

FEDERAL HERITAGE POLICY AND THE SMALL MUSEUM: THE ROLE OF
THE MUSEUMS ASSISTANCE PROGRAMMES 1972-1986

by

BONITA HUNTER-EASTWOOD

A thesis
presented to the University of Manitoba
in partial fulfillment of the
requirements for the degree of
Master of Arts
in
Department of Political Studies

Winnipeg, Manitoba

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ABSTRACT

The formation of the National Museums policy of 1972 was a major attempt on the part of the federal government of Canada to increase physical and intellectual access to the country's natural and cultural heritage. Prior to 1972 several investigations of Canadian culture, most notably the Massey-Levesque Royal Commission Report, commented on the importance of heritage and on the presence of inequalities of access to it. The creation of the heritage policy of 1972 under the auspices of the National Museums of Canada (NMC) was intended to promote two main objectives: democratization and decentralization. The Museum Assistance Programmes (MAP) evolved from the 1972 heritage policy and became the major vehicle for the disbursement of federal funds to large, medium and small museums. Since then, there have been several reviews and evaluations of the 1972 policy by the federal government and by independent researchers which have addressed the relative success of the policy and of MAP. The evaluations have taken on a heightened degree of urgency in the period 1984-86 with the change to a Conservative administration in Ottawa and the policy of cost-cutting in the face of large federal budget deficits.

The thesis briefly traces the history of heritage policy in Canada as a prelude to the 1972 policy and the formation of the Museum Assistance Programmes. The discussion concentrates on the objectives of the Museum Assistance Programmes and the impact of this major channel of federal funding on the small museum. The thesis reviews a variety of evidence including budget data gathered by federal agencies, the recommendations of various Commissions and Task Forces, the structure of the National Museums of Canada Corporation, the impact of the 1968 legislation creating the Corporation, and the effectiveness of the Corporation in promoting the 1972 policy with respect to small heritage institutions. The bulk of this evidence supports the view that the implementation of the 1972 policy tended to favor Associate Museums and National Exhibition Centres. Small museums received a small percentage of these federal funds. The discussion also draws on evidence from a questionnaire designed specifically for this study and distributed to a selection of heritage institutions in Manitoba and Ontario. The burden of the evidence strongly suggests that the intent of the policy to "even out the disparities that exist between one part of the country and another and between larger and smaller museums" has not been fully implemented. However, the evidence also shows that the policy and practices of the Museum Assistance Programmes have had the opposite effect of creating a restricted clientele.

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It remains true, of course, that the responsibility for any errors and for the final product as a whole remains mine alone.

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Chapter I

INTRODUCTION AND OVERVIEW

This thesis will concentrate on the nature and role of small museums in the context of Canadian heritage policy. It is therefore necessary to preface the overall discussion with a brief treatment of the small museum. The objective will be to clarify some of the issues which arise from this choice of focus. In order to discuss the Museum Assistance Programmes (MAP) and their effects on the small museum in Canada, it is necessary to include a discussion of the structure of the small museum--- its resources, needs, and capabilities relative to the requirements and funding capacity of MAP.

The National Museums Policy is a direct result of cabinet-level decisions by the Liberal governments of the late 1960's and early 1970's. The heritage funding elements of this policy were largely implemented under the control of the National Museums of Canada (NMC), as expressed in the Museum Assistance Programmes,¹ and were directed to non-federal institutions in an attempt to equalize the cultural experience of all regions of Canada and to demonstrate the

¹ Judicious use will be made throughout the thesis of the abbreviations (NMC) and (MAP) for the National Museums of Canada Corporation and the Museum Assistance Programmes respectively.

federal commitment outside of the National Capital Region.

It is mainly through MAP that the National Museums of Canada Corporation has maintained its contacts with small museums and art galleries across Canada. As Dr. Louis Lemieux pointed out at the time:

Based on a policy of democratization and decentralization, the programme will provide up to \$41 million over an initial phase of 3 years from federal government funds. Financial support will be available to museums and galleries for purposes related to the objectives of the policy

Although the programme was finalized after lengthily consultation with Canadian institutions, agencies, and individuals interested in cultural affairs, it results in large part from Mr. Pelletier's concern for national unity and identity. He believes that museum collections and exhibits, if more readily available to people across the country, will help Canadians of various ethnic origins know and understand each other better. Essentially, the programme should bring about an increased and vastly extended flow of exhibits and objects, from large museums to smaller ones.²

By virtue of their geographical distribution, their close connection to the life of small communities (in particular), small museums would be contenders for funding in MAP competitions. The policy of 'democratization and decentralization' was a commitment by the federal government to 'take the national heritage seriously', at the same time recognizing the need for 'detailed collaboration' on a variety of levels including the international, national, provincial, regional, and municipal.³ The policy acknowledged the feder-

² Dr. L. Lemieux, "Federal Support North of the Border", Museum News, February 1973, p. 29, (my emphasis).

³ The Honorable Gerard Pelletier, Secretary of State, "De-

al government's desire to expand public awareness of heritage matters and to establish a supportive role for museums and art galleries other than the four national museums in Ottawa. As the then Secretary of State Gerard Pelletier put it:

Museums are the repositories of our cultural heritage, and have the responsibility of interpreting this for us now and of conserving it for future generations. It is through museums that an important part of ourselves, our very roots, is revealed to us. Continued neglect of this sector of our culture would lead to an impoverishment of our quality of life.

As a whole the National Cultural Heritage is in such a state of neglect that if remedial action is not taken quickly, the value of the collections will diminish greatly in the next ten years, particularly in the small and medium-sized museums.⁴

Ten years later, the Applebaum-Hebert Committee on Cultural Policy reflected on the lack of funding in the museum sector and the inequalities faced by small museums. Their recommendations for increased federal funding to small heritage institutions was based on the following rationale:

If the principle is accepted that our heritage should be available to everyone, it is necessary to equalize funding to allow smaller institutions to mount exhibitions and programs that will attract support from the communities where they are located.⁵

mocratization and Decentralization: A New Policy for Museums", Notes for an Address, delivered to the Canadian Club of Calgary, Tuesday, 28 March, 1972, p. 4.

⁴ Ibid, p. 9. (My emphasis added.)

⁵ Federal Cultural Policy Review Committee, Report, (Ottawa: Ministry of Supply and Services, 1982), p. 123.

Similarly, in 1986, the Parliamentary Task Force on National Museum Policy recommended a major revamping of the heritage sector and the channelling of heritage funds so as to ensure assistance for smaller regional museums. Press releases at the time commented on the Task Force recommendation that the "Government should dismantle its umbrella National Museums Corporation and use the money to help hundreds of smaller museums."⁶

The recent expressions of support for small museums are grounded on a long history of such views, as expressed in such materials as the Massey-Levesque Royal Commission Report (1949-1951) and the more recent Clement-Withrow Report (1986). In contrast, the Neilsen Task Force Report on Communications and Culture suggested that the Museums Assistance programmes be abandoned. The Parliamentary Task Force, while it disagreed with this particular recommendation of the Neilsen report, recommended restructuring the National Museums of Canada Corporation to give autonomy to the four National museums and to increase line department input in granting assistance to museums. Both thrusts have serious implications for the future of the small museum.

Given that the fate of the National Museums Corporation and the National Museums Policy are currently under evaluation, the issue of the relationship of small museums to na-

⁶ "Museum revamp advised", Winnipeg Free Press, September 25, 1986, p. 47.

tional heritage policy in general and the Museum Assistance Programmes in particular, is timely.

1.1 THESIS PURPOSE:

The purpose of this thesis is to examine the National Museums of Canada Museum Assistance Programmes and the implications of these programmes for small museums. The thesis will include a discussion of the relationships between federal policy, resources and funding, and the status, needs, and structure of the small museums. Although greater attention will be devoted to this matter later in the thesis, small museums may be defined for the moment as museums in the early or pioneering stage of development relative to larger, established museums.

1.2 THESIS STRUCTURE

Examining museums policy is one essential element in any assessment of issues related to heritage policy. The implications of NMC policy for its small museum clientele will be assessed via two main sources. One approach involves a review of the substantive literature. This approach is necessarily broad in scope, since it includes materials from the museum community, from Select Committees, from Royal Commissions and Task Forces, and from evaluation studies of the Museum Assistance Programmes directly. It also includes resources from Canada itself and from other countries whose experience is relevant for particular arguments. A second

approach is the survey questionnaire method which can help in the assessment of opinions about and experience with various programme components of MAP. This study will employ a questionnaire sent out late in 1985 to a selection of museums in Manitoba and Ontario. The questionnaire contained a variety of items designed to elicit data concerning the main issues affecting small museums today, the ways in which respondents characterize their experience with MAP, and respondents' descriptions of the main attributes of their museums. This second body of evidence may be usefully compared with that generated by the substantive literature.

1.3 HERITAGE: THE CONCEPTUAL BOUNDARIES

Heritage embodies the past, encompasses the present, and yields a perspective of the future. A nation's self-definition and identity are expressed partly in its national heritage. The discussion in this thesis will take the idea of heritage as a given.

Heritage is manifested in the land, in botanical, zoological, and geological forms. It is expressed in material culture and includes cultural traditions, oral histories, works of art, and historical documents:

Our heritage is with us in a multitude of forms, of course, in our natural surroundings and in the human order. Some of it is still intangible in our minds and hearts, unrecorded: our customs and traditions, habits and rituals. But more and more of it is deposited somewhere as a tangible object - a

photograph, a disc, an image of some sort, a work of art, an artifact, [or] a specimen____.⁷

Heritage as a concept, however, may be viewed outside the act of custodianship itself. In this regard it exists as an independent entity; its presence and worth can be recognized but it need not be institutionalized. While this thesis will emphasize heritage as expressed in material culture and natural history, the nature of custodianship is such that other expressions will be pertinent at times. The artist may be viewed as the custodian of his or her works which are the physical manifestation of ideas, beliefs and the imagination. These intangibles can be compared with the tangible aspects of heritage collections which are the province of museums.⁸ The act of custodianship is motivated by the recognition of the need to preserve heritage sources by private organizations, Federal, Provincial, or municipal agencies, and interested citizens who thus become either custodians or patrons of these heritage sources. As to who or what is the 'true' custodian of cultural objects or artifacts, the point is moot. When heritage is institutionalized, it normally takes the form and structure of a museum which is the focus

⁷ V. Tovell and J. Vollmer, "Our Natural and Human Heritage", Brief submitted to the Federal Cultural Policy Review Committee, and reprinted in Gazette, Winter, 1982, p. 4.

⁸ This assumes that questions of ownership have been resolved, and that repatriation of artifacts is not an issue. Personal communication, October, 1985, Dr. D. Hempill; also see B. Ostry's discussion of symbolic expression in The Cultural Connection, (Toronto: McClelland and Stewart, 1977).

of this study. These points lead logically to considerations of the museum in the context of heritage.

