to 18,862 visits per museum in 2002-03.

Some museums are large, for example national and provincial museums; many others are small and specialized. Data from Statistics Canada (Exhibit 2.1 below) shows that approximately 50 percent of museums have annual budgets of less than \$40,000. The largest museums -- museums with budgets of \$1 million or more -- represent five percent of total museums, and employ about half of total paid staff.

**Exhibit 2.1: Number of Museums by Size of Budget and Staff (2002-03)**

Size of Annual Budget	Number of Museums	Staff				Volunteers
		Full-time	Seasonal full-time	Other paid employees	TOTAL Paid Staff	
Less than \$40,000	712	73	729	266	1,068	6,399
\$40,000 to \$99,999	254	339	510	214	1,063	3,383
\$100,000 to \$599,999	353	824	962	768	2,554	9,439
\$600,000 to \$999,999	83	549	372	401	1,322	4,155
\$1 million and over	74	3,995	914	1,252	6,161	9,312
<b>TOTAL</b>	<b>1,476</b>	<b>5,780</b>	<b>3,487</b>	<b>2,901</b>	<b>12,168</b>	<b>32,688</b>

Source: Department of Canadian Heritage, based on tabulations from the Statistics Canada Survey of Heritage Institutions (2002-03)

A significant proportion of museum workers -- almost 73 percent in 2002-03--are volunteers. Although the number of volunteers was more than two and a half times the number of paid staff in 2002-03, Statistics Canada data shows that the number of volunteers had declined by 15 percent, from 38,415, since 1993-94.

The museums sector in Canada includes many types of institutions. The Statistics Canada figure of 1,476 "museums" includes 746 community museums, 203 art museums, 305 history museums, and 222 "other museums."<sup>2</sup> "Other museums," according to the Survey of Heritage Institutions, include museums "whose primary function is multidisciplinary, sciences and technology or others such as nursing, religious and industrial museums."

<sup>1</sup> Statistics Canada, Survey of Heritage Institutions, 2002-03.

<sup>2</sup> Not included are historic sites (449), archives (361), and other types of heritage institutions (231) such as planetariums, aquariums, zoos, botanical gardens, arboretums and conservatories.

Literature credits museums with serving an important economic function in tourism, education and leisure activities and providing employment and volunteer opportunities for thousands of Canadians, as well as presenting history and culture. The Canadian Museum Policy calls museums “custodians of society’s collective memory” and “places where history lives on in three dimensions.”<sup>3</sup>

The museums sector includes four national museums of Canada and their affiliates, with their own Parliamentary appropriations:

- the National Gallery of Canada, including the Canadian Museum of Contemporary Photography;
- the Canadian Museum of Civilization, including the Canadian War Museum;
- the Canadian Museum of Nature; and
- the Canada Museum of Science and Technology, including the Canada Aviation Museum and the Canadian Museum of Agriculture.

There are a number of associations and organizations that represent museums at different jurisdictional levels and with different specializations. The national organization with the broadest membership and mandate is the Canadian Museums Association (CMA). Other national associations with mandates that are more specific include:

- Canadian Association of Science Centres;
- Canadian Association of Zoos and Aquariums;
- Canadian Federation of Friends of Museums;
- Canadian Art Museum Directors Organization; and
- Alliance of Natural History Museums.

As well, there are provincial and territorial associations for museums, including:

- Museum Association of Newfoundland and Labrador;
- Federation of Nova Scotia Heritage;
- Community Museums Association of PEI;
- Association Museums New Brunswick;
- Société des musées québécois;
- Ontario Museum Association;
- Association of Manitoba Museums;
- Museums Association of Saskatchewan;
- Museums Alberta;
- BC Museums Association; and
- Yukon Historical and Museums Association.

Heritage institutions, including museums, receive funding from a variety of sources, public and private. A Statistics Canada profile from 1993-94 to 2002-03 -- their numbers, attendance, revenues, expenses and employment -- is provided in Appendix A.

The table indicates that museums have significantly reduced their reliance on all levels of government support over the past decade. They now receive approximately 62 percent of their revenues from public sources, down from 71 percent a decade ago. Fundraising was up

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<sup>3</sup> Minister of Supply and Services Canada, Canadian Museum Policy, 1990, page 7.

23 percent over the same period. While revenue sources were more diversified, costs increased by 22 percent over the decade.

Overall, provincial and federal governments were still museums' largest sources of revenue, in 2002-03 accounting for 24.5 percent and 23.8 percent, respectively, of total operating revenues, and 24.8 percent and 22.5 percent, respectively, of total capital revenues.

A significant portion of federal funding goes to national museums. Therefore, to better understand the revenue situation of non-federal museums, a special tabulation was requested from Statistics Canada.

Exhibit 2.2 (below) shows that in 2002-03, non-federal institutions received operating revenues of \$32.2 million from the Department of Canadian Heritage and \$16.8 million from other federal departments and agencies (including Canada Council, Human Resources Development Canada, Social Sciences and Humanities Research Council). As well, they received capital revenues of \$1.7 million from the Department of Canadian Heritage and \$3.3 million from other federal departments and agencies.

**Exhibit 2.2: Federal Funding to Non-federal Museums (\$ millions)**

Revenues	Unearned operating revenue		Unearned capital revenue		Total unearned revenue	
	1993-94	2002-03	1993-94	2002-03	1993-94	2002-03
<b>Department of Canadian Heritage (PCH)</b>	\$ 8.5	\$ 32.2	\$ 4.9	\$ 1.7	\$ 13.4	\$ 33.9
<b>Other federal sources (HRDC, CCA, SSHRC, other)</b>	\$ 9.6	\$ 16.8	\$ 4.9	\$ 3.3	\$ 14.5	\$ 20.1

Source: Statistics Canada Survey of Heritage Institutions, special tabulation for the Department of Canadian Heritage, 2005.

Total PCH funding to museums increased by 253 percent from 1993-94 to 2002-03, or 211 percent when adjusted for inflation. In large measure, this might be attributable to the introduction of two PCH programs, as part of the *Tomorrow Starts Today* initiative: the Canadian Arts and Heritage Sustainability Program (CAHSP) and Cultural Spaces Canada (CSC), and to funding provided by the Canadian Culture Online program.

MAP, at one time the most important source of federal funding for museums, has become one of a number of federal programs accessible to museums, and PCH has become one of several federal departments and agencies that can assist museums.



## 3 The Museums Assistance Program and the Canadian Museums Association Program

### 3.1 History of the Programs

#### 3.1.1 1972 National Museum Policy and MAP

MAP was established in 1972 with announcement of a National Museum Policy by then Secretary of State Gerard Pelletier. The guiding concepts of the policy were “democratization and decentralization”; for the first time, the federal government would provide federal funding and assistance to non-federal museums across Canada. The program’s objective was to ensure access for all Canadians to Canada’s natural and cultural heritage.

More specifically, the government’s mandate was “preservation and access”; preservation of the national heritage, and access by the greatest number of Canadians to the collections that compose that heritage. The national heritage was identified as the “collective memory of the country.”<sup>4</sup>

The principles of the National Museum Policy were rooted in the heightened interest in Canadian heritage generated by Canada’s 1967 centennial celebrations, and the funding and promotion of heritage and arts-related activities that went with them. In effect, they offered Canadians access to the nation’s heritage in their communities.

By introducing funding to increase public access to collections, the policy appears to have stimulated both an increase in the number of museums across Canada and increased expectations of museums as preservers and promoters of Canadian national identity. Through the new policy, the museum was seen as a cultural tool for preserving nationhood and shaping citizenship. Museums, as cultural institutions, were to help resolve “the basic issues facing the nation—that is, threats of breakdown of the fabric of confederation” and to promote policies such as multiculturalism.<sup>5</sup>

At the time of its introduction, MAP was delivered by the National Museums Corporation, the body responsible for overseeing national museums. The program’s purpose was to respond to the divergent regional realities of Canada and foster museological excellence.

When the National Museums Corporation was dismantled in 1989, responsibility for MAP was transferred to the federal Department of Communications (DOC).

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<sup>4</sup>Ernst & Young and N.L. Hushion and Associates. *Review of the Museums Assistance Program*, January 1994, page 1.

<sup>5</sup>D.A. Muise, “Museums and the Canadian Community: a Historical Perspective” in *Towards the 21<sup>st</sup> Century*, ed. Leslie Tupper, Ottawa: Canadian Museum of Civilization, 1989, page 21.





### 3.1.2 The 1990 Canadian Museum Policy and MAP

A new Canadian Museums Policy was introduced in 1990:

- To foster access by present and future generations of Canadians to their human, natural, artistic, and scientific heritage and to enhance their awareness, understanding, and enjoyment of the richness of that heritage;
- To encourage the development, management, and preservation of significant and representative museum collections in all regions of Canada; and
- To enhance excellence in museum activities in Canada through support to museological research and development and assuring service throughout Canada.<sup>6</sup>

The policy said Canadian museums would be able to rely on federal support to attain their institutional goals in serving the public. The government would support national museums and offer direct financial support to non-federal museums. Direct financial support would be provided through four programs: MAP, the Movable Cultural Property Program, the Cultural Initiatives Program, and the Canadian Job Strategy Program of Canada Employment and Immigration, and MAP would be the government's "main instrument of direct support for museums."<sup>7</sup>

It was announced that MAP's eligibility criteria would be broadened and its \$8.5 million budget increased to \$18 million to "ensure more adequate financial and technical assistance for ... museums and related non-profit organizations."<sup>8</sup> The program's components would be:

- *Exhibitions* -- support for travelling exhibitions of provincial, inter-provincial or international scope;
- *Facilities upgrading and equipment* -- support for the upgrading of facilities and equipment for conservation, storage and preservation;
- *Collections management* -- support for documentation and automation of collections data;
- *Professional development* -- support for projects in museum research, standards development, instructional methods, and training, and for the evaluation of such projects;
- *Priority initiatives* -- support for special services in priority areas; and
- *Aboriginal museum development* -- support for the preservation, protection and management of representative collections of Aboriginal cultures.

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<sup>6</sup> *Canadian Museum Policy*, 1990, page 12.

<sup>7</sup> *Ibid*, page 39.

<sup>8</sup> *Ibid*, page 50.



### 3.1.3 Developments in the 1990s

In 1991, Department of Communications (DOC) decentralized delivery of MAP to its regional offices; decentralization reflected a federal government interest in strengthening regional operations, promoting more direct contact with clients, and improving service delivery.<sup>9</sup> In 1993, responsibility for MAP was transferred from DOC to a new Department of Canadian Heritage.

The decade brought cutbacks as part of a cross-government effort to decrease deficits. The MAP budget did not increase to the level predicted by the policy; its highest point was \$13.4 million in 1994-95<sup>10</sup>.

In 1996, the MAP budget dropped to \$7.9 million, support for facilities upgrading and equipment lessened, and the program's focus shifted towards organizational and professional development.

By 1999, there was a further refocusing of MAP objectives to align the program with evolving departmental and federal priorities. The program's priorities became exhibitions that would travel to a minimum of three provinces, Aboriginal museum development, and organizational development (planning and feasibility studies, marketing and development strategies, and strategic planning to improve long-term financial viability).

## 3.2 The Museums Assistance Program and the Canadian Museums Association Program

This section provides information about objectives of MAP and CMAP and the activities they support. As well, it gives a sense of other federal programs that support museums.

### 3.2.1 The Museums Assistance Program (MAP)

MAP is a program specifically targeted to museums. Its mandate is to provide grants and contributions to Canadian museums and related organizations for activities that support the objectives of the *Canadian Museum Policy*.

Its objective, defined in 1999, is to increase access to [...] heritage resources to give Canadians in all parts of the country a greater appreciation of their collective heritage. The program's Terms and Conditions say it can support activities that:

- foster access by present and future generations of Canadians to their human, natural, artistic and scientific heritage;
- enhance their awareness, understanding and enjoyment of that heritage;
- better preserve significant and representative heritage collections;
- enhance excellence in Canadian museum activities.

The program's 2004 applicant guidelines expand on the last objective, saying "enhance excellence in museum activities in Canada through support to museological research and development and by assuring quality service throughout Canada."<sup>11</sup>

<sup>9</sup> Draft 2 of a *Results-based Management and Accountability Framework for the Museums Assistance Program*, Department of Canadian Heritage, Corporate Review Branch, June 3, 2001, p3.

<sup>10</sup> Finance Branch, Department of Canadian Heritage, from Government of Canada Main Estimates.



The following institutions can apply for MAP funding:

1. Incorporated, non-profit Canadian museums that:
  - provide services to the public year-round;
  - employ at least the equivalent of one full-time paid professional staff; and
  - have collections management, conservation and programming policies (if applicable) and medium-term organizational plans (three to five years);
2. Incorporated non-profit organizations that wish to plan and create a museum;
3. Incorporated non-profit museum service organizations and related institutions such as:
  - universities, municipal or regional governments, agencies of provincial or territorial governments;
  - Aboriginal Cultural Centres, First Nations Band Councils and Métis and Inuit groups; and
  - non-profit heritage groups incorporated under Part II of the Canada Business Corporations Act.

According to a calculation from the Department of Canadian Heritage's Heritage Branch, which oversees MAP delivery, approximately 700 of the 1,476 museums reported by Statistics Canada in 2002-03 meet the key eligibility requirements in section 1 above, i.e., provide services to the public year-round and employ at least one full-time paid professional staff.

The program has three components:

- *Access and National Outreach (ANO)*, with its sub-components the National Outreach Initiative and the Exhibition Circulation Fund, provides funding to museums for projects that further understanding of and appreciation for the diversity of Canadian cultures, landscapes, experiences and stories. It mainly supports development and circulation of travelling exhibitions;
- *Aboriginal Museum Development (AMD)* provides funding to Aboriginal organizations to help them enrich and preserve their cultural heritage and increase public awareness of Aboriginal peoples' diverse cultures; and
- *Organizational Development (OD)* provides funding for projects to strengthen the organizational capacity of museum institutions and initiatives relating to collection management and preservation.

The program's priorities are:

- Projects that tell Canada's story of cultural and natural heritage diversity and promote Canada-wide perspectives (travelling exhibitions, outreach activities, collaborative initiatives, partnerships, etc.);
- Projects that foster and support Aboriginal heritage activities; and
- Projects that strengthen the overall organizational capacity of museum institutions.

MAP funds projects of non-profit organizations. It is co-delivered by PCH staff in the headquarters office and the Department's five regions. The examination of applications typically involves a peer review process: applications to the Access and National Outreach and Aboriginal Museum Development components are peer reviewed by national committees of

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<sup>11</sup> *Museums Assistance Program Guidelines 2004*, Department of Canadian Heritage, 2004, page 3.

museum professionals; applications to the Organizational Development component are reviewed by PCH regional staff and regional peer review committees.

Funding from the program can cover 50 to 70 percent of eligible project costs, depending on the component, assuming the balance of funding will be obtained from other sources. MAP-supported projects can be carried out over several years.

As shown in Exhibit 3.1, the number of MAP commitments annually has averaged 230 since 1995-96. The largest number (111) was for Access and National Outreach projects, followed closely by Organizational Development projects (104). The number of Aboriginal Museum Development projects increased considerably from 1995-96 to 2003-04, from 2 to 39, and averaged 15 per year overall.

**Exhibit 3.1: Number of MAP Project Commitments, 1995-96 to 2003-04**

(number)	1995-96	1996-97	1997-98	1998-99	1999-00	2000-01	2001-02	2002-03	2003-04	Average
Access and National Outreach	98	91	85	100	106	137	136	120	121	111
Aboriginal Museum Development	2	3	5	6	18	25	16	23	39	15
Organizational Development	122	101	121	89	98	89	89	115	100	104
<b>Total</b>	<b>222</b>	<b>195</b>	<b>211</b>	<b>195</b>	<b>222</b>	<b>251</b>	<b>241</b>	<b>258</b>	<b>260</b>	<b>230</b>

Source: Nordicity tabulations from PCH's Grants and Contributions Information Management System (GCIMS).