1.3.1 Definitions of the Museum

The museum is a complex institution whose role and raison d'etre have altered over time. All museums, federal, provincial or municipal, public or private, in theory perform five basic functions: collection, preservation, research, communication, and education. It is generally agreed that the application of the principles of research, collection, conservation, exhibition and interpretation assist in defining the role of the museum in its mission of communicating natural and cultural heritage to the public. These are the basic elements of the operation of museums which serve to distinguish them from other institutions.⁹ According to the International Council of Museums (ICOM), and in line with this generally accepted view of the functional activities of a museum, a museum can be defined as:

a non-profit-making, permanent institution in the service of society and of its development, and open to the public which acquires, conserves, researches, communicates and exhibits for purposes of study, education and enjoyment, material evidence of man and his environment.¹⁰

⁹ National Museums of Canada, Consultations 85, (Ottawa: National Museums of Canada, 1985), pp. 8 and 13. National Museums of Canada, A National Museums Policy for the 80's: A Preliminary Statement of Intent and Brief to the Federal Cultural Policy Review Committee, (Ottawa: National Museums of Canada, 1981), p. 1.

¹⁰ International Council of Museums, Statute adopted at the 10th General Assembly of ICOM in 1974, and cited in K.

Museums may also be specified by reference to a legal definition, as contained in an act or statute, by reference to the functions which a museum performs, as a didactic institution concerned with the dissemination of knowledge, or by reference to a combination of legal and functional attributes. The latter method may be illustrated by the National Museums of Canada Museums Act which designates the purposes of the National Museums of Canada Corporation and specifies the general purposes to be served by the Corporation. Pursuant to Section 5.(1) of the Act the purpose of the corporation is, in part, to:

demonstrate the products of nature and works of man with special but not exclusive reference to Canada, so as to promote interest therein throughout Canada and to disseminate knowledge thereof.

[and] (2) In furtherance of its purposes the Corporation may

(a) collect, classify, preserve and display objects relevant to its purposes;

(b) undertake or sponsor research relevant to its purposes¹¹

Hudson, Museums for the 1980's: A Survey of World Trends, (Paris: UNESCO, 1977), p. 1.

¹¹ National Museums of Canada Act, Consolidated Statutes of Canada, 16, Elizabeth, Chapter 21, Part 1, (Ottawa: Queen's Printer, 1967), p. 164.

1.3.2 The Museum as a Medium of Cultural Expression

Arts and culture can be distinguished by the production and consumption aspects of cultural products. That is, the production aspect of culture can be examined in terms of individual producers (artists for example) and of organizations or establishments (performing arts companies and institutions) involved in production and distribution. Graves and Kinsley point out that

strictly speaking, cultural institutions (such as museums___) are not producers of culture, but rather, reservoirs and suppliers. Most operate as non-profit organizations but there are commercial museums and galleries.¹²

The various sectors and dimensions of arts and culture are represented through the museum which is a medium for cultural expression. The ethnic and regional variety of Canadian society also find expression through museums. The point is that, when we refer to arts and culture in generic terms, we must also relate the production aspect - the object or artifact and its interpretation - to the distributional aspect, the museum. Finally, it is important to note that museums behave interactively as a medium of cultural expression. As a communication of the Canadian Museums Association recently stated:

If museums are defined as being the repository of a collectivity's history responsible for organizing that history and presenting it in a represen-

¹² F. L. Graves and Kinsley, Culture in Canada Today: Issues and Attitudes, (Ottawa: Department of Communications, 1981), p. 7.

tational form, then museums are not only influenced by political culture, but they exert their own influence. In effect, they become agents of history.¹³

A society's political culture is expressed in terms of values, attitudes, beliefs, and capabilities which form part of the political system as a whole. In Canada, the pluralist social structure generated by conquest and immigration, the fact of large geographical size and of regional diversity, and a history of important challenges to national unity have helped to generate a political culture which is fragmented. As Paul Schafer notes, one effect is that layers of competing interests and identities are created:

Owing to the physical size and diverse character of the country, regional identity often precedes national identity, thereby imparting a strong regional flavour to Canada's cultural recipe. Superimposed on this network of regions—each with its unique set of economic problems and cultural characteristics—is a more intricate latticing of provincial and municipal governments and territorial councils, each with a different set of political structures and social circumstances. Sitting squarely in this assorted collection of regions, provincial and municipal governments and territorial councils is the federal government, always conscious of one of Canada's most profound questions: how to provide adequate national leadership while simultaneously providing for more regional, provincial and local decentralization.¹⁴

¹³ Canadian Museums Association, Museogramme, July 1986, p. 1.

¹⁴ D. Paul Schafer, Aspects of Canadian Cultural Policy, (Paris: UNESCO, 1976), p. 24; my emphasis. In addition to the conflict generated by regions and levels of government, Schafer discusses French-English tension; Canada-United States tension; tension between classes and ideologies; and tension between people and their natural environment.

This, in turn, creates significant political challenges inasmuch as political authorities cannot count on a central definition of culture or a set of core beliefs with which most citizens would agree. Museums mediate these demands or challenges within the parameters of the political system. In this sense, museums, political culture, and government are inter-related.

1.3.3 Special Characteristics of Museum Activity

Museum activities have characteristics which set them apart from other cultural activities. Brice argues that they may be divided into three categories according to the following criteria:

1. The physical characteristics of museum collections:
 - a) The stock in trade of a museum is its collection of museum objects, and the collection is the principal means of communication. Museum collections tend to be fragile and exclusive and their environmental and conservation requirements tend to reduce mobility. In contrast, the products of the performing arts (dance, music, theatre) and broadcasting tend to be highly mobile over a large geographical area.
 - b) The distribution, transportation, and packaging costs of acquisitions and loan objects are higher than those of most other cultural products.

- c) Their exclusiveness requires security measures which are often specialized according to the nature of a given collection.
 - d) The management of museum collections requires a specialized set of decisions concerning what portions of the heritage held by a museum should be accessible (limited in terms of protection and care) to the public at any one time.
2. The organization or management of the entire production process related to museum collection:
- a) the collection role of museums involves the acquisition of objects in a process which involves a one-to-one relationship between art creators, producers, and collectors and the museum as a heritage institution.
 - b) the medium of conveying meaning in museums is the collection itself; in concrete terms, one can distinguish between the interpretive and performing arts (ballet, theatre, orchestras) and the institutionalized collection --- as found in museums, libraries, and archives.
 - c) in a museum, the collection of objects is the one function around which all others cluster. As a consequence, museum activities as a whole are often referred to as collections management.
3. The pattern of visitor/public participation in museum activities:

- a) the exclusive nature of museum collections has effects on the individual museum. There is normally at least one object in a given collection which confers some degree of exclusiveness on an individual museum.
- b) partly as a consequence of this, the institutions in the museum sector tend to be decentralized, and each museum to some extent has a monopoly with regard to its potential audience.¹⁵

The output of a museum, which includes a range of products in the form of exhibits and services for the purposes of visual satisfaction, education, or research, is contingent on the type of output or objective of the museum and the utilization of museum objects (collections management). Brice also argues that:

___any cultural policy in the museum field with the objective of maintaining an equilibrium between conservation and diffusion must take into consideration the special characteristics of the museum collection.¹⁶

The museum is the one heritage institution that has the potential to employ both the tangible (ethnographic material evidence) and intangible items (oral history, translations, values, and beliefs) in the dissemination of knowledge

¹⁵

M. O. Brice, A Profile Of The Museum Sector in Canada, (Ottawa: Research and Statistics Directorate, Arts and Culture Branch, Secretary of State, November 1979), pp. 5-7.

¹⁶ Ibid, p. 4.

through the production of heritage activities.

The general consensus reflects the belief that the dissemination of knowledge, of the cumulative heritage, is integral to the enhancement or maintenance of a cultural consciousness. It is implicit that growth in cultural consciousness leads to cultural maturity.¹⁷ In a sense, the collections acquired and deposited in museums are one generation's legacy to future generations. In this view, failure to recognize the importance of museums' custodial role is equivalent to contributing to the destruction of one's cultural identity.

In the end, what separates museums from other cultural institutions? The various definitions of the roles and activities of a museum may be reduced to the view that as a non-profit institution, the purpose of a museum is to act as a custodian of a society's material heritage. As Wittlin notes: "Museums are not ends in themselves, they are means in the service of man and his cultural as well as information evolution."¹⁸

¹⁷ National Museums of Canada, A National Museums Policy for the 80's: A Preliminary Statement of Intent and Brief to the Federal Cultural Policy Review Committee, (Ottawa: National Museums of Canada, 1981), pp. 1-2.

¹⁸ A. S. Wittlin, Museums: In Search of a Usable Future, (Cambridge, Mass.: The MIT Press, 1970), p. 2.

1.3.4 The Museum: A Working Definition

Statistics Canada defines a museum in a general manner and also provides a compact typology. The official definition for the purposes of data collection, and the one adopted for this thesis, is:

any public or private institution open to the public and administered in the public interest for the purpose of conserving, studying, interpreting, assembling and exhibiting to the public objects and specimens of educational and cultural value, including artistic, scientific (whether animate or inanimate), historical and technological material.¹⁹

The main types of institution include: 1) general museums, which include more than one type of collection; 2) historical museums, which include museums of human history, archeology, and ethnography; 3) community museums, which deal largely with the history of a local geographical area - (prior to 1976, these were considered to be general museums); 4) science and technology museums, which include planetaria, general science and technology museums, and observatories; 5) living science museums, which include aquaria, zoos, botanical gardens, arboretums, and conservatories.²⁰

¹⁹ Statistics Canada, Culture Statistics: Museums, Art Galleries and Related Institutions, Large Institutions, 1976, (Ottawa: Supply and Services Canada, 1976), p. 5.

²⁰ These categories appear in the various surveys conducted by Statistics Canada during the period 1970 to the present.

1.4 THESIS DESIGN

Chapter II of this study will provide a background for the analysis of contemporary heritage policy. The discussion will examine the evolution of federal policy in each of four main phases: pre-Confederation/Confederation; 1920-World war II; late 1940s-1960; 1960-1972. Chapter III takes up the discussion with an overview of the National Museums of Canada Corporation, its administrative structure, links to the federal government, and its funding over time. The focus of the argument is then narrowed to the development of the National Programmes and, within that, the Museum Assistance Programmes (MAP). The programmes subsumed under the MAP are described, and the structure under which they are administered is outlined. The clientele of the MAP funding are then described in Chapter IV, with particular attention to the dimensions of the small museum. The chapter closes with a detailed assessment of MAP grants, analysed on a programmatic and a province-by-province basis. Chapter V undertakes a detailed assessment of the Museum Assistance Programmes. The argument is set out in two parts. First, the evidence generated by Task Forces, evaluation studies, Parliamentary Committees, and the Federal Cultural Policy Review Committee is examined. Second, the evidence gathered by way of a questionnaire sent to a selection of museums in Ontario and Manitoba is analysed. Both bodies of evidence are employed to address the following research perspectives:

1. The small non-profit museum is, by definition a legitimate custodian of heritage and is therefore eligible to make application for assistance under programs established by the National Museums of Canada and, in particular under the National Museums Assistance Program.
2. the availability of funds is not necessarily paralleled by the distribution of resources to heritage institutions. Two alternative perspectives provide contrasting interpretations:
 - a) scarcity of resources influences distribution;
 - b) the priority of institutions (and hence their level of funding) is dependent on conditions other than scarcity: eg. quality of application (grantsmanship); stage of development of the heritage institution.
3. the operational guidelines and regulations that define the terms of eligibility, types of projects, and limitations of funding impose restrictions which can be more severe and unpredictable for the small heritage institution, given their organizational structure, administrative efficiency, and pool of available pertinent expertise.
4. the competition for National Museums Assistance grants is high, and is complicated by the amount of funds available, and by contradictions which arise as between the intended thrust of National Museums Policy (to provide financial assistance and services to

all heritage institutions, be they large or small, rural or urban, provincial, municipal or federal) and sustained support for the network of Associate museums and National Exhibition Centres.²¹

5. the competition is likely to be biased in favour of larger, established heritage institutions, particularly when the following conditions obtain for the small institution:

- a) weak infrastructure (management skills, high proportion of staff positions filled by untrained volunteers, weak oversight and review with respect to the relationship of projects to policy objectives);
- b) high level of competition between demands generated by the need to stabilize and maintain a collection and the needs of public access or research;
- c) low levels of integration of funding priorities and overall small institution policy;

²¹ As we will see in later chapters, the implementation of the National Museums Policy of 1972 created two specialized groupings of heritage institutions which were generally favored by a significant portion of federal heritage funds: those established heritage institutions which were designated as Associate Museums and which were to assume a lead role in the development of heritage activities in a particular region; and a set of heritage institutions (the National Exhibition Centres) which were normally located in remote locations or in smaller urban centres, and whose main role was to receive exhibitions and display them for the local population.

- d) low levels of knowledge concerning funding criteria and construction of funding requests.

To the extent that these conditions apply particularly to small heritage institutions, the quality and availability of expertise is likely to be limited. Financial planning and program development can become stunted and the handicap of small institutions is likely to be increased. The final chapter will confront the options available in federal heritage policy. Part of the argument will be that any revisions of federal policy in this in this area must take small museums-their status, resources, and their potential-into account.

Chapter II

THE HISTORICAL AND CULTURAL ENVIRONMENT OF FEDERAL HERITAGE POLICY

This chapter will address the early development of Canadian heritage institutions and the gradual evolution of federal government policy with respect to the heritage sector. The discussion will focus on events and patterns which may be thought to be indicative of the more significant aspects of early government support of custodial agencies. There are several ways in which such a discussion could be set out; the method selected here structures the historical record into four main phases.¹ The first phase relates to developments in the years prior to Confederation and the patterns which emerge in the immediate aftermath of Confederation. The argument will be made that government involvement in heritage activities in these early years can be best described as cautious, gradualist and, in terms of the scale of support, marginal. The second phase is one of national unity and identity; it includes the formation of the National Museum in 1927 and the first major federal incursion into

¹ While several authors have adopted this perspective in the heritage literature, the source employed here is: Citizen Participation in Non-Work Activities, (Ottawa: Secretary of State, 1974), pp. 9-24. This publication draws on Juri Zuzanek's article "Democratization of Culture in a Sociological Perspective", in J. Zuzanek, editor, Social Research and Cultural Policy, (Waterloo: Otium Publications, 1979).

cultural policy with the Canadian Broadcasting Act of 1932. It begins in the 1920's and overlaps with the third phase. The latter is a period of cultural excellence, exemplified by the Massey-Levesque Royal Commission Report and recommendations, and the formation of the Canada Council. Taking up the period between the end of World War II and the late 1950's, this third phase is marked by a sensitivity to regional inequalities in resources and by a concentrated effort on the part of the federal government and the arts community to elevate Canadian cultural achievements to a level comparable to European standards. The fourth phase, beginning in the 1960's, is characterized by a sensitivity to public awareness of heritage (and cultural) activities, a heightened sense of cultural pride, and a sense that public access to heritage resources is a priority for federal heritage policy. In this context, the links between culture and institution-building are strengthened, and the federal government embarks on a programme of heritage support under the rubric of democratization/decentralization. All of these factors helped to shape the period of sharp increases in federal support in the 1970's and provide a context for the institution-building, programme development, and delivery of heritage services and resources during that period. The discussion of the latter developments will be undertaken in Chapter III.

2.1 GOVERNMENT INVOLVEMENT IN HERITAGE: THE PRE-CONFEDERATION/CONFEDERATION PHASE

It is important to outline the distinctive features of early Canadian concerns with heritage. The pre-Confederation period underscores the initiative of individuals such as Sir William Logan, the founder of the Geological Survey and its museum. Indeed, it can be argued that the early pattern of reliance on individuals and dedicated groups persists in the form of privately-owned museums and the reliance of many heritage institutions on the work of volunteers. Both the pre-Confederation and the early post-Confederation periods show that senior government heritage policy was fragmented and that government activity was modest and cautious.

2.1.1 The Pre-Confederation Period

Government involvement in heritage dates to approximately 1833. At about this time, a series of 'Mechanics Institutes' were founded, resulting in petitions to the Legislature for funding. The institutes were the precursors of contemporary associations which promote cultural, heritage, and conservation interests. Some of these institutes also later became some of Canada's most notable universities and public libraries.² A review of the proceedings of the Legislative As-

² See, for example, G. B. Fergusson, Mechanics Institutes of Nova Scotia. (Halifax: Provincial Archives, 1960); T. Kelly, George Burbeck and the Mechanics Institutes, (Liverpool: University of Liverpool, 1957); A. F. Key, Beyond Four Walls: The Origins and Development of Canadian Museums, (Toronto: McClelland and Stewart, 1973), p. 101. Key provides an important, but by no means an exclusive, source for this review of early museum development in Can-

sembly for the period 1830-1860, reveals that these petitions generated little by way of debate which would illustrate the government's views of culture in general or indeed of the merits of specific petitions. For example, as early as 1832 a Dr. Rae presented a petition to the Parliament of Upper Canada for funding to conduct a natural resources survey. His petition was turned down by the Committee of Supply in that year but a second attempt in 1834, sponsored by the York Literary and Philosophical Society, was successful.³

Among the earliest historical societies which had a bearing on heritage were the Mechanics Institutes of the Maritimes. These institutes were mandated for the "advancement of human knowledge___ covering economics, the arts, astronomy, mechanics, electronics, chemistry, naval mechanics, architecture, magnetism, and agriculture."⁴ In 1841, in the interests of advancing human knowledge, its Nova Scotia membership "petitioned the legislature for assistance in getting philosophical apparatus for promotion of same."⁵ The 'apparatus' in question was to be used for a lecture series

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³ F. J. Alcock, "A Century of the History of the Geological Survey of Canada," National Museum of Canada, Special Contribution No. 47-1, (Ottawa: Kings Printer, 1947), p. 2. The Committee noted that such a survey would be the best "means of prosecuting a geological survey."

⁴ A. F. Key, Op. Cit., p. 102. Also see pp. 41-44, p. 53 and pp. 100-107. B. Ostry's book, The Cultural Connection, (Toronto: McClelland and Stewart, 1977), pp. 36-40 also provides a commentary on this aspect.

⁵ Ibid, p. 102.

in conjunction with designated museums. As Key notes, such petitions yielded funding for the years 1833-1835 for the Mechanics Institute Museum in Halifax. The museum's curator, Titus Smith, received fifteen pounds "to assist him in making a collection of specimens of geology, botany, and mineralogy for the museum."⁶ These societies grew in number and while the volume of resulting petitions for funding increased, the Assembly discontinued support in the late 1830's, presumably feeling that the increased demand on the public purse was unreasonable.

In 1841, the first United Parliament of Canada approved the expenditure of public funds (in the amount of 1500 pounds Sterling) to carry out a geological survey for which it had been petitioned by the History Society of Montreal and the Literary and Historical Society of Quebec.⁷ In 1842, the Geological Survey of Canada was established to provide accurate information about the country's natural resources, its rocks, soils and minerals, to prepare maps and to collect specimens.⁸ This expenditure marks the first major government contribution to museological research, inasmuch as the Survey's geological specimens were to be labelled, cata-

⁶ Ibid.

⁷ Ibid, p. 122. Also see R. Daniells, "The Cultural History of Canada's Centennial Project, 1982," The Royal Society of Canada, Proceedings and Transactions, Volume X, 4th Series, 1972, Part 2, p. 11.

⁸ Royal Commission on National Development in the Arts, Letters and Sciences 1949-1951 (Ottawa: King's Printer, 1951), p. 87. Also see F. J. Alcock, op. cit., p. 4.

logged and preserved. Most importantly, the expenditure marks the beginning of Canadian heritage institutions, inasmuch as the Geological Survey sheltered the development of the National Museum of Canada, which was founded in 1927, as well as the evolution of the human history and natural history branches of the museum some thirty years later (1956).⁹ It is also interesting that museological research was, in essence, a spinoff of the Geological Survey, the primary purpose of which was to assess the extent and economic viability of Canada's mineral deposits.¹⁰

In 1845, Parliament approved an annual grant of 2000 pounds, for each of five years, to the Geological Survey of Canada and its museum. The grant was approved with the proviso that the museum provide, for the public record, identifications and descriptions of the geological specimens in its collection. The first director of the National Survey of Canada, William Logan, as provincial geologist and chief architect of the Geological Survey, set the precedent for heritage funding. Known today as the father of Canadian geology, he successfully demonstrated to the Parliament of the day the value of geological science and the role of the

⁹ See National Museums of Canada, Museums in Canada: The Federal Contribution, Response from the Board of Trustees of the National Museums of Canada to the Report of the Task Force on National Museums Submitted to the Standing Committee on Communications and Culture of the House of Commons, (Ottawa: Information Services Directorate, National Museums of Canada, December, 1986), Appendix IV, p. 1.

¹⁰ F. J. Alcock, op. cit.

Survey in geological exploration. This applied particularly to "exploration embracing areas and subjects of economic importance to Canada's developing role in commerce and industry."¹¹ In 1851, Logan entered a mineral collection deemed to be of considerable economic value in the Great Exhibition in London. Logan received the praise of his peers for a superior collection. His success also encouraged the government to continue promoting Canada's natural resources through participation in Worlds Fairs and to give at least token encouragement to Logan's plans for a permanent geological museum.¹²

One result was that, in 1855, a Select Committee was established to review Logan's proposals for expanded museum services and larger facilities. In its report, the select Committee was not only impressed with the quality of the Survey with regard to commercial considerations, but also with the fact that quality was to be had at bargain-basement prices. The Committee reported that "in no part of the world had there been a more valuable contribution to geological science for such a small outlay."¹³ In agreement with the Committee's recommendation for a 'greatly increased service', Parliament enlarged the grant from 2000 to 20,000 pounds annually (for five years), plus the sum of 8,000

¹¹ A. F. Key, Op. Cit., p. 125.

¹² Ibid.

¹³ Ibid., p. 35.

pounds towards the publication of a report on the country's geological resources.¹⁴ The decision to increase the grant indicates at least some commitment by the government to invest more substantially in the area of heritage.

Given these early developments, it is clear that the Geological Survey was seen to be important particularly for its potential contribution to the the commercial exploitation of mineral resources and to the advancement of scientific knowledge. It is also true that the curatorial implications of the geological fieldwork were recognized and seen to be part of the mandate of the Survey. Museum-related activities had also begun to attract wider public attention so that, "by mid-century curious entrepreneurs had begun to gravitate to the neophyte museum___to discuss and eventually launch their own exploration and development programs."¹⁵

In summary, the pre-Confederation period is characterized by the enthusiasm and accomplishments of individuals, prodding government at first and then convincing legislators to provide modest support for projects which had economic as well as museological merit. The leading role taken by individuals and literary or philosophical societies - rather than government - in the development of museums appears to be a North American phenomenon. In the case of the United States,

¹⁴ See F. G. Alcock, op. cit., p. 16.