The program's 2004-05 budget was \$8.36 million. Total funding commitments by the program ranged between \$7.2 and \$9.6 million, and averaged \$8.2 million for the nine-year period from 1995-96 to 2003-04. Actual expenditures have fluctuated, depending on the timing of activities supported. Exhibit 3.2 shows the dollar value of MAP funding commitments by component from 1995-96 to 2003-04.<sup>12</sup>

**Exhibit 3.2: Dollar Value of MAP Commitments by Fiscal Year**

(dollars)	1995-96	1996-97	1997-98	1998-99	1999-00	2000-01	2001-02	2002-03	2003-04	Average
Access and National Outreach	4,997,060	4,329,041	4,531,644	4,647,481	5,262,528	6,416,052	4,904,127	4,183,916	3,816,835	4,797,643
Aboriginal Museum Development	36,100	61,600	145,625	132,900	824,849	1,303,898	605,762	764,323	1,633,170	614,481
Organizational Development	2,985,408	3,560,387	3,642,755	2,433,235	2,481,809	1,907,241	2,275,503	2,537,626	2,847,238	2,759,240
<b>Total</b>	<b>8,018,568</b>	<b>7,951,028</b>	<b>8,320,024</b>	<b>7,213,616</b>	<b>8,569,186</b>	<b>9,627,191</b>	<b>7,785,392</b>	<b>7,485,865</b>	<b>8,297,243</b>	<b>8,171,364</b>

Source: Nordicity tabulations from PCH's Grants and Contributions Information Management System (GCIMS).

The Access and National Outreach component had the highest commitment level, with average annual commitments of \$4.8 million. The average total of Organizational

<sup>12</sup> 2004-05 GCIMS data provided by the department were partial, so they were not included in this and other tables.

Development component commitments was \$2.8 million. Total Aboriginal Museum Development component commitments grew from \$36,100 in 1995-96 to more than \$1.63 million in 2003-04, and averaged \$614,000 for the nine years.

### 3.2.2 The Canadian Museums Association Program

The Canadian Museums Association Program is a Department of Canadian Heritage program that provides sustaining funding to a single organization, the Canadian Museums Association (CMA). The program is delivered by headquarters staff responsible for MAP; its budget is the up to \$560,000 provided to CMA. The program's Terms and Conditions stipulate that the objective of PCH contributions is to support:

“...the Canadian Museums Association's activities, which relate to the Canadian Museum Policy objective: to enhance excellence in Canadian museum activities, as well as to 3 of 6 of the Department of Canadian Heritage's strategic objectives: to protect Canada's heritage; to ensure access to Canadian voices and Canadian spaces; to encourage participation in and contribution to Canadian society.”<sup>13</sup>

The CMA was founded in Quebec City in 1947. The organization's role is explained on its website:

- The Canadian Museums Association is the national organization for the advancement of the Canadian museum community. We unite, represent and serve museums and museum workers across Canada. We work passionately for the recognition, growth and stability of our sector [...]
- Our members are non-profit museums, art galleries, science centres, aquaria, archives, sports halls of fame, artist-run centres, zoos and historic sites across Canada. They range from large metropolitan galleries to small community museums. All are dedicated to preserving and presenting our cultural heritage to the public.<sup>14</sup>

In February 2005, the organization had approximately 1,800 members. Exhibit 3.3 above provides a breakdown of members by province and territory; members from Ontario, Quebec, British Columbia and Alberta make up 78 percent of total membership.

Of the CMA members, 577 were institutional members (32 percent of the total), and 1,251 were individual members (68 percent). Individual members include museums experts, academics, retired museum officials, consultants, museum volunteers, and representatives of institutions with just part-time or volunteer staff.

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<sup>13</sup> “Terms and Conditions: Contribution by the Department of Canadian Heritage to the Canadian Museums Association,” referenced fiscal year: 1999-2000.

<sup>14</sup> Canadian Museums Association Website: [www.museums.ca/Cma1/About/AboutCMA.htm](http://www.museums.ca/Cma1/About/AboutCMA.htm).



### Exhibit 3.3: Canadian Museums Association Members

Province/Territory	Institutional	Individual	Total
Newfoundland	14	26	40
Nova Scotia	29	53	82
Prince Edward Island	5	6	11
New Brunswick	16	36	52
Quebec	105	256	361
Ontario	177	437	614
Manitoba	35	56	91
Saskatchewan	44	64	108
Alberta	55	134	189
British Columbia	86	170	256
Northwest Territories	2	6	8
Nunavut	2	2	4
Yukon	7	5	12
<b>Total</b>	<b>577</b>	<b>1,251</b>	<b>1,828</b>

Note: CMA was in the middle of membership renewals at the time.  
Source: Canadian Museums Association, February 2005.

PCH's most recent contribution agreement with CMA, dated June 26, 2004, commits funds for three fiscal years for salaries and benefits, administrative costs and program costs related to:

- communications;
- professional programs;
- membership services and administration;
- policy development; and
- a bursary program.<sup>15</sup>

Specific activities covered by the contribution agreement are:

- advocating with a strong united voice at the federal level, in order to:
  - reflect the concerns of museum community to CMA's partners (PCH, lead arts/heritage groups, other departments and governments and international non-governmental organizations);
  - continue productive collaborations between the CMA and partners; and
  - advocate policies, programs, other initiatives that help build museum capacity and promote and protect museum interests;
- providing timely and relevant information to members on issues and trends affecting the community, by:
  - publishing Muse magazine; and
  - strengthening museum community's capacity through information exchange;
- stimulating new opportunities for museums to engage with their communities, by:
  - strengthening museum community capacity to engage diverse publics; and
  - managing the Bursary Program on behalf of PCH;
- raising the Canadian public's appreciation of the value and importance of museums, by:
  - collaborating with PCH and other partners, to promote Canadians' appreciation of museums; and

<sup>15</sup>Note that in the *Contribution Agreement*, these aspects, as well as advocacy, are present—see *Annex A, Amendment to the Contribution Agreement*, June 26, 2004.



- developing ways for all stakeholders to work together for the overall advancement of the museum community and profession, by:
  - acknowledging individual/organizational contributions to museum work; and
  - providing opportunities for stakeholders to participate in, and benefit from, CMA-led activities.

The Bursary Program has existed since 1977. Its goal is to strengthen museums' role in Canadian society by supporting the exchange of people and learning across provincial and national boundaries. It has three components:

- travel bursaries (to assist individuals with their transportation costs only to courses and provincial museum association workshops);
- Canadian museums studies bursaries (to assist individuals to attend courses, seminars, workshops or related structured museum studies programs; and
- bursaries for advanced specialized studies (to provide financial assistance for specialized courses, seminars, workshops, and symposia and for internships and professional exchanges that advance continuous learning at centres of excellence).

The program is delivered by CMA. Total CMA expenditures on bursaries to a maximum of \$100,000 annually are reimbursed by PCH.

CMA's funding from PCH since 1995-96 has been as follows:

**Exhibit 3.4: PCH Commitments to the CMA by Year and Source (CMAP and MAP)**

(dollars)	1995-96	1996-97	1997-98	1998-99	1999-00	2000-01	2001-02	2002-03	2003-04
Grant (MAP)	377,000	120,000	279,000	200,000	157,500	137,000	110,000	91,200	--
Contribution (CMAP)	314,250	314,250	314,250	314,250	314,250	314,250	314,250	(up to) 560,000	(up to) 560,000
<b>Total</b>	<b>691,250</b>	<b>434,250</b>	<b>593,250</b>	<b>514,250</b>	<b>471,750</b>	<b>451,250</b>	<b>524,450</b>	<b>651,200</b>	<b>560,000</b>

Source: Nordicity tabulations from PCH's Grants and Contributions Information Management System (GCIMS).

The federal government has contributed to costs of CMA's ongoing activities since 1974-1975. The Department of Canadian Heritage's funding commitments to CMA through CMAP have been \$314,250 per year from 1995-96 to 2001-02 and \$460,000 per year plus up to \$100,000 per year to reimburse bursaries for 2002-03 to 2004-05.

CMA has also received funding from MAP's Organizational Development and Access and National Outreach (ANO) components. ANO funding was received for two projects: review and updating of its 1991 Canadian Museums Association Guidelines for Museum Trustees, and co-sponsoring of a National Symposium on Nazi-Confiscated Art in Canadian Museums. The CMA also received ANO funding to organize the Canadian component of UNESCO's Blue Shield Program for the protection of cultural heritage during conflicts. Not reflected in the table is an ANO award in 2003-04 related to a 2005 summit on the future of museum research in Canada.

**3.2.3 Other Sources of Assistance for Museums**

Museums draw their support from many sources, public and private. The federal

government's leadership in the area of public funding was evident in its creation of MAP in the 1970s. Until that point, the only federal assistance available was to art museums from the Canada Council for the Arts, an arms-length agency of the Government of Canada founded in 1957.

This section gives a brief profile of other sources. The majority of newer federal funding programs have been developed in or since 2001, however service programs such as the Movable Cultural Property Program have been in place almost since MAP's inception.

The programs offer different sources of assistance ranging from contributions and grants towards projects, programs or operating costs to physical plant/capital infrastructure assistance to advice in human resources planning to summer student employment programs. In all cases, only institutions/organizations that are incorporated as not-for-profit, have an independent Board of Directors, and at least one full-time professional staff or come under the aegis of an Aboriginal Band or Council, are eligible.

The programs are grouped under several headings that indicate the nature of the support and are also presented in order of importance in relation to the amounts available.

### **Other PCH Programs - Support for Programs and Operations**

#### **Canadian Arts and Heritage Sustainability Program (CAHSP)**

Certain components of CAHSP are a significant and relatively new option for museums. Created as part of the 2001 *Tomorrow Starts Today* initiative, the program's principal focus is to support the growth and long-term survival of arts and heritage organizations by providing assistance to strengthen organizational effectiveness and build organizational capacity. Of the four CAHSP components (stabilization, capacity building, endowment incentives, and networking initiatives), museums can apply to two components.

The *stabilization component* of CAHSP is intended to help establish Stabilization Funds that are run by independent, non-profit organizations governed by representative boards of directors within a specific geographic area. Stabilization projects are to support arts and heritage organizations in their areas by offering technical expertise.

The *capacity building component* of CAHSP is intended to help individual arts and heritage organizations that do not have access to assistance for a stabilization project as no stabilization fund (see description above) has been developed in their geographical area, in order to improve their administrative, organizational, and financial structures.

#### **Movable Cultural Property Program (MCP)**

The MCP's objective is to assist designated heritage institutions in Canada—through the MCP Grants Program—with the acquisition of nationally significant, cultural property that is threatened with export or located outside Canada. In 2003 - 2004, \$667,000 was granted to museums for such acquisitions.

Under the Cultural Property Export and Import Act, MCP also certifies the value of objects of 'outstanding significance and national importance' which results in the provision of tax credits to encourage Canadians to donate or sell important objects to designated heritage institutions in Canada.





## **Virtual Museum of Canada (VMC)**

The Virtual Museum Program helps to develop collaboration between Canadian museums and CHIN in support of the Virtual Museum of Canada. It provides a branded collection of high-quality content and features to Canadians of all ages, through a comprehensive Internet service available in French and English: the Virtual Museum of Canada portal. VMC is aimed at developing engaging content – through investment by the Canadian Heritage Information Network (CHIN) – that takes advantage of the digital medium to create experiences that are not feasible in physical space or analogue media.

## **Canada France Agreement Concerning Cooperation and Exchange in the area of Museums**

This small and very focused program supports exchanges between Canadian and French institutions in the museums field and encourages museum professionals in both countries to develop ties. The program targets museums open to the public that have policies on collection management and conservation, and public programming, as well as organizational plans; post-secondary institutions offering museum studies; institutes, museum associations, and non-profit research centres specializing in museology; and museum professionals.

## **Canada Travelling Exhibitions Indemnification Program**

Indemnification is a process through which the government assumes financial risk, and provides compensation for damage or losses, should these occur. Through the establishment of the Canada Travelling Exhibitions Indemnification Program, the Government of Canada assumes the financial responsibility for loss or damage to objects in eligible traveling exhibitions. The Indemnification Program has two objectives: first, to increase access for Canadians to Canada's and the world's heritage through the exchange of artifacts and exhibitions in Canada; and second, to provide Canadian art galleries, museums, archives, and libraries with a competitive advantage when competing for the loan of prestigious international exhibitions. Both international and domestically organized exhibitions are eligible for indemnification, provided the value of the exhibition exceeds \$500,000. The maximum indemnification is \$450 million. To date the program has indemnified 38 exhibitions at 78 venues.

## **The Gateway Fund (through PCH's Canadian Culture On-line)**

This program is designed to augment the amount of quality Canadian cultural content for the Internet build audiences for that content by making it easy to find on the Internet, and engage Canadians to use the content and share their perspectives on Canadian events, people and values.

The first call for proposals in 2004 sought to fund projects presented by and with content about Aboriginal Peoples and ethnocultural communities in Canada. Content created through the Gateway Fund is available online free of charge to all Canadians with Internet access, as well as internationally. In addition, all projects funded can be promoted, showcased and made accessible through various governmental means including the Department of Canadian Heritage's cultural portal [www.culture.ca](http://www.culture.ca).

## **Other PCH Programs - Access to Expertise**

### **Canadian Heritage Information Network (CHIN)**

CHIN is a special operating agency of PCH. It works with Canadian museums to strengthen their collective ability to create, present, and manage online content. The CHIN website provides free access to a large collection of information and skills-development resources designed for heritage professionals and volunteers.

### **Canadian Conservation Institute (CCI)**

CCI preserves Canadian heritage and supports conservation and heritage institutions in Canada by creating and disseminating conservation knowledge and providing expert services. It provides advice, assistance and information on: new conservation knowledge and practices; care of collections and preventive conservation; treatment of artefacts and works of art in Canadian museums, art galleries, archives and libraries; materials or condition of heritage objects to improve the understanding of collections; museum facilities and planning; and transportation for fine arts and artefacts.

## **Other PCH Programs - Capital/Infrastructure**

### **Cultural Spaces Canada (CSC)**

CSC is another program introduced through the 2001 *Tomorrow Starts Today* initiative; Terms and Conditions for both CAHSP and CSC have recently been extended by a year and proposed for renewal for a further four years. The program is designed to ensure that Canada's cultural infrastructure (theatres, studios, art galleries, museums) meet current physical plant standards and remain competitive. It provides contributions to increase access for Canadians to performing arts, visual arts, media arts, and to museum collections and heritage displays through the improvement, renovation, and construction of arts and heritage facilities.

Program support takes the form of contributions funding up to 50 percent of total eligible project costs for construction, adaptive re-use or renovations of arts and heritage facilities, and for specialized equipment purchases and feasibility studies. In 2003-04, CSC provided \$17.8 million to arts and heritage organizations.

## **Other PCH Programs - Human Resources**

### **Young Canada Works (YCW)**

YCW provides Canadian youth with summer work experiences and internships. This program specifically includes two heritage institution components: Young Canada Works in Heritage Institutions (which provides support for youth to learn and build skills that connect to career options in heritage); and Young Canada Works at Building Careers in Heritage (which helps develop career prospects for graduates through projects that help a heritage organization to achieve its mandate, in Canada or abroad). The YCW in Heritage Institutions is delivered through the Canadian Museums Association (CMA), the Canadian Library Association, the Heritage Canada Foundation, the Canadian Council of Archives and l'Association pour l'avancement des sciences et des techniques de la documentation. Last year the CMA facilitated the employment of over 500 youth, funded in part by this program, in museums across the country.

## **Programs of other Federal Departments and Agencies**

Other federal departments and agencies provide a series of programs which museums, among other not-for-profit organizations, can apply to. These include:

### **Other Departments and Agencies - Program and/or Operations Support**

#### **Canada Council for the Arts (CCA)**

CCA, which reports to Parliament through the Minister of Canadian Heritage, is a national arm's-length agency which fosters the development of the arts in Canada through grants, services and awards to professional Canadian artists and arts organizations, as well as administering scholarly awards.

#### **Assistance to Art Museums and Public Galleries**

This program supports the work undertaken by these institutions to advance knowledge about and promote the enjoyment of contemporary visual arts. This program provides financial assistance for the following activities in contemporary visual arts: collections management; curatorial research; presentation and circulation of exhibitions; publication; public programming activities; audience development; administration; and promotion. The value of grants awarded by this program, range from \$10,000 to \$300,000; they are awarded on a multi-year basis to facilitate advance planning<sup>16</sup>.