¹⁵ A. Key, Op. Cit., p. 32.

Private collectors became the benefactors of the public, devoting themselves to the establishment of institutions to further the cultural education of the masses. ___from the beginning, the American museum depended primarily on private patronage.¹⁶

While the philanthropic aspects were more muted in the Canadian context, the activity and dedication of individuals were still important to the development of heritage institutions. The early emphasis on natural history and science grew in part from the British museological tradition and in part from the experience of settling a new land, with novel flora, fossils, and fauna.¹⁷ In this respect, the Canadian experience is similar to that of the United States where a 'rational' treatment of heritage was also emphasized.

2.1.2 Confederation and its Immediate Aftermath

Shortly after Confederation, in 1880, the Public Archives and the National Gallery of Canada were established. The Geological Survey and its Museum expanded their activities into other fields of natural history and science. The federal government enlarged the Survey budget accordingly and set out policy guidelines regarding the accessibility of the museum's collection. The guidelines were explicit and specified that the geological collection was to be made available

¹⁶ G. Barzin, The Museum Age, (New York: Universe Books Inc., Translated from the French by Jane van Nuis Cahill, 1967), p. 243.

¹⁷ Ibid, p. 171. Barzin takes note of the British concern for archeology and contrasts the 'artistic pedagogy' of French museology with the 'more scientific character' of its British counterpart.

"for the whole of the Dominion and ___be open to the public at all reasonable hours."¹⁸ However, these aspects and Logan's success in obtaining increased funding for the Survey must be seen against the refusal of Parliament to seriously consider suitable accomodation for the Survey and the Geological Museum. Such consideration was not given until 1905, and a museum structure was not completed until 1911. At a minimum, it is clear that the public display of mineral samples and artifacts did not have a high priority (aside from participation at World Fairs.)¹⁹

The cautious and gradual involvement of the federal government can be partly attributed to the fact that heritage and culture (apart from education) are not specifically designated as an area of responsibility of either the federal or the provincial governments under the terms of the British North America Act. As George Woodcock points out, one reason for this was the lack of widespread interest in the arts among members of the Canadian political elite.

Apart from Thomas D'Arcy McGee and possibly Alexander Tilloch Galt, none of the Fathers of Confederation was interested in the arts, and as far as they thought of them it was probably ___like Lord Melbourne___as a political danger zone; the nearest they came to showing a cultural concern was to grant to the provinces the responsibility for education. A little later, by letting itself be persuaded by Governor General Lorne into founding the National Gallery in 1880, Alexander Mackenzie's

¹⁸ Ibid, p. 125. Also see: FCPRC, Discussion Guide, p. 6; and the Massey-Levesque Report on the Arts, Letters and Sciences in Canada, p. 77 and p. 111.

¹⁹ Ibid, pp. 124-128.

Liberal government established a precedent of federal involvement in the arts that nobody challenged because the commitment seemed so slight. But it did not attempt to create a precedent for exclusiveness, and during the following decades public galleries and museums were being founded indiscriminately by provincial governments and municipalities, by voluntary associations and even by private individuals.²⁰

Woodcock's discussion also points to the political risks attendant on the division between Anglophone and Francophone cultures in Canada. Bernard Ostry supports this view when he writes that "consciously or unconsciously cabinet members tended to perceive culture as a disruptive force in the community."²¹ The political risks make it less likely that any one level of government will try to make culture its exclusive preserve and they are, of course, a reflection of the social divisions which made federal political arrangements necessary in the first instance. By extension, the combination of cultural divisions and a federal political system makes it difficult to create a general policy for heritage and culture. One early Canadian experience which illustrates these risks occurred in 1880 when Sir John A. MacDo-

²⁰ G. Woodcock, Strange Bedfellows: The State and the Arts in Canada, (Vancouver/Toronto: Douglas and McIntyre, 1985), pp. 83-84. By way of contrast, prominent Americans nurtured the success of museums in that country. For example, Barzin favorably cites Walter Pach's observation that "[I]t is notable how, from the first, the men who represent the country at its best in every field are the ones who aid in the movement for art." See G. Barzin, Op. Cit., p. 245. Bernard Ostry argues that the practice of advancing culture through education was virtually absent in the intellectual framework of Canadian policy-makers. See B. Ostry, op. cit., pp. 25 ff.

²¹ Ibid, p. 71.

nald was Prime Minister. Sean Murphy describes events as follows:

Enter Sir John A. MacDonal eager to flex centralizing muscles. The museum, the prime minister declared, must come to Ottawa. Over the protests of outraged Montrealers, 2000 crates carrying 140 tons of artifacts and specimens were carted off to Ottawa to their new venue, the Claredon Hotel on Sussex and George streets.²²

2.2 THE SECOND PHASE: 1920'S TO WORLD WAR II

Federal government activity during this period is marked by the same caution that characterized the preceding decades. With some important exceptions, the role of government tended to be that of patron, with some undertones of attention to economic advantage. The latter is illustrated in the creation of the national Historic Sites and Monuments Board in 1922 and the National Museum in 1927, as an extension of its earlier association with the Geological Survey. The period is also marked, however, by a growth in cultural consciousness and, as Brooke Jeffrey cogently points out, by a technological challenge which necessitated a response in the domain of cultural policy.²³

²² Sean Murphy, "Downs and Ups at the Museum," Heritage, December 1980, p. 17. The collection remained at the hotel until the Victoria Memorial Museum building was constructed.

²³ B. Jeffrey, Cultural Policy in Canada: From Massey-Levesque to Applebaum-Hebert, (Ottawa: Library of Parliament, Political and Social Affairs Division, Research Branch, 1982), pp. 8-11. The following discussion relies on Jeffrey's treatment.

The challenge was broadcasting and the role of government in it. The Aird Report, generated by the Royal Commission on Radio Broadcasting, opened the debate in 1929. The report recommended that radio broadcasting be 'placed on the basis of a public service' with 'a network of major stations across the country functioning as part of a public utility.' Most importantly perhaps, the Aird Report recommended that its 'primary purpose should be to produce programs of a high standard from Canadian sources.' Following the 1930 election and the tabling of a House Committee report on the Aird recommendations, the Bennett government introduced legislation to create a public corporation in the area of broadcasting. Bennett argued at the time (1932) that such a step was necessary to:

1. control broadcasting, securing Canadian sources;
2. ensure equal benefits from broadcasting for all Canadians, regardless of class or place;
3. to reserve the air-waves as a public natural resource, over which the federal government had "complete jurisdiction."²⁴

As a result, federal involvement in cultural policy and federal involvement in heritage as an adjunct of cultural policy in general were carried into the more contemporary envi-

²⁴ Prime Minister R. B. Bennett, in the House of Commons Debates, Volume III, 1932 Session, May 18, pp. 3035-3036. The discussion of the new public corporation continues to p. 3044.

ronment as a reaction to technological change which challenged the general posture of marginal federal involvement. We should note in closing out this period that the federal government could still be characterized as hesitant in the cultural field. We should also note that the challenge had technological and economic implications in addition to those of sovereignty. Finally, the cultural policy response --- the Radio Broadcasting Act of 1932 and the creation of the Canadian Broadcasting Corporation in 1936 --- followed lines which "federal politicians__had already found most successful in the promotion of a national transportation system."²⁵

2.3 THE THIRD PHASE: WORLD WAR II TO 1960

There is general agreement in the cultural literature that the period from roughly 1945 to 1960 was characterized by a surge of cultural consciousness, a resurgent nationalism, and a quest for cultural excellence. As Bernard Ostry observes, since 1867, the federal government has been pre-occupied with meeting two objectives: national unity and economic success. In time, the goal of fostering "national identity was added though cautiously and with little effort and small resources."²⁶ Post-War nationalism, however, helped to sustain a "growing awareness of cultural needs"

²⁵ B. Jeffrey, op. cit., p. 11.

²⁶ B. Ostry, The Cultural Connection, op. cit., p. 6.

and an "astounding growth in Canadian cultural life."²⁷ It was therefore a period ripe for political lobbying on the part of arts groups, motivated by a multi-faceted cause centered on museums, the cultural enrichment of the public and encouragement and assistance to Canadian artists.²⁸ An example of the activism of the 1940's is shown in the March on Ottawa in June of 1944. The March was made by a group of artists, art organizations and societies who presented the Turgeon Committee on Re-Construction and Re-Establishment with a brief. The brief argued for the establishment of an autonomous non-government body in support of the arts in Canada. The March was an important event in our cultural history, and it stimulated the government to increase its involvement in the cultural sector. Jeffrey describes the political environment during this period and the government's response as follows:

not only did this [the March] represent the first time that Canada's cultural community had actively campaigned in support of federal intervention and the use of the public corporation instrument, but the fact that there was little or no public outrage at this suggestion, and indeed a good deal of support, strongly reinforced the government's commitment to wade further into cultural waters. One direct result of the Turgeon Committee's recommendation was therefore the government's decision to appoint a Royal Commission on National Development in the Arts, Letters and Science.²⁹

²⁷ Ibid, p. 53.

²⁸ Canada, Parliament, House of Commons Special Committee on Reconstruction and Re-establishment, Minutes of Proceedings and Evidence, (Ottawa: King's Printers, 1945). Also see Jeffrey, pp. 11-12 and Ostry, pp. 54-57.

²⁹ B. Jeffrey, op. cit., p. 12.

2.3.1 Massey-Levesque Royal Commission

On April 8, 1949 the Rt. Hon. Louis St. Laurent appointed a Royal Commission on the National Development of the Arts, Letters and Sciences. The government outlined the Commission's initial mandate as follows:

1. it is desirable that (the) Canadian people should know as much as possible about their country, its history, its traditions; and about their national life and common achievements; and that
2. it is in the national interest to give encouragement to institutions which express national feeling, promote common understanding and add to the variety and richness of Canadian life, rural as well as urban.³⁰

In their report on Canadian cultural life, the Commissioners addressed the issue of a "common lack of nourishment" among heritage institutions and cited it as one of the primary difficulties inhibiting the development of a comprehensive cultural policy in this country. They go on to argue that the reasons for this neglect include: "vast distances, a scattered population, our youth as a nation, easy dependence on a huge and generous neighbour" and "the tidal wave of technology ___the more damaging ___(of) contemporary perils."³¹

³⁰ Canada. Royal Commission on Arts, Letters and the Sciences, Report, (Ottawa: Kings Printers, 1951), pp. xi, xvi.

³¹ Ibid, p. 272.

They further suggested that these weaknesses could be countered by a public recognition of the importance of culture, by the 'will' of Canadians to develop the cultural dimension, and by an ingredient which they thought to be essential: money.³² With regard to the first two factors, the Commission stated that "our inquiry has made clear that this will is earnest and widespread among our fellow citizens."³³ With regard to funding, the Commission expressed dismay at the general lack of concern among politicians and administrators with respect to the support of culture and cultural activities. For them, the mainstay of a Canadian identity was culture and it was clear that the funding priorities of government lay elsewhere:

The most striking items in governmental budgets today are related to defense. This is a subject rightly high in the thoughts and responsibilities of statesmen. ___ If we as a nation are concerned with the problem of defense, what may we ask ourselves are we defending? ___ The things with which our inquiry deals are the elements which give civilization its character and meaning. It would be paradoxical to defend something which we are unwilling to strengthen and enrich, and which we even allow to decline.³⁴

Given the purposes of this thesis, which focuses on the treatment of the small museum, it is important to note the considerable attention given to them by the Massey-Levesque Commission. The Commission described the impoverished state

³² Ibid.

³³ Ibid.

³⁴ Ibid., p. 274.

of local (community) museums in Canada and stressed that lack of funds and attention was debilitating these institutions. These museums "maintain a courageous but precarious existence, giving to their communities such services as their unsuitable quarters, inadequate budgets and the volunteer help of a few enthusiasts can maintain."³⁵ Based on the formal evidence presented by volunteer support groups such as the neophyte National Museums Association (which primarily represented local museum interests), the Commission reported that there was "no evidence of any close co-operation or relationship between the National Museum and local (community) museums."³⁶ It was felt that the services of the National Museum might be "rendered more 'useful,'"³⁷ by permitting and encouraging local museums to consult with the National Museum so as to obtain technical and curatorial advice in museological areas such as conservation and registration. The perception of local museums was thought to be important in this regard since the Commission noted that:

most local museums working under discouraging conditions would like to think of the National Museum as a centre of information and guidance and as a training centre for museum workers.³⁸

³⁵ Ibid, p. 92. The Commission noted that an earlier study, the Miers-Markham Report on Canadian Museums and Art Galleries in 1932, had also detailed the inadequacy of Canadian museums and that there had been "little sign of improvement" since that time.

³⁶ Ibid, p. 96.

³⁷ Ibid, p. 96.

³⁸ Ibid, p. 97.

It is well worth noting that the state of local museums and their relationship (or rather the lack of a relationship) with the National Museum stood at the time in marked contrast with the comparable relationship between local art galleries and the National Gallery. The Massey Report stated that

local galleries have been fortunate in maintaining a connection with and securing services from the national institute as well as in cooperative efforts among themselves.³⁹

The effects of this cooperative alliance between the national institute and its local counterparts were also passed on to smaller local art galleries. Remarking on this cooperative circuit among the members of the art gallery community, the Commission noted that "some larger galleries although they may depend exclusively on local support, devote much time and effort to organizing regular series of exhibitions in smaller galleries in their areas."⁴⁰ Further, the Commission observed that "it is in the arrangement of travelling exhibitions that the local gallery and the National Gallery have the ___ most fruitful co-operation."⁴¹ One of the main functions of the National Gallery at this time was to make available to local galleries exhibitions for display not just in the immediate locality but also in smaller communities and rural areas. One other important point made by the

³⁹ Ibid, p. 81.

⁴⁰ Ibid, p. 83.

⁴¹ Ibid, p. 83.

Commission was that:

without the premises of the local art gallery and the services of those responsible for them the National Gallery would be unable to perform ___ one of its chief functions, the sending out of traveling exhibits throughout the country for the benefit of the Canadian people as a whole.⁴²

Even so, the problems of insufficient space, insufficient staff and underfunding were chronic, and slow progress in resolving them impeded the implementation of expanded exhibition services and educational and training programmes to local galleries and small rural exhibition halls.

The Massey-Levesque report made it clear that, in the Commission's view, local institutions were important. This view, expanded and articulated in the culturally-sensitive political environment of the early 1970's, provided a basis for democratization and decentralization as policy principles. The need for Canadians in small communities to be 'enriched and enlightened' along with residents of larger communities, was foremost in the Commission's philosophy. As a consequence, we find the importance given to a National institute and local gallery/museum co-operative network. In order to create the proper environment for a cooperative relationship between local museums and the National Museum, the Massey Commission strongly recommended that, in addition to provisions for increased space and funding, the national centres be equipped with the staff necessary to handle the

⁴² Ibid, p. 83.

added responsibilities of expanded [outreach] services.⁴³

Several briefs presented to the Commissioners on the needs of small local institutions had a positive impact on the Commission's recommendations for a 'coherent' policy on culture.⁴⁴ In this regard, and based on their understanding of the needs of small institutions, the commissioners recommended that there should be:

[an] increased emphasis on educational and information services through loans, travelling exhibits and travelling lectures; and that special attention be given to information services and advice to small museums throughout the country.⁴⁵

The emphasis on cooperation is strong in this recommendation for aid to local museums and it is clear that the national institutions were to provide a leadership role. The discussion in the next chapter will indicate that the National Programmes established by the National Museums of Canada in the early 1970's took the recommendation seriously.

2.3.2 Implications of Massey-Levesque Report

The Massey-Levesque Royal Commission of 1949 was an historic turning point in Canadian cultural policy, in terms of the breadth of its mandate and the scope of its recommendations.⁴⁶ The work of the Commission has been referred to as

⁴³ Ibid, pp. 319-326.

⁴⁴ Ibid, p. 319.

⁴⁵ Ibid, p. 322; emphasis mine.

⁴⁶ Ibid, p. 3. The scope of the Commission's mandate was influenced by the brief presented to the Turgeon Committee

a national inventory of cultural resources and, in scale, it remains one of the largest cultural policy review efforts ever mounted in Canada's political history.

The Commission has attained considerable status in the domain of cultural policy not only for its scope and thoroughness. Most importantly, it provided the foundations on which to build a national cultural policy. As Ostry observes in his evaluation of the Report as a whole:

This highly effective document was to become a watershed in Canadian cultural policy. Almost all its recommendations were eventually implemented in some fashion or other. Before it everything was tentative, incoherent, a patchwork of band-aid remedies - though a patchwork in which the historical eye could perceive a distinctively Canadian pattern. After the Massey Report Canadian governments, provincial as well as federal, began to be drawn reluctantly toward the need to develop cultural policy more consciously and to try and avoid the patchwork of the past.⁴⁷

Ostry also notes that the Commission was instrumental in the development of cultural policy in that it provided a focus or arena in which different latent perspectives could be activated. He states that

____ The seeds of policy were there, the habits and style of movement well-rooted and the directions, however dimly perceived. But consciousness of the need to connect government and cultural policy to

asking for "promotion of a national cultural program of support for music, drama, film, and the visual and literary arts, to provide community centres for artistic activities; to promote Canadian art abroad; to improve industrial design; housing and town planning; aid to establish an orchestral training centre and a national library." The source of the quotation above is B. Ostry, op. cit., p. 55.

⁴⁷ Ostry, op. cit., pp. 63-64. Also see Jeffrey, p. 12.

the emerging cultures with one another was still absent. The Massey Commission was the first big chance.⁴⁸

A much more recent commission, that of Applebaum and Hebert, also acknowledges the broad impact of the Massey Commission and the realization of the importance of Canadian culture by the Canadian population. Applebaum and Hebert state that

[But] the Commission's importance went far beyond that of mere institutional change. What it succeeded in doing was to draw attention to the importance of arts in our national life. It underlined the extent to which Canadians continued to be passive consumers of, rather than active contributors to, their own cultural life.⁴⁹

The cultural policy which evolved focused on developing the concept of a national unity and set out the rationale for a national cultural infra-structure, known today as the Canada Council. The objectives were to nullify, or at the very least to counteract, the influence of American cultural values and ideas and to promote and encourage Canadian cultural development through governmental and private sponsorship.

By 1956, government, motivated by the need for a national identity and fearing an increase in exposure to American mass culture, acted on the agenda set out by the Massey-Levesque recommendations. Prime Minister Louis St. Laurent stated that the aim of the government would focus on "strengthening and developing Canada's main cultures."⁵⁰

⁴⁸ Ibid, p. 48.

⁴⁹ Federal Cultural Policy Review Committee (FCPRC), Discussion Guide to Speaking of Our Culture, (Ottawa: Department of Communications, 1982), p. 7.

Steven Globberman points out that the linkage between cultural activity and social identity established by the Massey-Levesque Report provided a rationale for cultural intervention. The approach taken by the government took the form of the Canada Council, which was created in 1957. This approach closely followed the rationale which had already been employed for transportation and, more recently, for the creation of the CBC. In order to connect Canada's regional units geographically---and this was linked to trade, commerce, development strategy, and federalism --- the government had developed and improved its national transportation and communications support. Such support was just as much in pursuit of national unity as it was for economic success. Ostry argues that much of government's attitude to culture was based on "fostering" the development of culture just as it had fostered the economic growth of the country.⁵¹

In addition to its importance as a federal initiative in the cultural domain, the Canada Council was also important in that it came to symbolize the 'arms-length' principle in government's relations to cultural agencies. The elements of the 'arms-length' relationship included several by-now well-known features:

⁵⁰ Speech by the Rt. Hon. Louis St. Laurent, March 28, 1956. Cited in Jeffrey, op. cit., p. 13.

⁵¹ S. Globberman, Cultural Regulation in Canada, (Montreal: Institute for Research on Public Policy, 1983).

1. a Board of Trustees with authority to pursue assigned corporate objectives, without the intervention of public officials;
2. Government appointment of the Board, in a manner which ensures competence and recognition of the qualities of the persons appointed (i.e. professional and community competence);
3. appointment of the Chief Executive Officer by, and responsible to, the Board for the work of the Corporation;
4. government to have authority to adjust the financial support for the corporation;
5. Parliament to have the power to revise the constitutive legislation, alter corporate objectives, or terminate the corporation;
6. the Auditor General to be responsible for annual report to Parliament concerning the operations, resource use, and financial transactions of the corporation;
7. the Board to be responsible for an annual report, for policy, and for responsibility to Parliament through the Minister or through Committee.⁵²

⁵² National Arts Centre, A Climate for Creativity: Including Supplementary Financial Analyses, Brief to the Federal Cultural Policy Review Committee, (Ottawa: National Arts Centre Corporation, 1981), pp. 3-4.

The elements of the arms-length principle had evolved gradually, partly in response to the perceived risks of department-based control over cultural matters, partly in response to the perception that a public corporation was best suited to handle such risks and, at the same time, cater to the 'public goods' character of the policy area, and partly in response to the potential for conflict in a sensitive area of federal-provincial relations. In the latter regard, it is worth noting the dual character of public opinion in Canada. Frank MacKinnon argues that

There was no great public awakening when change did come. The Massey Commission hearings and report started valuable discussions. But it took the estate taxes of Sir James Dunn and Issac Killam just before the election of 1957 to persuade a reluctant Parliament to establish the Canada Council. A few Canadians applauded, but the general reaction was a collective snort at such goings on.⁵³

On the other hand, Quebec's response to this new approach by the federal government was divided: one group was enthusiastic about a national council of the arts, while a second group opposed it on the grounds that it was "unconstitutional interference" in Quebec's cultural concerns.⁵⁴ One direct result of this was the creation of the Department of Cultural Affairs in Quebec, set up under the Bourassa government and strongly influenced by the spirit of the Massey Report.

⁵³ F. MacKinnon, "The Politics of Culture in Canada", The Timlin Lecture, (Saskatoon: University of Saskatchewan), February 27, 1986. (p. 5)

⁵⁴ B. Ostry, op. cit., pp. 94-95.