#### **Acquisition Assistance Program**

This program provides financial support to Canadian art museums and public art galleries through grants on a matching funds basis to purchase original works of contemporary Canadian visual art, including architecture (maquettes and drawings), fine craft and photography. Works purchased with financial assistance from this program must be by living Canadian artists.

All Canada Council for the Arts programs are accessible to Aboriginal arts organizations and those of diverse cultural and regional communities of Canada. In addition, the **Assistance to First Peoples for Curatorial Residencies in Visual Arts** provides professional development to Aboriginal people in all aspects of curatorial practice in the visual arts at the host institution of their choice. The program is open to Status and Non-Status Indians, Inuit and Métis people.

### **Other Departments and Agencies - Human Resources/ Planning**

#### **Human Resources Development Canada**

##### **Cultural Human Resources Council (CHRC)**

CHRC brings together representatives of arts disciplines and cultural industries in the cultural sector to address the training and career development needs of cultural workers – artists, creators, technical staff, managers and all others engaged professionally in the sector. Created in 1995 to strengthen the Canadian cultural workforce, its membership now spans the country; its members are as diverse as the disciplines they represent. CHRC manages and facilitates projects to address specific cultural human resource issues such as succession, training, compensation, HR management/planning, career planning and competency development.

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<sup>16</sup> <http://www.canadacouncil.ca/grants/visualarts/wn127227977156562500.htm>

## Regional Development Programs

A number of regional development programs administered through Industry Canada agencies, such as Atlantic Canada Opportunities Agency (ACOA), développement économique Canada (DEC), and Western Diversification (WD), provide economic support funding to stimulate economic development and job creation, in all industry sectors including culture and heritage. While these programs are not specifically targeted at museums, museums can apply for support of activities that address the objectives of these development programs.

## Other Departments and Agencies - Capital/Infrastructure

### Infrastructure Canada Program

As part of its commitment to improving the quality of life for all Canadians, the Government of Canada launched a six-year, \$6 billion program in 2000 to renew and enhance Canada's physical infrastructure. This is another program that is not specifically aimed at museums, and has its first priority on projects that improve the quality of our environment, but whose initiatives nonetheless include support for "cultural and recreational facilities." The Art Gallery of Ontario, the Royal Ontario Museum, the Gardiner Museum of Ceramic Art (Toronto) and the Glenbow Museum (Alberta) are among the museums that have received funding through this program.

## Other Sources of Funding for Museums

Governments at all levels are not the only sources of funding for museums. A special tabulation from the Survey of Heritage Institutions from Statistics Canada tabulates some other sources of unearned operating and capital funding, from private and institutional/corporate sources.

Exhibit 3.5 shows that in 2002-03, the largest source of private and institutional/corporate funding was from individual donations with 40.4 percent of funding from this source, or \$37.7 million out of \$93.3 million. Foundation grants and corporate sponsorships together accounted for another 33.2 percent in 2002-03, or \$30.7 million out of \$93.3 million.

**Exhibit 3.5: Other Sources of Funding to Museums (\$000s)**

Year of Data	University Budgets	Religious Institutions	Corporate Budgets	Corporate Grants & Donations	Corporate Sponsorships	Foundation Grants	Contributions "Friends of"	Individual Donations	Total Institutional / Corporate Sources
<b>1993-94</b>	9,230	740	1,194	12,815	2,923	17,346	2,157	14,202	60,606
%	15.23	1.22	1.97	21.15	4.82	28.62	3.56	23.43	100.00
<b>1995-96</b>	8,688	650	1,071	16,429	8,413	13,588	3,024	27,621	79,484
%	10.93	0.82	1.35	20.67	10.58	17.10	3.81	34.75	100.00
<b>1997-98</b>	8,326	497	1,437	7,852	11,411	19,017	3,332	27,832	79,705
%	10.45	0.62	1.80	9.85	14.32	23.86	4.18	34.92	100.00
<b>1999-00</b>	9,268	714	1,608	8,123	12,944	18,636	4,327	20,988	76,607
%	12.10	0.93	2.10	10.60	16.90	24.33	5.65	27.40	100.00
<b>2002-03</b>	<b>9,042</b>	<b>2,050</b>	<b>2,521</b>	<b>7,852</b>	<b>12,386</b>	<b>18,619</b>	<b>3,110</b>	<b>37,700</b>	<b>93,279</b>
%	<b>9.69</b>	<b>2.20</b>	<b>2.70</b>	<b>8.42</b>	<b>13.28</b>	<b>19.96</b>	<b>3.33</b>	<b>40.42</b>	<b>100.00</b>

Source: Survey of Heritage Institutions, Statistics Canada, special tabulation for "museums only" (1,476 museums).



Exhibit 3.5 also shows that funding from private and institutional/corporate sources has been increasing over the past decade or so. Individual donations rose from \$14.2 million in 1993-94 to \$37.7 million in 2002-03, or by 165 percent. Foundation grants rose by seven percent in the same time period, from \$17.3 million to \$18.6 million. Corporate sponsorships had the most dramatic relative increase, from \$2.9 million to \$12.4 million, an increase of 328 percent.

Altogether, funds from private and institutional/corporate sources to museums, in 2002-03 made up almost three times what PCH contributed, i.e., \$93.3 million compared to \$33.9 million.

### **3.3 Projects supported by MAP**

One component of the evaluation was a review of approximately 100 MAP project files from 2002-03 and 2003-04, to understand the nature of activities supported. This is what the review showed:

#### **3.3.1 Access and National Outreach Projects**

Four-fifths of the twenty-three 2002-03 project files involved planning, preparation, circulation or hosting of travelling exhibitions. The Vancouver Art Gallery Association, for example, presented and circulated of an exhibition on cyborg culture, le Musée de la Gaspésie circulated an exhibition on wartime activities in the St. Lawrence Gulf, the Royal Botanical Gardens circulated a national exhibition on Canada's native plant species (produced in collaboration with the Museum of Nature), and the Moncton Museum hosted an exhibition on seabirds from the Musée du séminaire de Sherbrooke.

Three projects involved creation of web-accessible collections databases, for example the Société des musées québécois standardized a database that is used by 40 museums. The Fraser-Fort George Museum Society taught children and caregivers to observe and collect responsibly, research and present findings, and the New Brunswick Museum held a meeting to consider commemoration of the 400<sup>th</sup> anniversary of arrival of French colonists on Isle Ste Croix.

Three-quarters of the twenty 2003-04 projects involved travelling exhibitions, for example the Vancouver Aquarium Marine Science Centre created and circulated an exhibition on the leatherback turtle. Two projects involved planning of non-travelling exhibitions.

There was a Société des musées Québécois project to standardize data in Artefacts Canada and the Info-Muse data base, to facilitate on-line access; a Royal Botanical Gardens project to preserve and document rare plants; and an Ontario Association of Art Galleries project to develop mentoring circles for 30 visual art curators.

The projects reviewed represented approximately a sixth of all Access and National Outreach projects supported in the two years.



### **3.3.2 Aboriginal Museum Development Projects**

Of the six 2002-03 files reviewed, three involved the recording of elders' stories and histories, for example the Ojibwe Cultural Foundation collected and recorded histories of band chiefs and members.

The Duck Lake Historical Museum Society produced exhibits on the culture and history of First Nations, Metis and pioneer founding communities; the Saskatchewan Indian Cultural Centre documented its collection, developed organizational policies, and created an educational program; and Najuqsivik received funding for training in exhibition construction.

Of the ten 2003-04 files, two involved feasibility studies, for example a Manitoba Metis Federation feasibility study on creation of a new Metis cultural centre/museum in Winnipeg. Four involved planning or pilot activities, for example development of a Rainy River watershed site conservation plan by the Rainy River First Nations, to protect ancestral lands and legacy.

Three involved collection and preservation activities, for example a Huronia Museum project to create and preserve an ancestral sanctuary that could be used for educational purposes. The First Peoples Cultural Foundation, developed an exhibition to disseminate information about the diversity, history and state of Aboriginal languages.

Reviewed projects represented approximately a fifth of Aboriginal Museum Development projects supported in the two years.

### **3.3.3 Organizational Development Projects**

The 29 2002-03 Organizational Development files covered many types of activity: seven feasibility studies or planning projects; four inventory or database development projects; four development of reserve or storage facilities projects; three promotion, communications and fundraising projects; three professional development projects; two exhibition development or maintenance projects; two policy development projects; one digitization project; one travelling exhibition; one purchase of conservation equipment; and one drywall and flooring project.

The 19 2003-04 Organizational Development files covered a slightly less wide range of projects: six collection digitization projects; four professional development projects; three projects for development of reserve or storage facilities; two feasibility studies; one involving a heating, ventilation and air-conditioning system; one inventory and cataloguing project; one promotion project; and one protection and conservation project.

### **3.3.4 MAP Project Analysis by the PCH Heritage Branch**

An analysis of 2002-03 projects by departmental staff divided projects into seven categories: exhibition circulation projects, collections management projects, professional development projects, traveling exhibitions, interpretation projects, organizational development projects, and digitization projects. Their analysis indicates that:

- Approximately 31 percent of funded projects were travelling exhibitions; next were collections management (24 percent), then organizational development (17 percent);
- Fifty percent of the program budget went to travelling exhibitions;
- Seventeen percent of the program budget went to collections management projects;

- Thirteen percent of the program budget went to organizational development projects;
- Awards for professional development projects represented 6.2 percent of the program budget;
- MAP contributions represented 36 percent of projected project costs, based on information in application forms, suggesting at least a 3 to 1 leverage ratio, to the extent that estimated costs were consistent with actual costs;
- The lowest “leverage” was for “interpretation projects,” with MAP funding representing 52.5 percent of total projected project costs.

The analysis included a regional breakdown, which indicated that approximately a third of 2002-03 projects were in Quebec, a quarter in Ontario, a fifth in the West (i.e. B.C. and Yukon), 12 percent were in the Prairies, N.W.T. and Nunavut; and six percent in the Atlantic Region. Three percent were national projects.



## 4 Evaluation Methodology and Constraints

### 4.1 Methodology

The evaluation involved several lines of inquiry:

- **A review of documents**, including the programs' governing documents, Terms and Conditions and applicant guidelines, various research and public opinion polling reports provided by PCH, results of a Canadian Museums Association membership survey, information about other funding programs for museums, a Heritage Branch-commissioned report on MAP Success Stories, and results of Statistics Canada's Survey of Heritage Institutions (list in Appendix C). Statistics Canada data presented two sets of aggregates: 1,476 "museums only" and 2,517 "heritage institutions" (excluding nature parks) in 2002-03; the first was the one used for most analysis in this report. A special tabulation on federal funding by department was obtained from Statistics Canada; data from this tabulation is also included;
- **An analysis of MAP and CMAP grants and contributions from 1995-96 to 2003-04);**
- **A detailed review of approximately 100 MAP files for 2002-03 (n=58) and 2003-04 (n=49) and CMAP files from 1996-97 to 2004-05.** The 2002-03 files were selected by the Heritage Branch and included Recommendation for Approval forms (RAFs), final reports from recipients (including some financial statements) and some associated correspondence. The 2003-04 files consisted of a stratified random sample of 52 files selected by the consultant (the stratification elements were program component, recipient region, and funding dollar value), of which 49 were received. 2003-04 files included grant application forms (GAFs), RAFs, associated correspondence, final reports for 17 of the projects, and interim reports for four of the projects;
- **Case studies (n=12) to collect impact information** – Six case studies of travelling exhibition projects were identified at the outset of the evaluation, and six, of Aboriginal Museum Development and Organizational Development projects, were added as the evaluation proceeded, because of a need for results information. Files to be studied were identified by Heritage Branch staff. Five of the six travelling exhibition files had travelled at the time of the evaluation. Each case study involved a review of the project file, an interview with a project representative, and an interview with the PCH officer who had recommended or reviewed results of the project. Interviewees are listed in Appendix B;
- **Key Informant Interviews (n=32)** with representatives of museums, museum associations, other funding programs that can support museums, PCH officials in headquarters and regions, and outside experts (listed in Appendix B); and
- **Online survey of museums** - A survey of CMA's institutional members and some CMA individual members in December 2004. Five hundred and ninety-five CMA members received the survey and 152 responded, a 26 percent response rate. Of respondents, 14.1 percent were from British Columbia, 21.8 percent from the Prairies, 26.1 percent from Ontario, 22.5 percent from Quebec, 13.3 percent from the Atlantic Provinces, and 2.1 percent from the Territories. 18.3 percent of respondents were from small museums (annual budgets less than \$100,000); 56.3 percent were from





mid-size museums with annual budgets of \$100,000 to \$1,000,000; 21.1 percent were from museums with annual budgets over \$1,000,000; and 4.2 percent were from museums that did not respond to the budget question.

## **4.2 Constraints**

### **4.2.1 Expected outcomes for MAP and CMAP had not been defined**

The first and most significant constraint was that short-, medium- or long-term expected results had not been defined for MAP or CMAP at the time of the evaluation. A Results-Based Management and Accountability Framework had been drafted for MAP in 2001 but it was not finalized, and the focus of the draft was on objectives rather than expected results. A new RMAF was under development while the evaluation was in progress, but the timelines for its development were such that the document was not ready for sharing with evaluators. As a result, the Department's expectations of these programs were not clear, indicators had not been identified, and there had been no collection of baseline information after the last evaluation, against which the current situation could be assessed.

### **4.2.2 Little Performance Information**

A second constraint was that there was very little performance information on MAP and CMAP available to evaluators, even about project outputs. Evaluation resources were thus used in part for a detailed file review to capture program outputs and short-term outcomes to the extent possible, and case studies to obtain as much information as possible on program impacts.

For MAP, the lack of performance information was due to the fact that most funding awards had been given as grants rather than contributions, and grant recipients have no obligation to submit project reports. Over the period covered by the evaluation, use of contribution agreements, which do require reports, appears to have increased, which holds promise for future evaluations, and program representatives have said that final reports are now required of all MAP grant and contribution recipients. In 2004-05, a reporting template was developed and circulated to recipients, so that the information contained in their reports would be consistent. At the time of the evaluation, these steps had not yet yielded results.

For CMAP, there was little performance information because up to and including 2002-03, the Canadian Museums Association's applications for funding consisted of its plans for the year and its total budget, showing the contribution sought from CMAP, and its reports to the Department consisted of the activity reports and financial statements that had been prepared for CMA members. Starting in 2003-04, PCH sought more specific application information, but CMA's 2003-04 report had not yet been received at the time of the evaluation.

### **4.2.3 Attribution Challenges**

A third constraint was that there are now several programs that provide support to museums, all with somewhat similar objectives. Though MAP is the only federal program that is specifically targeted to museums, its budget represents a small proportion of their total spending, and it would be difficult to attribute particular impacts to just this program.

Exhibit 3.5 also shows that funding from private and institutional/corporate sources has been increasing over the past decade or so. Individual donations rose from \$14.2 million in 1993-94

to \$37.7 million in 2002-03, or by 165 percent. Foundation grants rose by seven percent in the same time period, from \$17.3 million to \$18.6 million. Corporate sponsorships had the most dramatic relative increase, from \$2.9 million to \$12.4 million, an increase of 328 percent.



## 5 Findings: Relevance

This section provides results of research on whether the programs continue to be consistent with departmental and government-wide priorities and whether they realistically address an actual need.

### 5.1 To what extent is there still a need for a grant and contribution program with MAP program objectives?

The discussion below looks first at MAP’s reach in the museum community and its significance as a revenue source, and then at need for the program from the perspective of museums and the general public.

#### 5.1.1 MAP’s Reach and Significance as a Revenue Source

After the refocusing of MAP in 1999, some museum activities (notably facilities upgrading) were no longer eligible for support. The program’s focus became three types of projects: projects to facilitate access to museum collections (mainly through travelling exhibitions); Aboriginal museum development projects, and projects to strengthen professional standards of museums and their staffs.

Other PCH programs have been introduced that are accessible to museums. As described in Section 2, these programs cover a broader range of activities and have a broader target group than MAP, and they together represent about 75 percent of PCH financial support to museums.

However, MAP is still important to museums and was found to have a wide reach within the museum community.

The average number of MAP awards per year between 1995-96 and 2003-04 was 230, and between 1995-96 and 2003-04, a total of 506 different institutions, not including museum associations, received at least one MAP grant or contribution (Exhibit 5.1). This represents approximately 75 percent of the estimated 700 eligible institutions.