All of these considerations influenced the formation of the National Museums of Canada Corporation in 1968: the arms-length principle, the use of a public corporation to establish a federal presence in an area with undertones of jurisdictional conflict, and the divided nature of public opinion with respect to federal activity in the cultural sector. As we will see in the next section, these considerations were also made more complex and, to some extent, more urgent by the growing importance of questions of national unity.

2.4 THE FOURTH PHASE: 1960 TO 1972

The final period leading up to and including the establishment of the National Museums of Canada Corporation and the 1972 National Museums Policy is characterized by a growth in the importance of public access to heritage resources. This trend is often referred to as the democratization and decentralization of culture, and it concentrates on the regional and national aspects of the distribution of national (heritage) resources. The trend involves the belief that all classes should have suitable access to cultural and heritage institutions and sufficient opportunities to develop them to the fullest possible extent.⁵⁵

⁵⁵ D. P. Schafer, op. cit., pp. 19-24 in particular.

The Nineteen Sixties also nurtured an activist generation, one determined to participate in a variety of activities including public policy decision-making. Some authors have suggested that political and cultural radicalism arose from a desire to reform and humanize large-scale political and social institutions, to make government more relevant to people in their local setting.⁵⁶ Still others, including Bernard Ostry, argue that the main motive amounted to a search for self-realization:

The cities were breeding a new generation; more than jobs and handouts they wanted self-realization and community ____ Instead of a stake in the economy, and abundance of consumer goods, many of them demanded recognition and meaning in their lives.⁵⁷

This trend also paralleled the greater attention paid by the public to leisure time and leisure activities - activities which included cultural and heritage events.

The term 'culture' was itself taking on new connotations: jazz, popular music, contemporary dance, and modern art were increasingly accepted as legitimate manifestations of Canadian culture. Museums, historic sites, and natural science parks, for example, were figuring more prominently as new ways to interpret the world and view reality. The preservation of heritage resources had become a political issue, at-

⁵⁶ See, for example, E. Schumacher, Small is Beautiful: Economics as if People Mattered, (New York: Harper and Row, 1973); and P. Goodman and P. Goodman, Communities, (New York: Vintage Books, 1960).

⁵⁷ Ostry, op. cit., pp. 119-120.

tracting the attention and resources of pressure groups. It is fair to say that the museum as an entity, through its special functions, evolved (along with other infra-structures in the nation) as a vehicle of nationalism and an instrument of cultural policy.⁵⁸ That is, it strengthened the symbolic bonds of nationhood and national unity and, at the same time, provided Canadians with new learning experiences through its ability to communicate the cultural diversity within Canada and outside it.

2.4.1 Nationalism

A broad assortment of justifications for federal intervention in cultural matters has been suggested in the academic literature. For example, John Meisel notes that government is motivated to become more deeply involved in culture because the latter is closely related to nationalism.⁵⁹ Government assistance for cultural activities is justified insofar as it contributes to national identity and survival. The support for cultural events, programs and delivery systems, based on a sense of belonging and pride may be considered to be socially (and politically) desirable. The cultural nationalism argument, as expressed in government policy affecting telecommunications, the print media, television,

⁵⁸ U.N.E.S.C.O., Aspects of Cultural Policy, (Paris: UNESCO, 1976), p. 33.

⁵⁹ J. Meisel, "Political Culture and the Politics of Culture," Canadian Journal of Political Science, Volume II, #4, December 1974, p. 606.

films, and the publishing industry, has also been used as a defence against the influence of foreign mass culture, as we have seen.⁶⁰ Canada's National Museums Policy, established in 1968 and elaborated in 1972, was designed for the development and expansion of services which would strengthen and disseminate Canadian cultural heritage at home and abroad. The goals of national unity and identity were consciously part of this policy.⁶¹

Prior to the Centennial Celebrations of 1967 though, most Canadians had little desire or incentive to visit museums as part of their leisure activity. The general public attitude toward museums had not altered very much since the pre-Confederation period. The museum was basically regarded as an "unsympathetic fortress-like 'place,'"⁶² a mausoleum, replete with dusty old bones and curiosities --- a place patronized by collectors of antiquities, the erudite, and social elite of the society.

This was a period of experimentation in which communication was the operative word. It was to be maximized by improved orientation to and interpretation of resources; the

⁶⁰ S. Globerman, Op. Cit., (Montreal: Institute for Research on Public Policy, 1983), pp. 37-43.

⁶¹ Government of Quebec, A Cultural Development Policy for Quebec. A General View: The Culture Under Consideration, (Quebec: Department of Culture and Immigration, 1978), Volume 1, p. 21.

⁶² B. Dixon, A. Courtney and R. Bailey, The Museum and the Canadian Public, (Ottawa: Arts and Culture Branch, Department of the Secretary of State, 1974), pp. 1 and 94.

perjorative connotations of the word 'museum' would be minimized as a result. In this context the image of the museum took on a new complexion in response to the splendid in-house productions of EXPO 67. Technically sophisticated and aesthetic exhibits, exposed Canadians to new standards of excellence. This had a positive impact on the public's perception of public exhibits in general and, more narrowly, of museum exhibits and the content which they communicated. Through EXPO, Canadians were made aware of the versatility of museological techniques used in demonstrating and interpreting natural and human history, over space and time, through the tools of exhibit design and preparation. A generation of young people, influenced by television, was receptive to the multidimensional experience of dioramas, exhibits and 'mood' galleries found both at EXPO and in the contemporary museum.

Merridy Cox writes on the concept of nationalism and its political impact on museums:

Whether a museum is run by the government or a group, or by a single curator, the bias of nationalism is difficult to avoid. It may be the driving force in the rescue of knowledge of a past way of life, or it may be expressed by a traditional way of doing things. Nationalism is behind every expression of group loyalty and cultural identity --- Nationalism can become the driving force behind cultural growth. In Canada the present interest and enthusiasm in culture and museums emerged from the nationalistic force of the cultural celebrations.⁶³

⁶³ M. Cox, "Nationalism and Museums," Gazette, Volume 11, #1, 1978, pp. 7-8.

Bernard Ostry illustrates this period of cultural history in terms of the factors of governmental response to public demands and the special attention given to cultural affairs. By the inception of the Centennial celebrations, a substantial amount of public money was disbursed to the Secretary of State. Funds were then allocated to various federal cultural agencies with mandates which

touched on some of the most fundamental aspects of Canadian life. Behind this growing importance of the Ministry was an explosion of information about Canada demanded by the public and paid for by the Federal Treasury.⁶⁴

We have already seen, however, that not all Canadians were taken with this new spirit of nationalism or taken with it in the same way. For some residents of Quebec especially, the preservation of their cultural heritage --- with its attendant sense of pride and dignity --- had always been a significant motive behind a regional identity. As Ostry puts it:

The French have long understood the importance of their culture and French Canadians have probably understood its function in nation-building better than most English-speaking Canadians.⁶⁵

For French-Canadians, the cultural celebrations only served to reinforce what was already firmly entrenched. It is fair to speculate that the federal policy which was well under way by 1968 would be considered intrusive by some Franco-phones who were determined to protect (or return to) their

⁶⁴ B. Ostry, op. cit., p. 114.

⁶⁵ B. Ostry, op. cit., p. 7.

rights of education, language and culture. As Steven Globerman argues

On casual observation, it seems possible to argue that increased government intrusion into cultural activities has - on some occasions at least - been a divisive force in Canadian society. For example, the government of Quebec views the cultural initiatives of the federal government as part of an effort to eliminate the Quebecois culture, while the federal government suspects the [Quebec] government of attempting to subvert the federalist state by promoting a sense of cultural isolation among Quebecois.⁶⁶

By 1964, the Quebec Department of Cultural Affairs instituted a policy of democratization and decentralization in an effort to make Quebec culture more accessible to the people of the province. In conjunction with this philosophy, funds were made available for the expansion of museums throughout the province, since museums were seen to be essential to the spread of Quebec culture.⁶⁷ The high priority which the Quebec government placed on culture is also illustrated by the incorporation of the Immigration Branch into the line structure of the Department of Cultural Affairs after 1965. By organizing the bureaucracy in this manner, the provincial government was better equipped to integrate immigrants into the French-speaking community.⁶⁸

⁶⁶ S. Globerman, op. cit., p. 4. Also see, Government of Quebec, op. cit., pp. 1-101.

⁶⁷ B. Ostry, op. cit., p. 92; also see p. 88.

⁶⁸ Ibid, pp. 94-95, and p. 2, footnote.

2.4.2 Rationalization

In 1963, Maurice Lamontagne, Liberal parliamentarian and Secretary of State, pledged a campaign to rectify support for the arts and other cultural activities which, from Confederation onward, had troubled various administrations. Under Lamontagne's influence, the Secretary of State portfolio was broadened to include responsibility for a wide range of cultural agencies including: the Canada Council, National Gallery, National Museum, National Library, Public Archives, the Board of Broadcast Governors, the Canadian Broadcasting Corporation, the National Film Board, the Queen's Printer, the Centennial Commission, and the Citizenship and Citizenship Registration branches.⁶⁹

The decision to locate overall responsibility for national cultural agencies to one federal ministry should be considered part the increasing "tendency toward rationalization of management" and the implementation of long-term fiscal planning techniques introduced by the Trudeau administration in later years.⁷⁰ This transformation created a major drain on cultural funding. The budgetary demands were too great to be satisfied by existing resource allocations which could not meet the growing demands of the cultural institutions. As well, many of the statutes governing cultural institutions were dated and this hindered the scope of operations

⁶⁹ See B. Ostry, Ibid, p. 101.

⁷⁰ Ibid, p. 102; also see Jeffrey, op. cit., p. 14.

even more.

The period from 1963 to 1968 saw the newly transformed Department of the Secretary of State experience major changes in funding allotments. This was due to the initiatives of three successive ministers (Pickerskill, Lamontagne, and LaMarsh) who set out to alleviate some of the more pressing problems confronting cultural activity. Three major accomplishments can be credited to them:

1. increased funding;
2. the enactment of new and/or improved legislation;
3. the establishment of major cultural policy review committees.

The major investigations into core cultural issues --- the Royal Commission on Bilingualism and Biculturalism in 1963 and the Special Senate Committee Review of Science Policy in 1967 --- were instrumental in providing the government with added motivation to expand the federal role in culture. Ostry states that

Such investigations highlighted the need to develop a comprehensive policy in cultural matters and showed that the urge to rationalize was at least beginning to permeate the leadership cadres.⁷¹

In 1968, the National Museums Act was passed. The Act provided for the incorporation of the National Gallery into the new National Museums of Canada and for the creation of a

⁷¹ B. Ostry, Ibid, p. 109.

National Museum of Man , a National Museum of Natural Sciences, and a National Museum of Science and Technology. The NMC, listed as a Crown corporation in Schedule B of the Financial Administration Act, was to assume administrative responsibility and provide services, particularly in the areas of security, library, and personnel, for the four national museums, according to Chapter 21 of the National Museums Act.⁷² Prior to April 1, 1968, when the Act came into force, the National Museum had been under the jurisdiction of a number of agencies and departments, including the Geological Survey of Canada (from 1842-1950), the Resources and Development Department (1950-1964), and the Department of the Secretary of State (beginning in 1964). Aside from the National Gallery, which was a separate entity, the new National Museums had formerly been (as of 1956) the natural history and human history branches of the National Museum. They were constituted as three separate National Museums under the provisions of the 1968 Act, with the National Gallery making the fourth National Museum.

⁷² p. 4 ff. of the Act, given Royal Assent on December 21, 1967 and effective April 1, 1968. Also see Crown Corporations and other Canadian Government Corporate Interests, March 1984, p. 12 and 21. The National Museum of Science and Technology now includes the National Aeronautical Museum and the Canadian Agricultural Museum. The National Gallery at present includes the Canadian Museum of Contemporary Photography, and the Canadian War Museum was subsumed under the National Museum of Man, which is now titled the National Museum of Civilization.

We have already seen that the National Museums of Canada was to 'demonstrate the products of nature and the works of man'. In addition, the 1968 Act stated that the Corporation could conserve, display, and collect objects, and conduct or sponsor research relevant to these general purposes.

The NMC could also:

(c) arrange or sponsor travelling exhibitions of materials in, or related to, its collections;

(d) arrange for the acquisition or publication and the sale to the public of books, pamphlets, replicas and other materials related to its purposes;

(e) undertake or sponsor programs for the training of persons in the professions and skills involved in the operation of museums;

(f) establish adequate liason with other museums and universities with a view to securing maximum collaboration of all activities in this field and, for such purposes, establish a committee or committees pursuant to section 13;

(g) arrange for or provide professional and technical services to other organizations whose purposes are similar to any of those of the Corporation, on such terms and conditions as may be approved by the Minister⁷³

The amalgamation of these major federal heritage institutions and heritage-related functions under a single Corporation reflected the push to "rationalize the administration of cultural institutions which were to have enhanced resources to respond to the new consciousness of heritage."⁷⁴

⁷³ Canada, National Museums of Canada Act, Consolidated Statutes of Canada, 16, Elizabeth, Chapter 21, Part 1, (Ottawa: Queen's Printer, 1967), p. 164.

⁷⁴ B. Ostry, Ibid, p. 102.

It is also significant that, at about the same time, Prime Minister Trudeau established a Cabinet Committee on Culture and Information. This not only marked a greater concentration in cabinet decision-making as a whole, but also a higher priority which had been assigned to the cultural/heritage sector. These events may also be seen to result from the cumulative effort of successive Liberal ministers who acted to give increased significance to heritage and cultural activities. One of the most influential figures was Gerard Pelletier, who was determined to apply his party's philosophy of participation and democratization to the cultural milieu. As a liberal democrat, he believed in the notion of the 'just society' and he wished to extend to all Canadians the right to experience their cultural heritage. He was also influenced by the cultural ferment in his native Quebec and by the example of his friend the French Minister of Culture, Andre Malraux.⁷⁵ Ostry also notes that, even as a junior minister, Pelletier had considerable resources to press claims within cabinet.

2.4.3 NMC Mandate and Programme Objectives

The legislative apparatus that set the foundation for a coordinated federal assistance programme for museums across Canada began with the NMC Act following a cabinet decision in March, 1972 to examine federal government activities in

⁷⁵ B. Ostry, Ibid, p. 115. It is also possible that Pelletier drew some ideas for the establishment of a network of museums across the country from his experience in Quebec.

the area of museums and national heritage.⁷⁶ The policy which is distinguished for its two main objectives, "being to facilitate public access" and to preserve the national heritage,⁷⁷ actually had its first public presentation in February 1972 during the Throne Speech and later Commons Debates. It was a complement to the proposed Bill to Establish a corporation to be known as Heritage Canada with responsibility for the preservation of Canada's historic architectural and natural heritage.⁷⁸ The Honorable Jean Chretien, Minister of Indian Affairs and Northern Development, spoke to the issue of Canada's cultural heritage in response to Opposition questions. He stressed the importance of cultural heritage for the preservation of a Canadian identity. His address on this aspect of government policy foreshadowed the enlarged mandate of the NMC which was to include a network of National Exhibition Centres and an Associate Museums Programme.⁷⁹ Chretien stated that:

Our cultural heritage, Mr. Speaker, makes up an essential part of the quality of our life. Not only must we preserve it, but we must make it

⁷⁶ J. Trew and P. Montminy, Inventory of Heritage Activities in the Federal Government, (Ottawa: Secretary of State, Research and Statistics Directorate, Arts and Culture Branch, 1979), p. 4.

⁷⁷ G. Pelletier, "Democratization and Decentralization: A New Policy for Museums", Notes for an Address, by the Secretary of State to the Canadian Club, Calgary Alberta, Tuesday, March 28, 1972, p. 5.

⁷⁸ House of Commons, Debates, Fourth Session, Twenty-Eighth Parliament, February 17, 1972, p. 3.

⁷⁹ House of Commons, Debates, Fourth Session, Twenty-Eighth Legislature, February 22, 1972, p. 127.

available to all Canadians.

The government, through the Secretary of State Department, intends to increase the responsibility of the National Museums of Canada. A system of associated museums will be set up in order to allow the Canadian people across the country to enjoy the National Museums collections.

At the same time, the Canada Council will be given more funds and its responsibilities will be extended in order to insure the protection and use of museum collections that do not belong to the national system. This will lead to the establishment of the first elements in a network of national exhibition centres and to the management of a collection of art objects which will be loaned in order to attract the public to the museums.

Ignorance about the culture and history of the various groups that make up our population has had much more to do with dividing us than any other single factor. National parks, historic sites and museums enrich the quality of Canadian life and strengthen visibly the fibre of national unity. They tell us much about the world around us, ourselves and each other.

Communication and understanding are essential in a diverse society. We must seek to deepen our understanding, to enlarge our appreciation of all others. This is the foundation of government policy on bilingualism and the *raison d'être* of its multicultural programs, the basis of a better Canadianism. There is no threat in this. There is a promise, a promise of a land in which the dignity of everyone, the heritage of everyone of us will be respected and understood by all.⁸⁰

Chretien's speech is integral to an understanding of the present level of federal responsibility and involvement in museums - in our cultural heritage. This prelude to the public announcement of a new NMC policy expresses the rationale which forms "the larger more complex reality: the

⁸⁰ The Honorable J. Chretien, Minister of Indian Affairs and Northern Development, Debates, House of Commons, Fourth Session, Twenty-Eighth Parliament, February 22, 1972, p. 127.

Canadian government's cultural policy".⁸¹

2.4.4 NMC Policy: Expansion of Mandate

The 1972 policy was intended to supplement the basic mandate by providing specific programmes to assist non-federal museums in general, so that they could better perform the important functions of demonstrating and conserving heritage materials. The National Museums Policy was further defined to facilitate access to Canada's national heritage as a major priority.⁸² This came in direct response to the public demand for increased access to Canadian heritage. In an important way, it explains why the policy was aimed at extending the impact of museums in the delivery of cultural programmes and heritage activities.⁸³ When Pelletier, as Secretary of State, enunciated the 1972 National Museums Policy, he stated that the government's objectives were essentially an extension of the philosophy of federal cultural policy and of his department: democratization and decentralization. The government had set the two overall objectives of democratization and decentralization in 1968, to "define certain general guidelines in relation to the different forms of cultural activity."⁸⁴ These two fundamental activi-

⁸¹ Pelletier, op. cit., March 28, 1972, p. 2.

⁸² Gerard Pelletier defined the national heritage as the "collective memory of the country." op. cit., p. 4.

⁸³ Ibid, p. 1 ff.

⁸⁴ Ibid, p. 4.

ties became the basis for future policy directives and policies in the cultural sector.

The policy stresses the historical significance of Canada's cultural heritage, the value of self-expression and the need to share knowledge and skills. The first objective was to increase the physical and intellectual access to cultural objects, art works and collections which represent the Canadian national heritage - for all Canadians, regardless of the urban or rural character of their community or their geographical remoteness.⁸⁵ In Pelletier's terms, democratization meant increased access to the products of cultural activity for all taxpayers (citizens), not only for a select group as has been the case in the past. Moreover, since this concerns the use of public funds, it would be unfair to promote cultural activities that are "reserved for the happy few."⁸⁶ With respect to decentralization, Pelletier stated that "in a country such as Canada decentralization signifies an active battle against vast distances in order to make our cultural symbols available to all Canadians, no matter where they live."⁸⁷ Finally, in articulating the policy, Pelletier envisaged the Canadian museum of the future to be

a modern and dynamic instrument of initiation to culture: _____ museums, as much as theatre, music or film fulfill an essential function in the cultural

⁸⁵ Ibid, pp. 2-4, and 4 ff.

⁸⁶ Ibid, p. 4.

⁸⁷ Ibid.

sectors.⁸⁸

The 1972 Museums policy is important because: 1) it acknowledged the federal government's concern in expanding the awareness of the Canadian public with respect to heritage matters; and 2) it set a precedent for federal responsibility for supporting the activities of museums and art galleries outside the four national institutions in Ottawa.⁸⁹

⁸⁸ Ibid, p. 5.

⁸⁹ Sharrilyn Ingram, "Looking Ahead", Saskatchewan Museums Quarterly, Volume 5, #4, pp. 44-45. The article was originally presented as an address to the Eleventh Annual Meeting of the Saskatchewan Museum Association, Saskatoon, Saskatchewan, April 19-21, 1979.

Chapter III

NATIONAL MUSEUMS OF CANADA: CORPORATE STRUCTURE AND PROGRAMME EVOLUTION

This chapter deals with the substance and evolution of the fourth phase of cultural development introduced in the last chapter: the institutions and programmes of the National Museums of Canada. The initial section will address the objectives and structure of the Corporation as a whole. While the discussion will emphasize the present (1986) model of the Corporation, attention will be paid to the earlier work of the Consultative Committee which, as an instrument of the NMC's Board of Trustees, constructed the Corporation's organizational and policy response to the 1972 Museums Policy. This section will conclude with a brief overview of federal funding of heritage activities. The second section will discuss the programmatic response of the Corporation: the National Programmes. In that context, a detailed description of the Museum Assistance Programmes will be set out. The third section of this chapter will address the grant funding assessment process and outline the criteria employed by MAP. The final section will provide a brief introduction to the types of evidence to be used in Chapter IV and Chapter V.

3.1 STRUCTURE OF THE NATIONAL MUSEUMS OF CANADA

The NMC was conceived as a cost-effective service-oriented umbrella organization. The amalgamation (and creation) of the four nationals under the single corporation was considered important not only as a way to cut administrative costs by pooling scarce resources, but also as a way to increase the influence of the heritage institutions in dealing with the centralized agencies of government.¹ The corporation is presided over by a Board of Trustees consisting of the Chairman, Vice-Chairman, and ten trustees who, with the Director of the Canada Council and the President of the National Research Council (ex-officio) constitute the corporation.² The Chairman, the Trustees, the Secretary General, and the museum directors of the four National Museums are all appointed by the Governor in Council. The Secretary General is the chief executive officer (CEO) of the corporation and is delegated the authority of a deputy minister. The person holding the Secretary General's position is also the Vice Chairman of the Board of Trustees. The responsibilities of the Secretary General include: direction and management of the corporation's finances and personnel, and the coordination and implementation of the policy objectives set out by government and the Board. The parameters of respon-

¹ Federal Cultural Policy Review Committee, Report, (Ottawa: Information Services, Department of Communications, 1982), p. 126.