**Exhibit 5.1: Number of Institutions that Received MAP Funding**

(number)	1995-96	1996-97	1997-98	1998-99	1999-00	2000-01	2001-02	2002-03	2003-04	Total 1995-96 to 2003-04
<b>Number of institutions</b>	128	123	128	144	157	168	156	179	186	506

Source: Nordicity tabulation from PCH’s Grants and Contributions Information Management System (GCIMS).

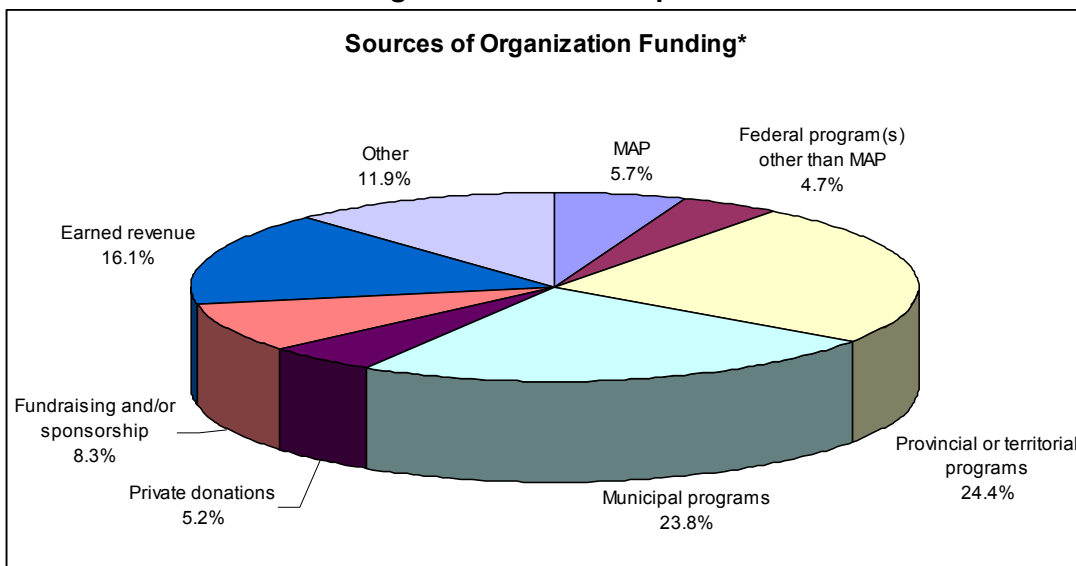
Note: Totals do not include museum associations.

An analysis was done of the concentration of MAP funding, i.e., the number of years that institutions received MAP funding. It was found that 23 institutions had received some amount of MAP funding in each of the nine years between 1995-96 and 2003-04, 12 had received

MAP funding in eight of the nine years, and 17 had received funding in seven of the nine years. Two hundred and twenty-one institutions (approximately 44% of the total) had received MAP funding just one year, and 104 institutions had received MAP funding just two years. The others received funding between three and six years.

The museums survey asked institutions their revenue sources for their last complete year of operation. Of 152 institutions that returned the survey, 87 answered this question. They identified provincial/territorial and municipal programs as their largest revenue sources, accounting for 24.4 percent and 23.8 percent of revenues respectively. Earned revenue was the third largest revenue source at 16.1 percent, and federal government sources, including MAP, was fourth, with 10.4 percent. MAP accounted for 5.7 percent of funding. Other revenue sources included fundraising and/or sponsorship and private donations.

**Exhibit 5.2: MAP funding as a share of recipient institutions' revenues**



Source: Survey of MAP recipients, Nordicity, December 2004. Number of responses = 87.

\* Average share reported by respondents. Respondent reported shares for the last complete year of operation.

### 5.1.2 Needs of the Museum Community

The survey and interviews also asked about museums' most pressing needs, to learn the extent to which there is a fit between museums' needs and MAP's mandate. Museums' most frequent responses linked to the second and third MAP objectives, i.e.:

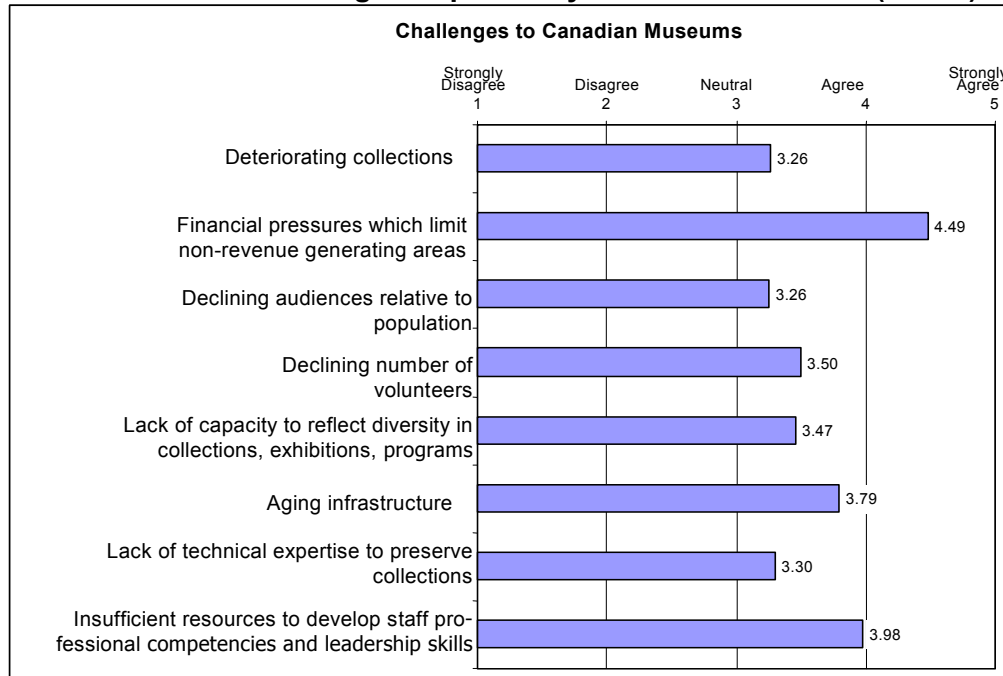
- to encourage the development, management and preservation of significant and representative museum collections in all regions of Canada; and
- to enhance excellence in museum activities in Canada through support to museological research and development and by assuring quality service throughout Canada.<sup>17</sup>

Few respondents identified needs relating to the first MAP objective, "fostering access," apart from suggesting that without MAP, the travelling exhibitions that had been supported by the program would not have occurred.

<sup>17</sup> *Museums Assistance Program Guidelines 2004*, Department of Canadian Heritage, 2004, page 3.

The challenge most often raised by museums was, “*financial pressures that limit non-revenue generating activities*,” i.e., difficulty financing core functions that do not generate revenue (Exhibit 5.3). The next most frequently raised challenges were “*insufficient resources for professional development*” and “*aging infrastructure*.”

**Exhibit 5.3: Challenges Reported by Canadian Museums (n=152)**



Source: Survey of Museums, Nordicity Group, December 2004.

Evaluators concluded that MAP addresses two of the three most frequently identified challenges: *financial pressures that limit non-revenue generating activities*; and *professional development*. The MAP Organizational Development (OD) component can support professional development and the Access and National Outreach and Aboriginal Museums Development components can assist museums to pursue projects that need not be immediately revenue-generating. MAP has not had a mandate to address the third most frequently identified challenge, *aging infrastructures*, since the program was refocused in 1999. However, there is now another PCH program, Cultural Spaces Canada, which can consider museum projects to improve physical conditions of heritage and other facilities. Canadian museums have made progress toward generating more of their own funds, as their earned revenues per capita have increased from 23 percent to 31 percent of total revenues per capita over the past decade. However, survey respondents and key informants indicated that these revenue increases have been at the expense of preservation, collections research, facilities upgrading, acquisitions, and capacity building activities.

Museum key informants said they considered MAP funding an indispensable funding source; without it, their institutions would not be able to undertake projects that support the PCH objectives. Broadly then, a program with MAP objectives (particularly its development/management/preservation and enhancing excellence in museum activities objectives) still appears relevant from a museums community perspective.

Museums made the point that they still need MAP dollars to undertake certain projects. However, some MAP components fit well with museum priorities, and others do not. From



museums' perspective, these latter activities can divert attention from more basic museum activities. Museums are stretched to undertake projects that fit well with federal priorities, for example travelling exhibits, and are stimulated to invest in their capacity that they would not otherwise have done.

The evolution toward a more strategic focus has created some lingering confusion among certain elements of the museum community, as to what "need" the program is addressing. The legacy of the program stemming from a "core funding" approach, albeit only for the some 45 larger institutions that used to receive core funding, continues to raise expectations by the museum community. This legacy was evidenced from the on-line survey and interview responses, and of course is not consistent with the defined components of the current program.

### 5.1.3 Public Support for Museum Programming

There has been no public opinion directly related to MAP, however evaluators reviewed results of a number of surveys in which Canadians expressed their views on cultural heritage, including museums and art galleries. The surveys indicated that most Canadians value museums and agree with government support for museums. In general, the surveys suggested that:

- Canadians value museums and art galleries as part of their heritage;
- Canadians think that heritage plays a significant role in society; and
- Canadians agree that the government should promote heritage representing Canadian diversity.

The *2003 Report of the Auditor General of Canada* seems consistent with these observations. It said:

*"Cultural Heritage is increasingly considered not only an asset to be protected and valued but also a means of promoting and reinforcing the cultural identity and cohesion of society ... . The public is interested in heritage in different ways and for different reasons: for some, heritage is a way to learn about Canada's past; for others, it is the purpose of a trip or a visit; for yet others, it represents employment. Most believe that heritage contributes to the quality of life of Canadians."*<sup>18</sup>

A Teleresearch survey for the Canadian Museums Association in 2003<sup>19</sup> found that 97 percent of respondents viewed museums as "very" or "somewhat" important to quality of life, with next to no variation from region to region. Almost three-fifths of Canadians (58 percent) believed museums can play a more significant role in our society, and this proportion increases to 82 percent for those who visit museums most frequently (more than five times a year). Even 51 percent of those who do not visit museums felt museums can play a more significant role in our society.

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<sup>18</sup>Chapter 6, Protection of Cultural Heritage in the Federal Government', *2003 Report of the Auditor General of Canada*, Section 6.7.

<sup>19</sup>Teleresearch Inc, "Canadians and Their Museums: A Survey of Canadians and Their Views about the County's Museums," 2003.

In terms of diversity, an Environics survey the same year<sup>20</sup> found that nearly one-third of Canadians (32 percent) believe that governments in Canada should do more to promote retention of the cultural heritage of ethnic groups in Canada. About half of respondents (49 percent) suggested that governments in Canada should maintain their current level of involvement. Seventeen percent of the respondents suggested that governments in Canada should do less to promote the retention of cultural heritages of ethnic groups in Canada.

It was not as clear that Canadians “vote with their feet”, i.e. visit museums. As indicated in Section 2, total museum attendance has increased slightly but the number of visits per institution has slightly decreased. It is not known how many Canadians explore museums through specialty television, the Internet, or books (for example, Charlotte Grey’s *The Museum Called Canada*<sup>21</sup>, which reached the top ten non-fiction list despite a \$65 retail price). (A possible analogy is that box office of feature films has declined, but has been more than offset by films viewed on home video (especially DVDs) and television).

It appears that museums are holding their own despite the proliferation of live and home distractions. In summary, there seems to be general public support for continued government support to heritage institutions and museums.

## **5.2 To what extent is there still a need for a contribution program with CMAP objectives?**

CMAP’s Terms and Conditions say the program’s purpose is to “*provide opportunities for museum professionals to share and exchange ideas and experiences and seek out new information and development opportunities*” and “*strengthen the federal government’s role in sustaining and sharing the excellence of Canada’s museum community.*”<sup>22</sup>

The Department’s June 26, 2004 contribution agreement with CMA defines CMA activities that are supported: communications, professional services, membership services and administration, policy development, and a Bursary Program.

Responses to the museums survey suggest museums still see a need for the CMA activities supported by CMAP. They reported that CMA’s activities are helpful, particularly its advocacy (Exhibit 5.4). CMA’s communications and information-sharing activities (MUSE magazine, bulletins, alerts, CMA website, etc.) also received relatively high ratings.

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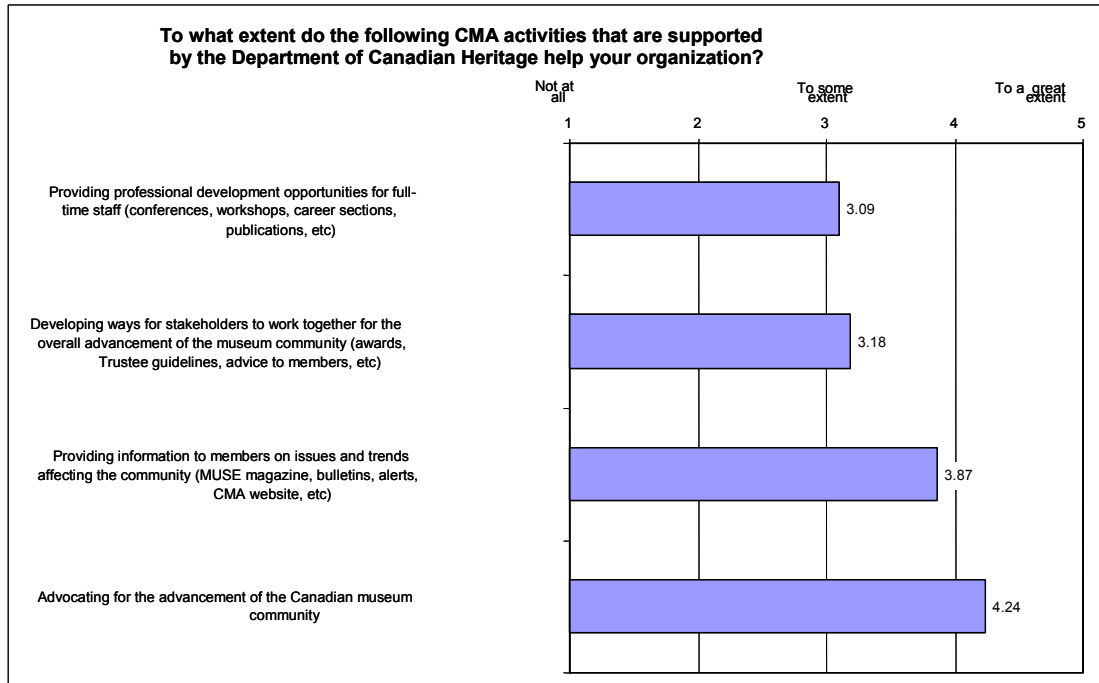
<sup>20</sup>Environics, ‘Focus Canada’, in *An Overview of Recent Public Opinion Research: Support for Arts and Heritage*, 2003.

<sup>21</sup>*The Museum Called Canada: 25 Rooms of Wonder*, by Charlotte Gray with curation by Sara Angel for Random House of Canada, 2004.

<sup>22</sup>*Terms and Conditions: Contribution by the Department of Canadian Heritage to the Canadian Museums Association*, July 27, 1999.



### Exhibit 5.4: Relevance of CMA Activities to Museums



\* The number of survey respondents answering this question was 151 out of a possible 152.  
 Source: Survey of Museums, Summative Evaluation of MAP and CMAP, Nordicity Group, December, 2004.

Key informants reinforced survey findings and also noted the value of CMA activities which convened the museum community.

There was further corroboration in results of a 2003 membership survey by CMA. Over 80 percent of CMA members said that CMA’s advocacy work and its MUSE magazine responded to their needs. Over 60 percent said the following services responded to their needs<sup>23</sup>:

- annual conferences;
- awards program;
- Bursary Program (fully funded by PCH);
- career postings;
- general advice and assistance; and
- youth employment.

The CMA services listed above satisfy CMAP Terms and Conditions, and the organization’s MUSE magazine and advocacy work directly address objectives identified in CMA’s June 2004 contribution agreement.

A review of the contribution agreement and CMA financial statements showed that CMAP funding is important to the organization’s balance sheet. CMAP funding from the Department

<sup>23</sup> Some key informants mentioned other services they would also like CMA to provide toolkits or advice on organization of travelling exhibitions and performance measurement.



of Canadian Heritage for years ending January 31, 2002 and January 31, 2003 represented 13 percent and 16 percent of all grants and contributions received, and total grants and contributions from the Department of Canadian Heritage, including project awards from other programs, represented more 50 percent of CMA's total revenues.

CMA appears to have been important to CMA's development as a national voice for Canadian museums and a vehicle for delivery of heritage related programs and initiatives.

CMA is important to the Department for two reasons. It is an organization through which the Department can communicate with the museum community, and it delivers the Bursary Program. If the federal government still needs an organization that represents museums to work with, and through which to deliver programs, there seems still to be a need for a program with CMAP objectives.

The breadth of CMA's membership is reflected in the following CMA statement:

*“Our members are non-profit museums, art galleries, science centres, aquaria, archives, halls of fame, arts-run centers, zoos and historic sites across Canada. They range from large metropolitan galleries to small community museums....To further the interests of this large and diverse community, we work closely with our provincial association partners, and collaborate with the Canadian Art Museums Directors' Organization, the Canadian Conference on the Arts, the Canadian Association of Zoos and Aquariums, and others with important roles in the preservation of Canada's cultural and natural heritage.”*

It was not possible for evaluators to compare CMA's membership list with a list of all Canadian museums, to determine the proportion of museums that hold CMA memberships. It was found that CMA had 1,828 members in February 2004 -- 577 institutional members plus individual members in many other institutions, and that CMA was the focal point of museum representation in Canada, and as such, the logical target for CMAP support.

## **5.3 To what extent do MAP and CMAP still reflect federal and PCH priorities?**

### **5.3.1 MAP's and CMAP's Links to current PCH Priorities**

For more than a decade the Canadian Museum Policy of 1990 has shaped MAP and CMAP directions. The two programs have been instruments that allow the federal government to play *“a significant role towards preservation, circulation, and promotion of cultural and natural heritage in Canada.”*

However, the policy context in which the two programs operate has evolved considerably. The government has moved toward a strategic support policy framework, and there have been substantive changes in the activities eligible for MAP support. The 1999 MAP realignment has resulted in funding being targeted to just the three program components now being evaluated.

To assess whether MAP still addresses departmental objectives, it appears that MAP relates mainly to the *“access and participation in Canada's cultural life”* outcome statement in the Department's Program Activity Architecture “Chain of Results.” This is consistent with MAP governing documents and has been an important *“raison d'être”* of the program since 1999.

The program's Access and National Outreach (travelling exhibitions) more directly addresses the objective of facilitating access to the collections by the public.

There is a logical conceptual alignment between MAP and CMAP objectives and the Department's strategic outcome statement: "*Canadians express and share their diverse cultural experiences with each other and the world.*" As well, there is an alignment between MAP and CMAP objectives and federal priorities relating to heritage outlined in the last *Speech from the Throne*, and statements of the Minister of Canadian Heritage in fall, 2004 about the importance of heritage programming, including museum programming, as reported by the media. However, the alignment is a general one; there has been no articulation of the federal government's museum policy and how MAP and CMAP fit within it since the 1990 Canadian Museum Policy.

On the matter of operational funding, the fact that MAP criteria only allow project funding was found to be consistent with the trend away from provision of operational or core funding by government. Only CMA receives operational funding, in recognition of the organization's importance to achievement of PCH objectives.

Several CMA activities were seen as addressing government objectives, however the contribution agreement between CMA and PCH was found to lack clarity on the link between funded activities and departmental priorities. CMAP's Terms and Conditions were also found to need updating to better reflect departmental priorities.

### **5.3.2 Relation of MAP and CMAP to Government Priorities**

Evaluators found no references to museums, MAP, or CMAP in recent government priority statements, but there were references to culture and heritage more generally.

The most recent *Speech from the Throne* (October 5, 2004) made the following reference to culture:

*"What makes our communities vibrant and creative is the quality of their cultural life. The Government will foster cultural institutions and policies that aspire to excellence, reflect a diverse and multicultural society, respond to the new challenges of globalization and the digital economy, and promote diversity of views and cultural expression at home and abroad."*

As well, the Department's *Tomorrow Starts Today* initiative, which includes two programs that can support museums, was extended by one year in December 2004 and is proposed for renewal for a further four years in Budget 2005.

The House of Commons Finance Committee released its recommendations for the 2005 Budget in December 2004, and said it was "*struck by the broad range of initiatives that exist to support arts and culture in Canada*". The committee endorsed support for heritage buildings and museums.

However, it is not possible to say whether MAP and CMAP are still federal priorities. Federal support for museums (including national museums) has increased significantly over the last decade, while the Department's budget for MAP and CMAP has stayed static. However, nothing was found to suggest MAP or CMAP are outside government priorities.

## 6 Findings: Success

This section looks at whether the programs are effective in meeting their objectives, within budget and without unwanted consequences.

### 6.1 What impact has MAP had, i.e., to what extent has MAP achieved its objectives?

As indicated in the constraints section, evaluators had difficulty assessing MAP impacts, for a number of reasons.

There was a lack of specific expected outcomes; outcomes that could be measured were not defined in an RMAF, the program's governing documents or the 1990 Canadian Museum Policy. Departmental information tended to end with a tabulation of funding to recipient organizations; many project files did not include final reports because final reports are not required of grant recipients; and those reports that existed were spotty and inconsistent. Also, there was no data from which to assess program impact at a broader, societal level. As a result, information below tends to focus on short-term outcomes.

However, the lines of evidence yielded some evidence; data sources included a survey of museums and key informant interviews, a file review, a review of a PCH report on success stories, and twelve case studies (these latter were based on file reviews and interviews). Research previously undertaken for the Department was analysed for information relevant to the findings. Feedback from program managers and the museum community was considered, although it is fully recognized that there was an element of self-interest in their perspectives.

After overall data for the three components is presented, there will be a sub-section for each component.

**Exhibit 6.1: Distribution of MAP Awards by Size of Organization (n=79)**

	National Outreach Initiative		Exhibition Circulation Fund		Aboriginal Museum Development		Organizational Development	
	#	%	#	%	#	%	#	%
Up to \$99,000	3	6.0%	--	--	--	--	4	9.1%
\$100,000 to \$249,000	9	18.0%	3	13.0%	--	--	6	13.6%
\$250,000 to \$499,000	7	14.0%	3	13.0%	1	33.3%	8	18.2%
\$500,000 to \$749,000	6	12.0%	3	13.0%	--	--	5	11.4%
\$750,000 to \$999,000	7	14.0%	4	17.4%	--	--	5	11.4%
\$1 million to \$1.99 million	6	12.0%	1	4.3%	1	33.3%	6	13.6%
\$2 million and over	12	24.0%	9	39.1%	1	33.3%	9	20.5%
No response	--	--	--	--	--	--	1	2.3%
Total	50	100.0%	23	100.0%	3	100.0%	44	100.0%

Source: Survey of Museums, Nordicity Group, December 2004.

# is number of respondents in each revenue category indicating that they received funding from the particular MAP component.

% is number of respondents as a percentage of total respondents receiving funding from the particular MAP component.

Exhibit 6.1 provides data from the survey of museums on the size of museums that received MAP awards, based on responses from 79 organizations. The data show a reasonable

balance between awards to larger and smaller museums, perhaps with the exception of the Aboriginal Museum Development component, where the sample was too small to be indicative.

### 6.1.1 Access and National Outreach

The Access and National Outreach (ANO) component has supported projects to increase Canadians' access to their heritage.

Some data was collected on exhibit attendance, as attendance could be an outcome indicator. Attendance data was only available for a limited number of projects and, for an even smaller number of projects, data was collected on impacts on institutions that produced and hosted the exhibits and impacts on communities where the exhibits were shown.

With respect to attribution, the evidence seems clear. Several managers of travelling exhibitions said their institution could not have undertaken these projects without MAP funding.

The file review concluded that 78 percent of 2002-03 sampled ANO projects, and 82 percent of sampled 2003-04 projects, were "congruent" with the increased access objectives of MAP.

**Increased access by Canadians to their heritage** — Travelling exhibitions generally take at least a year to reach the touring and circulation phase, partly because of preparation requirements (design and build), and partly because host institutions must be found and schedules synchronized. The travelling phase usually lasts many months, as stays tend to be 2-4 months each. A possible outcome of travelling exhibitions would be increases in the number of visitors to host museums when exhibitions are showing.

The file review yielded some information about visitors to museums that hosted travelling exhibitions (Exhibit 6.2). There was attendance data in 14 files, indicating that 345,447 visitors were exposed to the 14 MAP-funded exhibitions. However, many numbers appeared to be estimates, and there was no information about attendance levels prior to the exhibitions, to determine whether attendance at the museums had increased because of the exhibits.

Another gap was information on visitors' reactions to the exhibits. Museum managers' reported that exhibits had familiarized audiences with the subjects of exhibits and exposed them to different viewpoints, but there was no compelling or direct evidence that projects supported by MAP had made a difference to the experience of Canadians who viewed them.

The only information on impact on visitors was in the previous MAP evaluation report (2002), which tested appreciation of MAP-funded exhibits by museum visitors. The report said: "When asked if they agreed that the MAP exhibit they had visited helped them 'gain a better understanding or knowledge about Canada's history or heritage,' 63 percent of visitors agreed to some or to a large extent and 75 percent agreed that they 'gained increased understanding about the subject, culture or region presented in the exhibit'."<sup>24</sup>

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<sup>24</sup> *Evaluation of the Museums Assistance Program*, SPR Associates Inc., August 2002.



### Exhibit 6.2: Attendance at Traveling Exhibitions

TRAVELLING EXHIBITS			
EXHIBIT LOCATION	NUMBER OF VISITORS	LENGTH OF EXHIBIT	LOCATION OF SHOWS
<b>GLENBOW-ALBERTA INSTITUTE</b> <i>Group of Seven in Western Canada - Phase 3</i>	83,000	3 months 3 months 3 months 3 months	<b>NS</b> - Art Gallery of Nova Scotia <b>Man</b> - Winnipeg Art Gallery <b>BC</b> - Art Gallery of Greater Victoria <b>Ont</b> - National Gallery of Canada
<b>KELOWNA ART GALLERY ASSOCIATION</b> <i>The Changing Land: Modern British Landscape Painting 1900-1950</i>	3,334	2 months	<b>BC</b> - Exhibit from NAC to the Gallery
<b>LEAF RAPIDS NATIONAL EXHIBITION CENTRE INC</b> <i>Passages to Freedom: Secrets of the Underground Railroad</i>	801	2.5 months	<b>Man</b> - Borrowed exhibit from Welland Historical Museum in Niagara Peninsula
<b>NORMANDEAU CULTURAL AND NATURALHISTORY SOCIETY</b> <i>Cry of the Loon</i>	4,546		<b>Alta</b> - Exhibit from Canadian Museum of Nature to the Waskasoo Park
<b>ART GALLERY OF SOUTHWESTERN MANITOBA INC</b> <i>Quoting Commercialism</i>	Circulated to 8 art galleries	Exhibit circulated two years ago	<b>Alta</b> - Walter Phillips Gallery, Banff Moose Jaw Art Museum Prairie Gallery, Grand Prairie <b>Sask</b> - Estevan National Exhibition Center, Saskatchewan Little Gallery, Prince Albert <b>Ont</b> - Thames Art Gallery, Chatham Cultural Center, Chatham
<b>ART GALLERY OF ONTARIO</b> <i>Tom Thompson - presentation phase</i>	85,000	3 months 4 months 2 months 3 months 3 months 2 months	<b>Ont</b> - National Gallery of Canada Art Gallery of Ontario <b>Que</b> - Musée de Quebec <b>Man</b> - Winnipeg Art Gallery <b>BC</b> - Vancouver St.Petersburg, Hermitage Art Gallery
<b>THE VANCOUVER ART GALLERY ASSOCIATION</b> <i>The Uncanny: Experiments in CyborgCulture</i>	101,033	4 months 3 months 3 months	<b>BC</b> - Vancouver Art Gallery <b>Alta</b> - Edmonton Art Gallery <b>Sask</b> - Mendel Art Gallery
<b>KITCHENER WATERLOO ART</b> <i>Presentation of "Takao Tanabe" Wet Coasts and Dry Lands</i>	2,389	5 weeks	<b>Ont</b> - From Kamloops Art Gallery
<b>ROYAL BOTANICAL GARDENS</b> <i>Green Legacy//Vert tendre: Touring and Circulation Phase</i>	47,369	4 months 5 months 4 months 2 months 3 days 3 months 3 months 3 months-05 3 months-05 3 months-05 4 months-05	<b>Que</b> - Maison d'arbre Zoo de St. Félicien <b>Ont</b> - Canadian Museum of Nature Woodstock Museum Western Fair, London <b>NB</b> - Moncton Museum <b>PEI</b> - Greenwich Intrepretation Centre <b>Sask</b> - Saskatchewan Science Centre <b>BC</b> - Kelowna Campbell River <b>Nfld</b> - St. John's
<b>MONCTON MUSEUM - CITY OF MONCTON</b> <i>Wings over the Atlantic</i>	2,200	4 months	<b>NB</b> - ECF from the Musée du séminaire de Sherbrooke, Québec
<b>MUSÉE DE LA CIVILISATION</b> <i>Du soleil dans les bagages</i>	4,081	2 months 5 months 4 months (2 months)	<b>Que</b> - Centre de la créativité Le Gesū Musée de l'amérique française <b>NB</b> - Musée des papes, Grande Anse <b>Man</b> - Centre du patrimoine, St-Boniface
<b>MUSÉE DES MAITRES ET ARTISANS DU QUEBEC, LE MUSÉE D'ART DE ST. LAURENT</b> <i>Le vélo: deux roues, mille histoires</i>	6,686	4 months	<b>Que</b> - From Science and Technology Museum of Canada, Ottawa
<b>THUNDER BAY MUSEUM</b> <i>Echoes from the Dust: The Disappearing Prairie Grain Elevator Exhibit</i>	1,811	2 months	<b>Ont</b> - Exhibit from the Glenbow Museum
<b>PETERBOROUGH CENTENNIAL MUSEUM &amp; ARCHIVES</b> <i>From Crystals to Gems</i>	3,197	3 months	<b>Ont</b> - Exhibit from Canadian Museum of Nature <i>Repeat exhibit for institution (hosted exhibit five years ago)</i>
<b>TOTAL VISITORS (14 PROJECTS)</b>	<b>345,447</b>		<b>24,675 average visitors per project</b>

Source: Nordicity calculations based on the file report.

**Impacts of ANO projects on producing institutions** — Six case studies of ANO projects suggested the following impacts on institutions that developed travelling exhibitions: follows:



- Materials assembled for exhibitions became an important legacy for future viewing;
- Development and subsequent travel of exhibitions developed management ability and capacity to organize and assemble exhibits, especially in smaller museums;
- Exhibitions increased potential for other artefact donations, because of interest generated by the exhibitions locally and in the destinations they travelled to ( donors come forward with additional artefacts to increase and enrich the producer institutions' collections);
- Successful exhibitions helped raise revenue for the museums that hosted them;
- Exhibitions helped organizations that developed them increase attendance, by showing them before they travelled;
- Exhibitions helped staff of producing museums acquire knowledge and operating experience in mounting, and managing travelling exhibitions, interfacing with sister institutions and other key players, such as shipping firms, insurance organizations, and exhibition firms;
- Exhibitions helped increase financial leverage and expertise of producing institutions; and
- Museums built technical expertise and undertook useful research that would not otherwise have occurred.

Thus, there appears to have been impacts on producing museums at several levels. There was a boost to their collections, which helped them connect with their own publics and generate revenues for their institutions. There was capacity development in the form of the technical, operating, and research capabilities in producing museums' staff. There was added motivation for private collectors to so favour local institutions in the future with donations of their collections. Evaluators concluded that it could be assumed that there would be the same general invigorating effect on all museums that produced new exhibits and succeeded in having them circulate as planned.

**Impacts of ANO projects on host institutions** — Case studies suggested the following benefits to hosting institutions:

- Increases in museum attendance, although only rough estimates were available on incremental impacts (30 percent incremental attendance in one case and 10 percent in another);
- Increased credibility of host museums, both with the visiting public and their volunteers. (For example, in one case, local radio stations advertised the travelling exhibitions and gave the host museum coverage by putting it in the public eye);
- As for producing museums, increased awareness of their target clientele;
- Experience developing their own exhibitions to higher standards and developing exhibitions of their own that can travel: and
- Increased awareness of their institutions and marketing opportunities.



In summary, host museums appear to have benefited from having had travelling exhibitions. Although they had not benefited from the exhibit creation process, there were similar impacts in terms of increased attendance, exposure, and connection with patrons.

**Impacts of ANO projects on communities** — Communities were found to have benefited from the travelling exhibitions:

- Schools in the host institutions' communities developed programs around the visiting exhibitions;
- Travelling exhibitions were said to have increased awareness in communities of different Canadian viewpoints and knowledge base.
- Some exhibitions attracted influential Canadian persons (artists/creators) which in turn attracted local attendees; and
- New partnerships were forged between hosting institutions and other local organizations and interest groups.

Exhibitions were found to have provided new opportunities for communities to connect with their museums. The connection would appear to be more than having new content for visitors; new exhibitions are community events that have potentially positive outcomes for social cohesiveness. Whether this opportunity was fully realized or not, travelling exhibitions seem to have generated positive outcomes for participating communities.

### **6.1.2 Aboriginal Museum Development**

The Aboriginal Museum Development (AMD) component has supported projects to help Aboriginal organizations enrich and preserve their cultural heritage and projects to increase public awareness and understanding of the cultures of Aboriginal peoples. Aboriginal organizations have been encouraged to develop exhibitions in their own languages as well as in English and French.

Typically, AMD projects have involved recording of elders' stories and histories, documentation of collections, training in exhibition construction, feasibility studies, planning and pilot activities, production of exhibits, and development of organizational policies.

The chain of impacts lies mainly in presentation of heritage collections and development of institutions, their staffs, and Aboriginal and surrounding communities. AMD case studies indicated that the projects would not have occurred without MAP.

**Preservation of heritage collections:** A review of a sample of AMD files suggested that projects appeared to have brought about acquisition or preservation of collections of Aboriginal artifacts or development of exhibition skills and knowledge. While some collections were self-evidently significant, there was generally insufficient information in the file material provided to assess impact.

Of ten 2003-2004 files, there were only two final reports. Neither contained information on outcomes, and only one contained information on outputs.

All 2002-03 and 64% of 2003-04 files reviewed were found “congruent” with the “better preservation of ... heritage collections” objective of MAP.

**AMD project impacts:** Case studies of three AMD projects suggested the following impacts:

- Job opportunities created for the community;
- Aboriginal heritage recorded that would otherwise not have been;
- Increased knowledge and skills in museology skills because of training, other professional development activities, and interaction with peers;
- Leveraging of funds;
- Increased community participation in museum projects, with AMD projects as the catalyst;
- Plans to apply design standards to future exhibitions, in one project;
- Increased potential for cultural impacts on communities, participation, and access, and better public communication strategies;
- More accurate information from institutions to their researchers about collections, resulting in more organized and correctly documented collections; and
- Foundations laid for continued training and a skills-oriented culture within the Aboriginal museums community and staff.

The case studies suggested potential impacts on the community, public awareness, capacity development, upgraded collections, and positive effect toward a skills-oriented culture. They seem to indicate that ‘potential’ may be the operative word, and continued reinforcement would be necessary to generate more lasting impacts.

### **6.1.3 Organizational Development**

The Organizational Development component of MAP provided funding for projects to strengthen museums’ organizational capacity in six areas:

- Professional development specific to heritage issues;
- Development of competencies associated with governance;
- Collections documentation and digitization (special projects);
- Conservation of collections;
- Creation of a first substantial base website; and
- Feasibility studies for the creation of a museum.

This component was the most problematic in terms of impact measurement, as there was little data. Some immediate outcomes could be identified but no intermediate outcomes.





**Excellence in Canadian museum activities:** The review of sample files revealed a miscellany of projects, including some with a tenuous alignment with the relevant MAP objectives.

Of files reviewed, 55 percent of 2002-03 and 57 percent of 2003-04 OD projects were found to be “congruent” with the excellence objective.

The file review did find a number of small scale conservation and cataloguing projects that had been generally successful in achieving the intended output. Some of these projects promoted organizational development by partnering small institutions with larger institutions. Similarly, the file review found some training and educational projects in which immediate outcomes were reported (number of sessions, participants, etc.). Although there was almost no information on intermediate outcomes, e.g. acquisition of new skills and knowledge, the presumption is that these activities have contributed to a greater professionalism among staff that benefited from them.

**OD project impacts in capacity development and public awareness:** Case studies of OD projects suggested the following impacts:

- Leverage of additional revenues from government and other sources;
- Networking opportunities for the institutions;
- Development of training and re-tooling of courseware at institutions, to develop new products;
- Development of peer networks and learning coalitions in the museum community;
- Development of relationships with other local groups and establishments in the community, e.g. tourist organizations, educational institutions, private businesses, and community venues;
- Increased public awareness of museums;
- Opportunities to raise the profile of the heritage sector in the public eye;
- Help to Aboriginal museum managers to attain and strengthen professional standards in management and operations; and
- Promotion of a continuous learning culture in institutions.

From the case studies, impacts seem to derive primarily from increased competence of the museum staff and the development of a training culture within organizations. A possible outcome for some projects is increased public awareness, but there is no hard evidence.

#### **6.1.4 The Museum Community’s Perceptions of Impacts**

Museums reported that MAP had helped them:

- Protect/preserve important heritage;
- Reach new audiences;
- Share information with others;
- Improve their collections preservation management; and



- Give Canadians have a better understanding of their heritage and diversity.

## **6.2 What impact has CMAP had, i.e. to what extent has CMAP achieved its objectives?**

Information in this section has been drawn from the survey of museums, interviews, and a review of documents, including CMA files.

### **6.2.1 Policy development/advocacy**

PCH funding to CMA covers advocacy for the advancement of the Canadian museum community.

- In the survey, museums were asked to rate various CMA programs supported by PCH from 1 (“not at all helpful”) to 5 (“to a great extent helpful”). Advocacy was the activity rated as most helpful activity; it scored on average a 4.24 rating.
- Key informants said that CMA members rely considerably on CMA as their voice at the federal level.
- CMA’s advocacy alerts were the service most important to members.

The fact that total federal funding for museums has grown by more than 200 percent in real dollars over the past 10 years might point to CMA “wins” in advocacy. At the same time, its advocacy record was judged “mixed” in the sense that there has been no endorsement of museum assistance for many years, no increases to MAP, and no new museum policy to take account of the changing context for museums.

However, there were no clear outcome targets against which to assess CMA’s use of CMAP advocacy funding.

### **6.2.2 Communications**

CMA’s contribution agreement provides funding for CMA to provide information to members on issues and trends affecting the museum community (MUSE magazine, bulletins, alerts, CMA website, etc.).

- Communications and provision of museum community information by the CMA (e.g., MUSE magazine, bulletins, alerts, CMA website, etc.) was rated relatively high in terms of helpfulness to members. Communications scored 3.87 in the survey responses, on a scale of 1 to 5.
- Museum key informants said CMA is a critical link for museums across the country compared to other formal or informal structures.
- Museum key informants also said CMA is an effective “clearing house for information” for its members, but didn’t identify the nature of the information.

CMA faced significant communications challenges because of its diverse community of members (museums, science centres, zoos, aquaria, etc.), whose complexity increases the



communications cost. Nevertheless, the CMA, operating effectively in two linguistic communities, appears to have been successful in this activity

### **6.2.3 Professional development**

The contribution agreement requires that CMA provide professional development opportunities for full-time museum staff (conferences, workshops, career sections, publications, etc.).

- CMA's professional development programs and development of museum community cooperation among stakeholders were only helpful "to some extent." The former scored 3.09 on the 1 to 5 scale; and the latter scored 3.18.

### **6.2.4 Membership services**

Finally, CMA's contribution agreement requires it to develop ways for stakeholders to work together for the overall advancement of the museum community (awards, trustee guidelines, advice to members, etc.).

- Several CMA services were cited by key informants as beneficial: job postings, an insurance program, networking opportunities and alliances, the MUSE magazine, and a quite successful mail order business (which also links museums).
- CMA's work with sister organizations such as the Friends of Canadian Museums, CAMDO and ICOM was also cited by museum key informants as proactive and useful.

These activities provided a service to museums, and thus an additional rationale for the Canadian Museums Association Program. Without a definition of expected outcomes for CMAP, it was difficult to be more precise on the extent to which CMA was achieving expectations. However, members are engaged in CMA activities, which is at least a sign of their value to them.

### **6.2.5 Bursary Program**

The Canadian Museums Association delivers a Bursary Program on behalf of PCH. The program supports the professional development of individuals in the museum community. Almost three-quarters of the museums who responded to the museum survey were aware of the Bursary Program, and half of those who were aware of the Program said that a staff member from their museum had been supported by the program.

Respondents indicated that the individuals who received professional development support were more valuable to their organizations. (The average rating by respondents was 4.34 on a 5-point scale). More specifically, the respondents indicated that the professional development opportunities supported by the Program: led to an exchange of knowledge with other museums (an average response rate of 4.27); developed new competencies in the recipient that had direct application to the museum (an average response of 4.09), and improved the recipient's professional qualifications (an average response of 3.93).

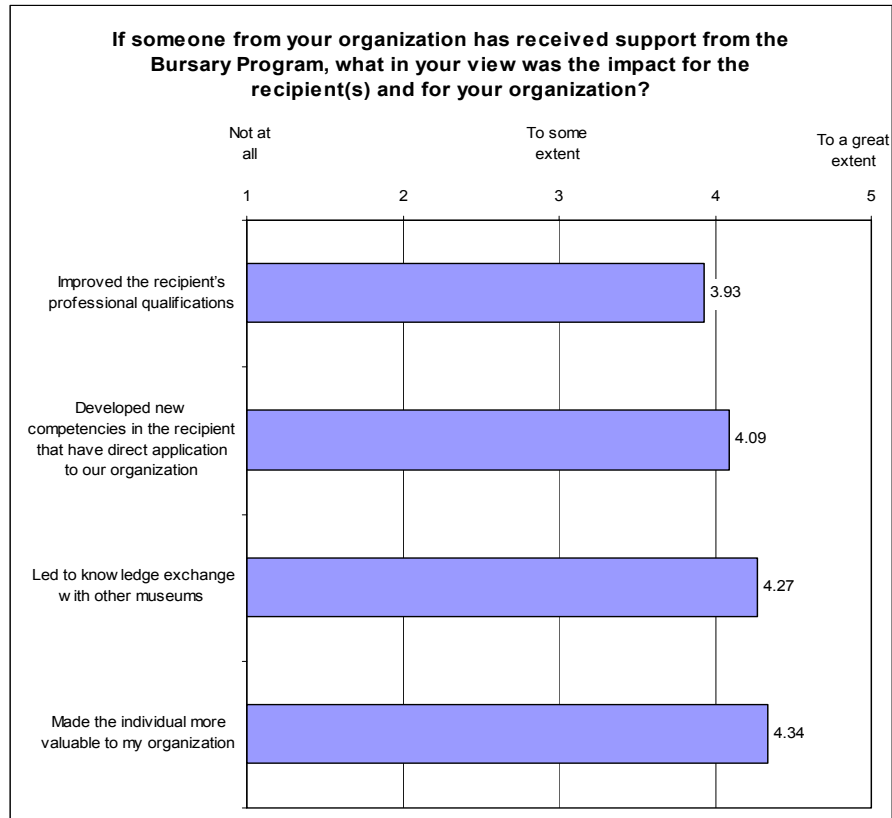
Almost 50 percent of respondents offered no opinion on how the program could be improved. Fifteen percent did not feel any changes were necessary. The remaining 35 percent, however, suggested a number of ways in which the program could be improved.

The most common suggestion was for higher levels of travel assistance. The current travel allowances of \$400 per cent (\$500 for participants from Newfoundland and Labrador, Yukon, Northwest Territories and Nunavut) were not viewed as being sufficient to offset the high travel and accommodation costs, especially for museums located in northern or remote areas of Canada. Furthermore, by only funding travel to pre-conference workshops and not to professional conferences, some museums were unable to send a representative to a conference if the pre-conference workshop was not applicable to the museum. As a result, they said a valuable learning opportunity was missed. For smaller museums, especially those in more isolated areas of Canada, the networking and information exchanges at conference were considered as valuable as pre-conference workshops. For the same reason, some respondents felt that the Bursary Program should also cover participation in professional or annual conferences.

A number of suggestions concerning eligibility criteria were made, including: provide bursaries to part-time museum staff; reduce minimum employment criteria for bursaries from two years to one year; and fund shorter training sessions. These suggestions would increase access to professional training opportunities for museum employees and would provide the opportunity for new employees to develop skills early in a position and encourage them to stay with the museum. They would benefit small museums in particular.



### Exhibit 6.3: Impact of Bursary Program



\* The number of survey respondents answering this question was 56 out of a possible 152.  
 Source: Survey of Museums, Summative Evaluation of MAP and CMAP, Nordicity Group, Dec. 2004.

The annual Bursary Program budget is \$100,000; CMA's actual expenditures are reimbursed by PCH. CMA financial statements show that Bursary Program expenditures have fallen well short of full budget. For example, CMA spent just \$23,000 on bursaries in 2002 and \$41,000 in 2003.<sup>25</sup> Therefore, CMA's delivery of the program has fallen short of full potential.

### 6.3 Have MAP and CMAP had other positive or negative impacts?

No significant unintended impacts of MAP or CMAP were discovered through the evaluation.

Suggestions made were that MAP, by requiring other sources of funding, had caused museums to improve their skills as diversifying funding, that small museums had benefited from access to regional PCH staff, and that CMA had been able to reach out to museums beyond its members.

On the negative side, some institutions felt applying for and carrying out eligible MAP projects had diverted them from activities that could have responded more directly to their core needs, for example museological research. It is noted, though, that they had no obligation to apply

<sup>25</sup>Canadian Museums Association financial statements.

Concerns were expressed about more restrictive MAP criteria, as museums have had difficulty identifying alternate sources of support. The shortage of funds has meant funding shortfalls for some museums, and difficulty planning adequately for the future and maintaining facilities.



## 7 Findings: Cost-Effectiveness/Alternatives

This section looks at whether the most appropriate and effective means are being used to achieve objectives, relative to alternative design and delivery approaches.

### 7.1 Do MAP and CMAP duplicate, overlap, or work at cross purposes with any other federal or major provincial programs that assist museums?

#### 7.1.1 Observations from the File Review

The file review found a number of significant awards to institutions in Ontario and British Columbia for projects that did not appear to fall within the objectives of the MAP program or reflect program priorities, were ill-defined, or did not appear to be financially justified:

- An institution in Victoria, received \$58,000 under the Organizational Development component in 2002-03 to install drywall and flooring and a further \$95,000 in 2003-04 to install a heating, ventilation and air conditioning system. Besides falling outside the Organizational Development component objective, priority and guidelines, this project appeared to be in breach of the MAP Terms and Conditions which preclude funding for capital projects;
- An institution in Toronto received \$88,000 under the Access and National Outreach component for activities whose description simply repeated the institution's mandate and did not reflect the MAP Access priority;
- An institution in Hamilton received \$90,000 to plan an undefined ("some of Canada's most renowned masterpieces") travelling exhibition;
- An organization in Toronto received \$88,000 under the Access and National Outreach component to plan for a travelling exhibition "of international importance." The final report indicated that the exhibition focuses on life in the Vilna (Lithuania) ghetto, based on archival materials in New York and elsewhere. While this may be a worthy project, it appears somewhat removed from the MAP priority of projects that tell the Canadian story and promote interprovincial perspectives; and
- An institution in Windsor received \$68,000 under the Organizational Development component for electronic imaging. Almost 50 percent of the budget was allocated to "minor capital and equipment," including \$30,000 for a computer to store 1,500 images. There was no Recommendation for Approval form on the file.

An internal audit of MAP in 2003 reported that Access and National Outreach and Aboriginal Museum Development component applications had been subject to a national peer review process by committees of museum professionals, while Organizational Development applications were assessed by regional peer committees and PCH regional staff.

The peer review processes had not been documented in project files, so it was not possible for evaluators to determine how projects were selected and whether the national and regional review processes had a differential impact on the relevance of approved projects and the extent to which those projects represented value for money.



## 7.1.2 MAP

An assessment of duplication, overlap, or work at cross purposes is presented by means of a review of programs in the following groupings:

- museum support programs that have existed as long as MAP;
- newer museum support programs;
- horizontal cultural programs accessible to museums;
- multi-sector federal initiatives to which museums might be able to apply; and
- local, provincial and private sources.

### **Museum support programs that have existed as long as MAP**

Two programs were considered: the Movable Cultural Property Program (MCP) and the Canada Council Assistance to Art Museums and Public Galleries Program. They were found to be quite complementary to MAP.

The MCP program enables museums to acquire cultural property through donation at a time when there is little or no budget in museums to acquire cultural property. It thus generates the “content” for museum institutions, while MAP supports activities that showcase this content, or develop the capacity to manage it.

Canada Council provides financial assistance for managing, researching, preserving, circulating and promoting contemporary visual arts. The two programs, within a visual arts context, could support similar activities, but the Canada Council program focus is not appropriate for most potential clients of MAP.

### **Newer museum support programs**

One program was considered: the Virtual Museum of Canada (VMC) Program offered by the Canadian Heritage Information Network (CHIN), a special operating agency that helps Canadian museums strengthen their on-line content.

The core of museum stability lies in physical attendance by visitors at their facilities, because visitors pay admission fees and spend money in gift shops and cafeterias. On-line “visiting” is no substitute for physical attendance, but it can stimulate Canadians’ interest in museums and perhaps lead to physical attendance. It can also be a means of revenue generation.

### **Horizontal cultural programs that are accessible to museums**

Two programs were considered: the Canadian Arts and Heritage Sustainability Program (CAHSP) and Cultural Spaces Canada (CSC), both of which can take applications from organizations in the arts and heritage sectors. The main rationale for horizontal programs is the expertise they can bring to bear in a single area.

Eligibility criteria for CAHSP and the organizational development component of MAP were found to overlap: CAHSP can support projects “*to review and institute changes to an organization’s governance practices,*” and MAP can support “*development of competencies associated with governance.*” PCH representatives told evaluators that program staff avoid duplication or stacking (i.e., one project being supported financially by two similar but separate



programs of the government) by coordinating their activities. Heritage Branch representatives have said new MAP Terms and Conditions will end any overlap.

There is also an overlap between MAP and CSC with respect to the front-end feasibility study phase of projects; both programs can support them, though it appears MAP no longer does so. To some extent, CSC seems to be providing the facilities/infrastructure development support for museums that MAP once provided, but the program is also open to cultural facilities. Heritage Branch representatives have said new MAP Terms and Conditions will also end this overlap.

Besides eliminating overlaps in criteria, good practice in horizontal management would favour rationalization of performance measurement practices, audits and evaluations for the various programs targeted to museums. This has not been done. No evidence of duplication of stacking was found through case studies or interviews, but there is a layering of programs for the same constituency with no defined processes to coordinate, measure impact, and ensure an across-the-board fairness in funding assistance. An information tracking mechanism that provides a holistic view of funding support to museums would contribute to effective horizontal management.

### **Multi-sector federal initiatives**

In this category, Young Canada Works (YCW), Indian and Northern Affairs Canada programs for Aboriginal peoples, and regional economic development initiatives like Western Economic Diversification and Atlantic Canada Opportunities Agency, and federal transfer agreements (e.g. for Yukon) were considered.

Evaluators suggested information about these programs and their impact would be useful to PCH in the design and delivery of its own programs for museums. It was suggested that the horizontal review of Aboriginal funding programs now underway in government will likely identify any issues relating to overlaps with the AMD component of MAP.

### **Local, provincial and private funding**

In this category, evaluators looked at funding from non-federal sources.

Case study evidence suggested that projects supported by MAP are also supported by local and provincial/territorial governments, foundations and other private funders, and some projects, especially travelling exhibitions, can generate admission revenues. MAP funding is generally about 50 percent of total costs. There is some “stacking” of federal funding, particularly for Aboriginal communities (through Cultural Centres, transfer agreements, and other programs), but not with PCH programs.

Such funds help museums cover project budgets, since MAP limits are 50 to 70 percent of eligible costs, depending on the component. From case studies and interviews, evaluators were left with the impression that travelling exhibits and many Aboriginal projects would not have proceeded without MAP funding. Although more supporters were found for organizational development projects, it was also thought that MAP support is important to OD projects.



### **7.1.3 CMAP**

No other program was found that supports CMA operational costs supported by CMAP.

## **7.2 How do delivery costs of MAP compare to delivery costs for comparable programs?**

Evaluators' efforts to compare MAP delivery costs with delivery costs for three other Department of Canadian Heritage programs that are also delivered regionally (Canadian Arts and Heritage Sustainability Program, Cultural Spaces Canada, and Arts Presentation Canada) were not successful, because of gaps and inconsistencies in the data available from PCH.

It was found that there were inconsistencies in departmental data on the number of regional "full-time equivalents" assigned to the four programs. A further impediment was significant discrepancies between data in the departmental system that tracks program expenditures (SAP) and the departmental system that tracks program financial commitments (GCIMS).

## **7.3 Are there more effective ways of achieving PCH/federal objectives relating to museums – i.e., are the current program designs the most effective way to achieve PCH objectives regarding support to museums and is PCH the most appropriate organization to deliver MAP and CMAP?**

Three possibilities for changes to MAP and CMAP delivery were explored:

- Devolution of MAP and CMAP delivery to provinces/territories;
- Devolution of MAP delivery to a third-party organization like CMA; and
- Program harmonization within PCH.

### **7.3.1 Devolution of delivery to provinces/territories or municipalities**

The national mandates of MAP and CMAP were obvious barriers to devolution.

### **7.3.2 Delivery of MAP delivery to a third party, like the CMA**

Evaluators also considered whether the federal government could devolve MAP delivery to a third-party organization like CMA, which already delivers two federal programs. However, CMA is governed by the museum constituency, which would mean that museums would be in the position of deciding on applications from their own institutions and their counterparts. Also, some museums are not CMA members. It would be difficult to craft a governance structure that would avoid conflicts of interest.



### **7.3.3 Program Harmonization—or Harmonization of Performance Monitoring--by PCH**

A third option considered by Nordicity was greater integration of PCH programs targeted to museums.

There is a compelling logic to horizontal programs; they aggregate expertise and processes in one area of government and the collection of impact information can be integrated. (What might be lost, however, is the impact of specific programs). Although PCH programs for museums fall mainly under the authority of the Executive Director, Heritage Branch, an integrated approach to performance monitoring is lacking.

The benefits and costs of program harmonization was not assessed, but the concept is suggested for further analysis. An integrated performance monitoring strategy, that takes account of all the PCH programs and can capture their impacts on individual museums, would be a useful step in this direction.

### **7.4 What improvements are needed to reporting by MAP and CMAP beneficiaries and program/project monitoring by PCH staff?**

There is a pressing need for improvements to performance monitoring for MAP and CMAP.

Evaluators found little concrete information about even short-term outcomes in project files looked at in the file review and case studies, and what information they did contain was spotty and inconclusive.

Nor was there systematic information-gathering, analysis, and reporting on program results by departmental staff. An RMAF had been drafted in 2001 but not implemented, and it did not provide an appropriate basis for performance measurement for the programs.

A template for project reports that was developed by PCH in 2004-05 may help project recipients and improve the Department's capacity to report on at least short-term impacts of the two programs. However, it should be recognized that individual recipients' reports, however strong, are unlikely to cover more than short-term impacts of the programs, for example reach. Measuring intermediate- and long-term impacts will require data-gathering on a broader scale.

These steps are required:

#### **7.4.1 Definition of clear measurable expected outcomes for MAP and CMAP**

The Department should define clear, measurable expected outcomes for both MAP and CMAP and decide what the indicator(s) of success will be for each one. This information should be clearly presented in the performance measurement strategy of a new Results-based Management and Accountability Framework (RMAF) that is distributed to and used by all program delivery staff. The strategy should be clear on how and by whom information will be collected.

The RMAF foundation should be a logic model that clearly presents program activities, program outputs, and expected outcomes (short-, intermediate- and long-term).

Timelines and estimated costs for data collection and analysis should be identified.

MAP Guidelines (2004) list the following key results as “examples” of results that funding recipients should address in their final project reports (which will now be required of all recipients):

- Canadians have better access to heritage resources and a better understanding of their diverse heritage;
- Increased visitor attendance at museums;
- Greater number of museum exhibitions circulating across Canada;
- Increased exchange and dialogue between professionals allow them to enhance their skills;
- Visitors express their satisfaction towards the outputs produced by heritage institutions;
- Aboriginal peoples increase their capacity to preserve, conserve and present their heritage;
- Management abilities for museum professionals, trustees and volunteers are improved; and
- Collections are conserved, preserved and managed in a more efficient manner.

These examples might be used as a starting point for MAP expected outcomes or indicators.

#### **7.4.2 Collection of baseline information**

Second, baseline information should be collected in 2005-06 on key indicators of expected outcomes.

#### **7.4.3 Templates for reports from MAP funding recipients and CMA**

Third, a template developed in 2004-05 for MAP project reports should be reviewed against the new RMAF’s performance measurement strategy, improved as necessary, and provided to all funding recipients. Funding recipients should be expected to report on how PCH money was used and at least short-term impacts of their projects.

A template should also be developed for CMA reports, so that CMA reports annually on each of its major activity areas supported by PCH, i.e., advocacy, communications, professional development, membership services, and the Bursary Program.

Information requirements could be customized for each MAP component and CMAP, as each has a different focus. For example, an ANO template could cover:

- Results for institutions that produce travelling exhibitions;
- Results for institutions that host travelling exhibitions; and
- Results for communities where exhibitions were shown; and
- Relevance of results to MAP program objectives and PCH strategic priorities.



#### **7.4.4 Ongoing Performance Monitoring**

Finally, program managers should begin monitoring performance of the program on an ongoing basis. Ongoing monitoring will provide the information they need to manage effectively: reassurance that progress is being made towards expected outcomes or early warnings that expected results are not likely to be achieved.

To improve the likelihood of program success, managers should do an annual review and roll-up of project reports to see whether reports are being provided and are useful, whether improvements to the reporting template are necessary, what progress is being made, and spot program delivery and performance issues early-on.

There may be a need for training for delivery staff and development of tools or toolkits for for delivery staff and funding recipients. Such tools could improve understanding of expected results and thus increase the likelihood of achieving them.

## 8 Conclusions

### 8.1 Relevance

Without a more up-to-date definition of the federal government's objectives for its assistance programs for museums, and a clearer definition of the roles that the Museums Assistance Program (MAP) and the Canadian Museums Association Program (CMAP) are expected to play, it is difficult to say with certainty that the two programs are still critical to the achievement of federal objectives.

There is a logical conceptual alignment between the two programs and the Department's strategic outcome statements, federal priorities relating to heritage in the last *Speech from the Throne* and 2004 media statements by the Minister of Canadian Heritage about the importance of heritage programming, including museum programming.

However, the alignment is a general one. There has been no articulation of the federal government's museum policy and the place of MAP and CMAP within it since the 1990 Canadian Museum Policy, and the context in which the programs operate has evolved considerably since that time.

MAP, once museums' most significant federal funding source in the Department of Canadian Heritage, now provides 25 percent of the Department's museum funding. Canadian museums have increased their "earned revenues," i.e. revenues from admissions and sales, considerably in recent years, but Statistics Canada data shows they could not survive without support from municipal, provincial/territorial and federal governments. Museums still consider MAP an important source of revenue.

Two new programs for cultural and heritage institutions, with considerably larger budgets than MAP's (the Canadian Arts and Heritage Sustainability Program and Cultural Spaces Canada), have been introduced by the Department in the last five years, and there is at least some potential for overlap.

MAP project funding reaches between a quarter and a third of the approximately 675 eligible Canadian institutions annually, and, based on responses to a survey of Canadian Museums Association members, represented on average just short of 6 percent of recipient institutions' annual budgets. Research suggests that MAP grants and contributions, without covering 100 percent of project costs, have increased the production and hosting of travelling exhibitions featuring heritage materials, increased the documentation of Aboriginal cultures, and helped museums to develop, and that these projects would probably not have been undertaken without MAP support. Although there is little impact data, it seems likely that such projects contribute to stronger museums and a better understanding by museum visitors of Canada's heritage.

The Canadian Museums Association Program provides operating support to a single museum service organization, the Canadian Museums Association, the only national museum association that can include all types of museum institutions. The organization is important to the Department for two reasons: because CMA is a means through which the Department can communicate with the museum community, and because CMA delivers the Bursary Program on the Department's behalf.

CMA's annual funding from CMAP was increased to \$460,000 per year in 2002-03, plus up to \$100,000 per year to reimburse Bursary Program expenditures. CMA financial statements indicate this CMAP funding is important to the organization's operations; CMAP funding from the Department of Canadian Heritage for years ending January 31, 2002 and January 31, 2003 represented 13 percent and 16 percent of all grants and contributions received, and total grants and contributions from the Department of Canadian Heritage, including project awards from other programs, represented more 50 percent of CMA's total revenues.

The organization is most appreciated by its members for its advocacy to government on behalf of museums, and, to a lesser extent, CMA's communication activities (its MUSE magazine, bulletins, alerts and the CMA website). The fact that federal funding for museums has grown by more than 200 percent in the past 10 years might according to evaluators point to CMA "wins" in advocacy. There is moderate support for other CMAP-supported activities--developing ways for stakeholders to work together, and providing professional development opportunities for museums' full-time staff.

## 8.2 Success

Both MAP and CMAP objectives flow from objectives of the 1990 Canadian Museum Policy: to foster access by present and future generations of Canadians to their ... heritage and enhance their understanding and enjoyment of the richness of that heritage, to encourage the development, management and preservation of significant and representative museum collections in all regions of Canada, and to enhance excellence in museum activities....

Since 1999, MAP's more specific objectives have been to foster excellence in museum activities and facilitate access to the treasures of Canada's collective heritage and CMAP's has been to enhance excellence in Canadian museum activities, protect Canada's heritage, ensure access to Canadian voices and Canadian spaces, and encourage participation in and contribution to Canadian society.

Evaluators efforts to assess what the programs have accomplished has been hampered by the fact that there had been no decisions when the evaluation started on indicators of the two programs' success. A Results-Based Management and Accountability Framework had been drafted for MAP in 2001, but never finalized.

A further impediment was a lack of information about completed projects. CMA reports until recently consisted of copies of the organization's reports for members and audited financial statements, and most institutions that received MAP grants did not provided final reports. Also, there inconsistencies between what was included in final reports of those MAP funding recipients that submitted them.

However, through a detailed review of approximately 100 MAP project files, a dozen case studies of recent MAP projects, and a review of a 2004 overview of MAP success stories that had been commissioned by the Heritage Branch, evaluators sought impact information.

Overall, they found a general perception that MAP had helped protect and preserve important heritage, reach new audiences, share information with others, and improve collections preservation management, and that MAP-supported projects had served to give Canadians a better understanding of their heritage and diversity.

It was not possible for evaluators to assess whether museum activities supported by MAP, or museum activities in general, had had an impact on museum visitors, however exit surveys

conducted as part of a 2002 evaluation found the level of appreciation of MAP-funded exhibits by museum visitors was positive. (Asked if they agreed that the MAP exhibit they had visited helped them 'gain a better understanding or knowledge about Canada's history or heritage,' 63 percent of visitors agreed to some or to a large extent; and 75 percent agreed that they 'gained increased understanding about the subject, culture or region presented in the exhibit')<sup>26</sup>

### **8.2.1 Access and National Outreach (ANO) Component (MAP)**

From available evidence, evaluators found that this MAP component (the largest), which supported professional exchanges, development and hosting of travelling exhibitions and other outreach projects, had had generally positive impacts. Travelling exhibitions in particular were found to have benefited the institutions that developed them, the institutions that hosted them, and the communities where they were presented. Informants reported that travelling exhibitions had increased awareness of diverse Canadian cultures, increased attendance at organizations that developed and hosted the exhibits, strengthened ties between museums and local communities, and increased expertise and financial leverage in institutions. Travelling exhibitions also provided educational opportunities for schools in the communities where they were shown and helped museums to forge new partnerships across the country.

### **8.2.2 Aboriginal Museum Development (AMD) Component (MAP)**

The purpose of the AMD component of MAP was to help Aboriginal organizations to enrich and preserve their cultural heritage and increase public awareness and understanding of Aboriginal cultures. From available evidence, evaluators found that projects had contributed to the acquisition and preservation of Aboriginal artefacts, and development of exhibition skills and knowledge. Some collections were obviously significant, and efforts had been made to widen the range of Aboriginal heritage collections supported (Pacific Northwest, Inuit, etc). There was too little information in files to assess the impact of funded projects on those who saw the collections.

Informants reported that AMD projects had produced job opportunities in communities, provided skill development opportunities in museology, leveraged funds for projects, and increased community participation, and said that Aboriginal collections would not have been recorded without MAP support. Other reported benefits were enhancement of Aboriginal museums' collection management abilities and communication with the public. A final benefit reported was encouraging a skills-oriented culture in the Aboriginal museums community.

### **8.2.3 Organizational Development (OD) Component (MAP)**

The purpose of this component was to help museums and heritage professionals to attain professional standards in such areas as collections care and human resource development and to strengthen the economic stability of museums.

It was found that a very broad range of projects had been supported, of which (based on a project sample), 55 percent of 2002-03 projects and 57 percent of 2003-04 projects aligned clearly with the component's "excellence" objective. Thirty-nine percent of 2002-03 files reviewed and 14 percent of 2003-04 files reviewed were found to have too little information to assess congruence with objectives; the rest were found to be not congruent.

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<sup>26</sup> *Evaluation of the Museums Assistance Program*, SPR Associates Inc., August 2002. Visitors to 26 MAP-funded exhibits at 22 museums in regions of Canada that hosted MAP-funded travelling exhibits were surveyed. Exit survey data in the 2002 evaluation report are based on responses from 748 museum visitors.





Informants said that projects had helped develop peer networks and learning coalitions within the museum community, leveraged additional funds from government and other sources, strengthened museums' professional standards in management and operations, and helped museums promote a continuous learning culture.

#### **8.2.4 CMAP**

CMA members felt that the program's support for advocacy and communications by CMA have been most helpful. The CMA's role in professional development and the development of museum community cooperation among stakeholders was considered helpful to a lesser extent.

Evaluators felt CMA's interventions may have contributed to federal decisions to increase funding for museums and, more specifically, renewal of the 2001 *Tomorrow Starts Today* initiative for a further five years. It has been less effective at lobbying for an updated Canadian Museum Policy.

CMAP funding may have helped CMA reach the point where it could deliver heritage programs like Young Canada Works in Heritage Institutions and the Bursary Program on behalf of government. Without CMAP's operational support, the CMA might not have been able to assume so significant a role.

However, CMA appears to be underachieving with respect to the Bursary Program, as it awarded only \$23,000 of a possible \$100,000 in 2002 and \$41,000 of a possible \$100,000 in 2003. Museums that were familiar with the program felt its impact had been positive, but had many suggestions for improvements to its criteria.

### **8.3 Cost-Effectiveness**

Evaluators' efforts to compare MAP delivery costs with delivery costs for three other Department of Canadian Heritage programs that are also delivered regionally were unsuccessful, because of gaps and inconsistencies in departmental data.

A further impediment was discrepancies in data from the departmental system that tracks expenditures and the departmental system that tracks financial commitments.

Devolution of MAP delivery to CMA was explored as an option for reducing delivery costs, but it was not found to be a viable option, because of the challenges that the CMA executive, who come from museums, would face if put in the position of recommending for and against awards to their counterparts.

The most significant improvement that the Program could make would be in stricter attention to program criteria in the delivery of the Organizational Development component, which was found to have supported a number of projects in 2002-03 and 2003-04 that were outside criteria for this component (but could have been considered as ANO proposals) or were outside criteria for all three MAP components (but might have been considered by another PCH program).

Since there are several PCH programs that can assist museums and each one has its own administrative processes, there is potential for confusion and overlaps or duplications and a need for consultation and information-sharing to maximize resources.

Also needed are performance indicators that would apply to museum components of *all* the PCH programs that assist museums, since measuring impact of each program independently is not possible. Heritage Branch, with its mandate for museums, could take the lead in negotiating the development of such indicators and guiding their implementation horizontally.

As well, the Branch could look at whether it would be possible to integrate some of the administrative processes for different PCH programs that assist museums, in the interest of improving coordination and reducing the administrative burden for applicants.

## **8.4 Performance Measurement and Reporting**

Several major improvements are required to ensure it will be possible in future to measure program impacts.

First, clear, measurable expected outcomes should be defined for both MAP and CMAP and decisions made on what the indicator(s) of success will be for each one. This information should be clearly presented in the performance measurement strategy of a new Results-Based Management and Accountability Framework (RMAF) that is distributed to and used by all program delivery staff.

Second, baseline information should be collected in 2004-05 on key indicators of expected outcomes.

Third, a template developed in 2004-05 for final project reports should be reviewed against the new RMAF's performance measurement strategy, improved as necessary, and provided to all funding recipients. Funding recipients should be expected to report on how PCH money was used and at least short-term impacts of their projects from their own perspectives.

Fourth, to improve the likelihood of program success, departmental staff should do ongoing monitoring of performance of MAP and CMAP. This should include an annual review and roll-up of project reports to see whether reports are being provided and are useful, whether improvements to the reporting template are necessary, what progress is being made, and spot any program delivery and performance issues early-on.

## 9 Recommendations, Management Response and Action Plan

The evaluation makes four recommendations, as follows:

1. The policy context for federal assistance to museums has changed considerably since announcement of the Canadian Museum Policy in 1990. The government infrastructure has changed, new programs have been introduced by the Department of Canadian Heritage, the museum community has grown, and its issues have evolved. In a results-based management climate, MAP and CMAP need clearly defined and measurable objectives, and expected results that complement those of other federal programs and initiatives available to museums.

**It is recommended that program renewal be used as an opportunity to define clear and specific objectives and expected results for MAP and CMAP, complementary to those of other PCH programs assisting museums.**

### **Management Response**

**The recommendation is accepted.**

**A new integrated RMAF/RBAF which presents clear and specific objectives and expected results complementary to other PCH programs assisting museums has been developed. It will be implemented in 2005-06. Program objectives and expected results are also reflected in the revised terms and conditions.**

2. In the longer term, it is not practical to try to measure the impact of PCH programs targeted to museums on a program-by-program basis; they are not large enough and each targets a particular aspect of interrelated museum functions. However, the Department could get very useful impact information by developing a number of shared indicators and tracking information accordingly.

**It is recommended that the Department's Heritage Branch lead the development and implementation of horizontal performance indicators for museum components of all PCH programs and initiatives that assist museums.**

### **Management Response**

**The recommendation is accepted.**

**The Heritage Branch will work in collaboration with other branches delivering programs to museums and KITS to develop options to implement horizontal performance indicators for museum components of all PCH programs and initiatives that assist museums. This has been identified as a priority in the Branch's IM/IT Plan for 2005-06. By 31 March 2006, information requirements will have been identified. Implementation of system requirements will be undertaken in 2006-07, depending on departmental resources. As an interim strategy, manual compilation of cross-program results will be undertaken.**



**As part of implementing the new Museum Policy when it is approved, an umbrella RMAF/RBAF will be developed.**

3. A review of a cross-section of MAP project files indicates a need for more careful screening of Organizational Development component proposals, as a number were found to be outside criteria. Organizational Development project proposals are subject to a peer review process at the regional level.

**It is recommended that the MAP review process for Organizational Development projects be improved.**

**Management Response**

**The recommendation is accepted.**

**In consultation with regions, the Heritage Branch will review the Organizational Development criteria and guidelines for interpretation, together with the use of peer review for this program component, prior to the fall 2005 application deadline. The objective will be to ensure compliance with terms and conditions as well as consistency across regions.**

4. In recent years, the Department's Bursary Program for museum workers has been administered for the Department by Canadian Museums Association, with total awards reimbursed by the Department. Awards for 2002 and 2003 totalled between a quarter and a half what the Department of the \$100,000 annual total the Department could have supported. There is a need for review to determine whether take-up can be increased.

**It is recommended that Bursary Program criteria and promotion be reviewed, so that the program's full annual allocation is spent.**

**Management Response**

**The recommendation is accepted.**

**During the 2005-06 fiscal year, the Heritage Branch will work closely with the Canadian Museums Association to review the Bursary Program criteria and promotion in light of the evaluation findings to ensure a full allocation of the budget for 06-07.**



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## Appendixes



## Appendix A: Profile of Heritage Institutions in Canada (excluding nature parks), 1993-1994, 1995-1996, 1997-1998, 1999-2000 and 2002-2003<sup>2</sup>

	1993-1994	1995-1996	1997-1998	1999-2000	2002-2003
<b>Number of institutions</b>	2,122	2,390	2,357	2,436	2,517
<b>Attendance ('000)</b>	54,928	54,482	53,825	56,299	58,759
	Thousands of dollars <sup>1</sup>				
<b>Unearned operating revenues</b>					
Federal government	233,627	252,358	259,653	268,987	326,205
Provincial government	253,039	252,748	239,313	253,510	272,057
Other government <sup>10</sup>	121,605	120,221	131,719	132,711	177,331
Institutional/private <sup>11</sup>	66,270	74,664	88,616	107,149	123,910
<b>Total unearned revenues</b>	<b>674,541</b>	<b>699,992</b>	<b>719,300</b>	<b>762,356</b>	<b>899,504</b>
<b>Earned operating revenues</b>					
Memberships	7,963	9,721	10,846	12,374	16,121
Admissions	75,967	91,163	106,081	114,748	126,890
Other earned revenues <sup>12</sup>	111,476	158,169	176,791	227,097	255,218
<b>Total earned revenues</b>	<b>195,407</b>	<b>259,053</b>	<b>293,718</b>	<b>354,220</b>	<b>398,228</b>
<b>Total operating revenues</b>	<b>869,947</b>	<b>959,045</b>	<b>1,013,018</b>	<b>1,116,576</b>	<b>1,297,832</b>
<b>Capital revenues</b>					
Federal government	34,643	54,019	38,253	35,230	53,230
Provincial government	36,932	26,514	26,643	26,119	56,860
Other governments <sup>10</sup>	12,487	24,261	13,125	13,918	25,077
Institutional/private	26,314	34,989	23,984	25,780	21,926
Other capital revenues <sup>13</sup>	6,341	5,212	3,502	9,358	7,356
<b>Total capital revenues</b>	<b>116,716</b>	<b>144,995</b>	<b>105,507</b>	<b>110,405</b>	<b>164,448</b>
<b>Operating expenditures</b>					
Wages	522,458	528,452	528,812	566,729	669,419
Artifacts	8,025	14,489	12,972	15,289	21,699
Other operating expenses <sup>14</sup>	313,533	389,755	436,922	491,312	573,658
<b>Total operating expenditures</b>	<b>844,016</b>	<b>932,696</b>	<b>978,707</b>	<b>1,073,331</b>	<b>1,264,775</b>
<b>Capital expenses</b>					
Purchase and construction	47,645	43,686	31,321	25,259	135,972
Renovations	31,311	63,178	47,799	60,082	60,360
Other capital expenses <sup>15</sup>	46,993	59,137	52,261	46,508	57,684
<b>Total capital expenses</b>	<b>125,949</b>	<b>166,001</b>	<b>131,381</b>	<b>131,849</b>	<b>254,016</b>
<b>Employment <sup>9</sup></b>			<b>Number</b>		
Full-time	10,017	10,162	9,856	10,355	10,939
Part-time	14,108	13,073	13,654	14,567	14,588
Volunteers	55,128	52,035	46,403	44,614	47,414

Sources: Statistics Canada : Survey of heritage institutions, 2002/2003

Heritage institutions: data tables, October 2004, catalogue no 87F0002XIE



## Appendix B: Key Informants

Sir Alexander Galt Museum & Archives, Lethbridge, Alberta

New Iceland Heritage Museum, Gimli, Manitoba

Kamloops Art Gallery, British Columbia

Ecole des hautes études commerciales de Montréal

University of Victoria, B.C.

MacKenzie Art Gallery, Regina, Saskatchewan

DiCosimo, Joanne, President and Chief Executive Officer, Canadian Museum of Nature, Ottawa, Ontario

Executive Director, Museums Alberta

Elliot Sherwood, Lyn, Executive Director, Heritage Branch, Canadian Heritage

Else, Patricia, Director, Grant Operations, Ontario Trillium Foundation, Toronto, Ontario

Fortier, Chantal, Directrice, Direction des programmes du patrimoine, Patrimoine canadien

Glenbow Alberta Institute, Calgary, Alberta

Woodland Cultural Centre, Brantford, Ontario

Museums Association of Saskatchewan

Kitikmeot Heritage Society, Cambridge Bay, Nunavut

Lachapelle, François, chef, Service des arts visuels, Conseil des Arts du Canada

Ontario Museums Association

Insectarium, Jardin Botannique, Montréal

Musée d'archéologie et d'histoire de Montréal, Pointe-à-Callière, Montréal

Lemay, Marc, Directeur exécutif régional, Patrimoine canadien, Région de Québec

Levesque, Fernand, Directeur patrimoine, Ministère de la Culture et des Communications

March, Laurel, Cultural Manager, British Columbia, Alberta, Yukon, Department of Canadian Heritage

Science North, Sudbury, Ontario

Canadian Museums Association

Haida Gwaii Museum, Skidegate, B.C.

Département d'histoire de l'art, Université du Québec à Montréal

Murdock, Susan, Director, Heritage Policy, Department of Canadian Heritage

Société des musées Québécois

Robichaud, Deborah, Gestionnaire, Programmes de développement et du Patrimoine, Bureau regional, Nouveau Brunswick, Patrimoine canadien

Sarkar, Eileen, Assistant Deputy Minister, Citizenship and Heritage, Department of Canadian Heritage

Nova Scotia Museum

Workers Arts & Heritage Centre, Hamilton, Ontario

## **Case Study Interviewees**

Nova Scotia Art Gallery, Halifax, Nova Scotia

Heritage Community Foundation, Alberta

Chilliwack Museum & Archives, B.C.

Museum Association of Saskatchewan

Contemporary Art Museum, Montreal

Saskatchewan Indian Cultural Centre

Johnson, Kate, Department of Canadian Heritage

Kretzel, Gerry, Program Officer, Cultural Development, Arts & Heritage, Calgary, Department of Canadian Heritage

Musée Heritage Museum, St. Albert, Alberta

Director of Programming, Art Gallery of Hamilton, Ontario

Moose Jaw Art Gallery

Musee du Seminaire de Sherbrooke

Syme, Philippa, Museum and Heritage Analyst, Western Region, Department of Canadian Heritage

Thériault, Paul, Conseiller muséal, Bureau regional, Nouveau Brunswick, Patrimoine canadien

Art Gallery of Victoria, B.C.





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## Appendix D: MAP Components

MAP Components			
Component	Description	Eligibility	
<b>Access and National Outreach</b>	<b>National Outreach Initiative</b>	Supports professional exchanges and the development of outreach projects such as travelling exhibitions, new media initiatives, special education or interpretive activities, delivered or circulated in at least three provinces or territories.	Awards are up to 70% of eligible project costs.
	<b>Exhibition Circulation Fund</b>	Assists museums with the costs of borrowing an exhibition from a museum in another province or territory or a federal museum.	Museums with an annual operating budget up to \$1-million can apply for one grant annually. Eligible expenses are costs to secure the use of the exhibition, such as borrower's fees, special security costs or export transport. Awards are for up to 50% of costs to a maximum of \$5,000.
<b>Aboriginal Museums Development</b>		Assists Aboriginal organizations in the enrichment and preservation of their cultural heritage and increasing public awareness and understanding of Aboriginal Peoples' rich and diverse cultures.	Awards are up to 70% of eligible project costs.
<b>Organizational Development</b>		Assists museums and heritage professionals working for these organizations to attain professional standards in areas such as collections care and human resource development and to strengthen the economic stability of museums through support of: <ul style="list-style-type: none"> <li>• Initiatives maximizing the competencies of staff, trustees and volunteers</li> <li>• Initiatives ensuring the long-term conservation, preservation or management of collection resources</li> <li>• Planning and feasibility studies, marketing and development strategies, and strategic planning initiatives that contribute to their long-term financial viability.</li> </ul>	Awards are up to 50% of eligible project costs.