² NMC, Research Report, April 1968-69, Part 1, General, p. 1.

sibility basically cover three general functional areas: Planning, National Programmes, and Communications. All common services flow from the office of the Secretary General. In short, the responsibilities of the CEO reflect the philosophy that centralized agencies reduce administrative costs and avoid duplication for the four national museums.

The Board's role is to establish policies to guide the development and operations of the corporation and to ensure that policies and directives are carried out, in keeping with the specific regulations set out by Parliament and the government of the day. Table 1 gives a detailed view of the Operating Planning Framework which currently applies to the accountability/reporting lines at the National Museums of Canada. The Board formulates its own procedures and can appoint sub-committees to assist in its mission.³ The fourteen member Board represents various backgrounds and most of the regions of Canada. The Board meets quarterly; one meeting is always held in Ottawa, and at least two meetings are held in the different geographical regions of Canada.⁴

³ NMC, Annual Report, 1968-69, pp. 1-2. The Board appointed an important sub-committee of this sort in order to explore the implications and implementation of the new museums policy in 1972.

⁴ Horizons, Volume 2, #2, 1976, [the Caraquet Conference, October 1-3], p. 26, New Brunswick Museum Association.

3.1.1 Consultative Committee

As a result of the Secretary of State's policy statement, a Consultative Committee was established through a by-law of the National Museums of Canada Corporation. A precedent for the new committee lay in the mandate for an earlier Committee on Museum Policy which had been formed in July 1968. The earlier committee had had responsibility for

the establishment of policies which should guide the development of the National Museums of Canada and govern the relationships of the corporation with other museums or museum-type activities being carried on by the Government of Canada, as well as with provincial, municipal and private museums throughout Canada.⁵

The new committee was composed of the Vice-Chairman of the Board of Trustees (as committee chairman), two nominees of the Secretary of State, one nominee of the President of the Canada Council, two members appointed by the Chairman of the Board of Trustees chosen from a panel of nominees submitted by the Canadian Museums Association, and two members similarly appointed from a panel proposed by the Canadian National Committee for the International Council of Museums.⁶ The main purpose of the new committee on National Museums Policy was to assist the Board of Trustees in the im-

⁵ National Museums of Canada, Annual Report, 1968-1969, p. 2.

⁶ National Museums of Canada, Annual Report, 1972-1973, p. 2. The committee was supported by a Secretariat established in Corporation headquarters to provide research, project evaluation, and secretarial services.

plementation of the new policy. Its main responsibilities were to:

1. establish broad policy objectives for each component of the National Programmes: Canadian Heritage Information Network (CHIN), the National Inventory (NI), the Canadian Conservation Institute (CCI), MuseumMobiles, and the Museums Assistance Programmes (MAP);
2. establish criteria and definitions for applications, as they related to the financial Museums Assistance Programmes portion of the National Programmes;
3. advise and make recommendations concerning submissions for assistance by museums. These items would then be submitted to the Board of Trustees.⁷

Dr. Louis Lemieux was appointed Secretary, and he promptly organized a staff of project officers to study applications submitted by museums and related institutions from across Canada and to compile briefing information for the Consultative Committee.⁸

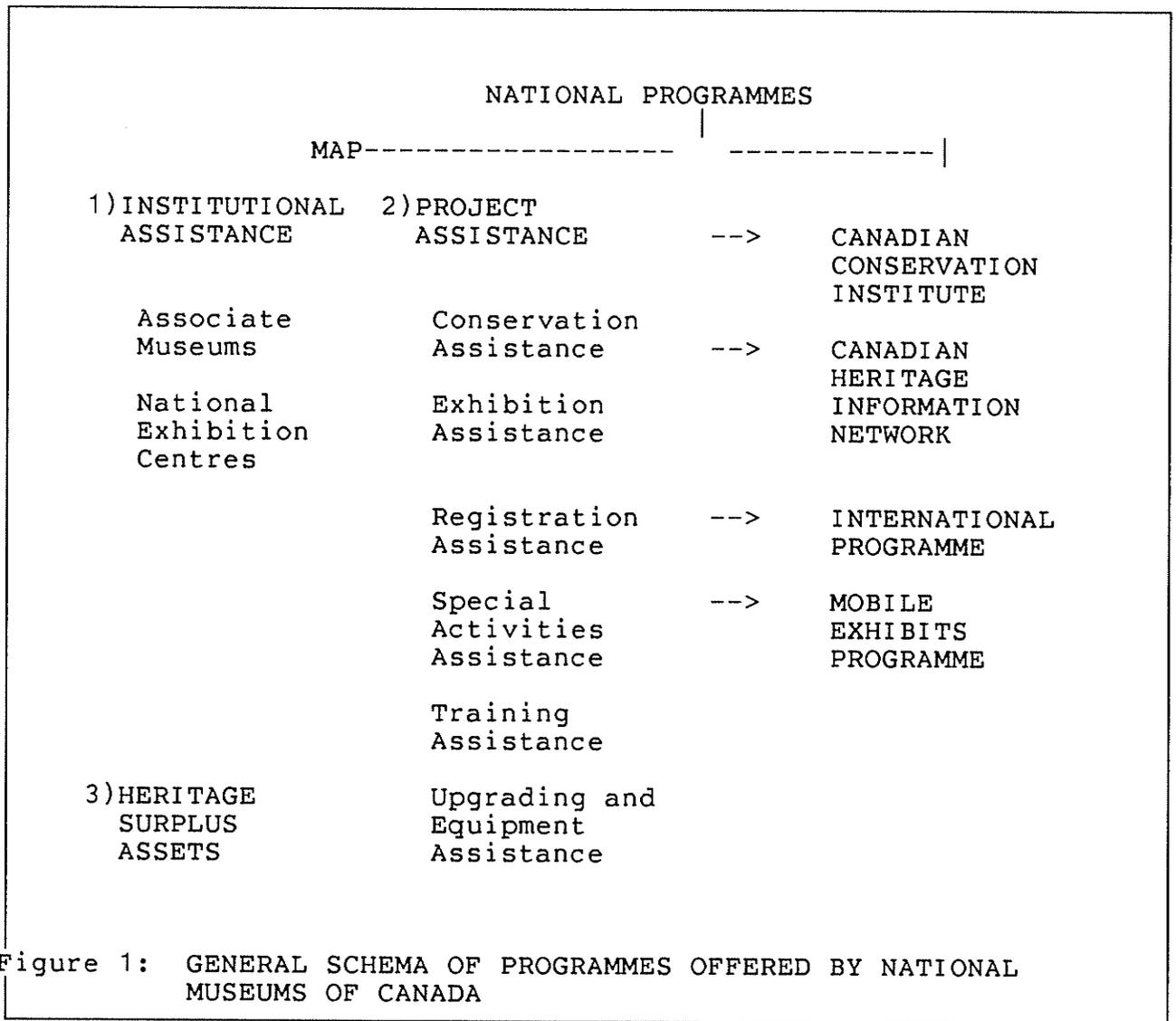
The consultations which the Committee conducted with museum officials across the country led to the creation of the National Programmes Branch within the NMC. The new branch

⁷ National Museums of Canada, Preliminary Statement of Intent and Brief to the Federal Cultural Policy Review Commission, (Ottawa: 1981), p. 3. Also see B. Broadland, CMA Gazette, Volume 6, #4, October 1972, p. 12; L. Lemieux, "National Museums Policy", Dawson and Hind, Volume 4, September 1972, p. 7.

⁸ Ibid, p. 3.

subsumed eleven of the twelve elements developed within the 1972 policy, namely: associate museums, extension and education projects, museum-mobiles, the National Inventory, catalogue assistance, the Canadian Conservation Institute, special grants, national exhibition centres, the national loan collection, training assistance and the emergency purchase fund. A twelfth element - a National Popularization Programme - was never formalized as a separate programme, although a research fund was established with such an objective in mind. The specific programmes which were created to reflect these concerns are shown in Figure 1 below.⁹

⁹ Democratization and Decentralization, A new Policy for Museums, op. cit., p. 12. Also see NMC Annual Report, 1972-1973, section entitled "National Museums Policy", p. 2. Extracts from Part II of the Estimates, 1984-1985, p. 8. Plans to establish a 'National Popularization Program' were to entail research in the area of museology as well as accommodate the "needs, reactions, and attitudes of the public vis a vis museums and the national cultural heritage." Although the 'Popularization' initiative may have been thought of as a separate programme in its early phases, the collection of data of this nature has in practice been subsumed by different branches of the Secretary of State and the Department of Communications, including the Arts and Culture Branch and the Research and Statistical Directorate.



In summary, the Museum Assistance Programmes were created to serve the expansion and involvement of museums "large and small" across the country and they were to "tap the full cultural resources of Canada."¹⁰ The Programmes were, in their various aspects, to provide financial and technical assistance to qualifying institutions which apply and which wish, by implication, to participate in the realization of the 1972 policy objectives. By increasing the physical and intellectual access to heritage resources, participating museums have an impact on the visiting public through the expansion of knowledge and through an increased awareness of the collections which reflect our heritage. The funds available through MAP support also help to ensure the preservation and maintenance of Canada's natural and cultural heritage.

These innovations did not come without an administrative price. The formation of the four nationals within the NMC corporate structure created difficulties in reporting relationships and in the status of the Secretary General as the Chief Executive Officer. In 1977, the then-Secretary-General of the National Museums of Canada, Bernard Ostry, commented in detail on the initial growing pains of the corporation. The growing concentration of authority, responsibility and accountability for the four national mu-

¹⁰ National Museums of Canada, Annual Report, 1973-1974, p. 4.

seums in the Board of Trustees had generated problems. According to Ostry, the NMC Act of 1968 did not automatically promote the goals of the federal government in its heritage policy. In the unflattering terms employed by Ostry:

There were no goals for the board or for the Secretary General; no appreciation of the bureaucratic system that surrounded them; no clear understanding of the needs, demands, tastes of the cultures outside the national capital region.¹¹

The Corporation's response was therefore one of ad hoc consultations with members of the museum community, particularly with the larger institutions outside the Capital Region. In addition, the Corporation lacked some of the basic corporate skills needed to operate in the new environment. For example, there was no conception of how to submit a budget to the Minister for Treasury Board approval. Given this ineptness, the "museums [the four Nationals] got little or nothing."¹² We can also infer that the corporate problems of the NMC could be traced to the less than full-hearted acceptance of the NMC's terms of reference by the directors of the four national museums, combined with the ambiguity of those terms of reference. Several high museum officials resigned in disagreement with the principles of the new policy and two museum directors "felt very jealous --- about the new directions."¹³ The fact that the directors of the four

¹¹ Canadian Council of the Arts, "Behind the Scenes at the National Museums: an exclusive interview with Bernard Ostry", Arts, September/October, 1977, p. 8.

¹² Ibid.

¹³ Ibid, p. 9.

Nationals misinterpreted the Museums Act in terms advantageous to themselves also reveals the tension underlying the new corporate arrangements. These misinterpretations of the legislation included: 1) the interpretation that no Board meeting could be called without the permission of the directors; 2) that the agenda of the meetings had to be approved by them; 3) that they had to be included in the decision-making process before the enactment of any Board decision could be legal. As Ostry points out

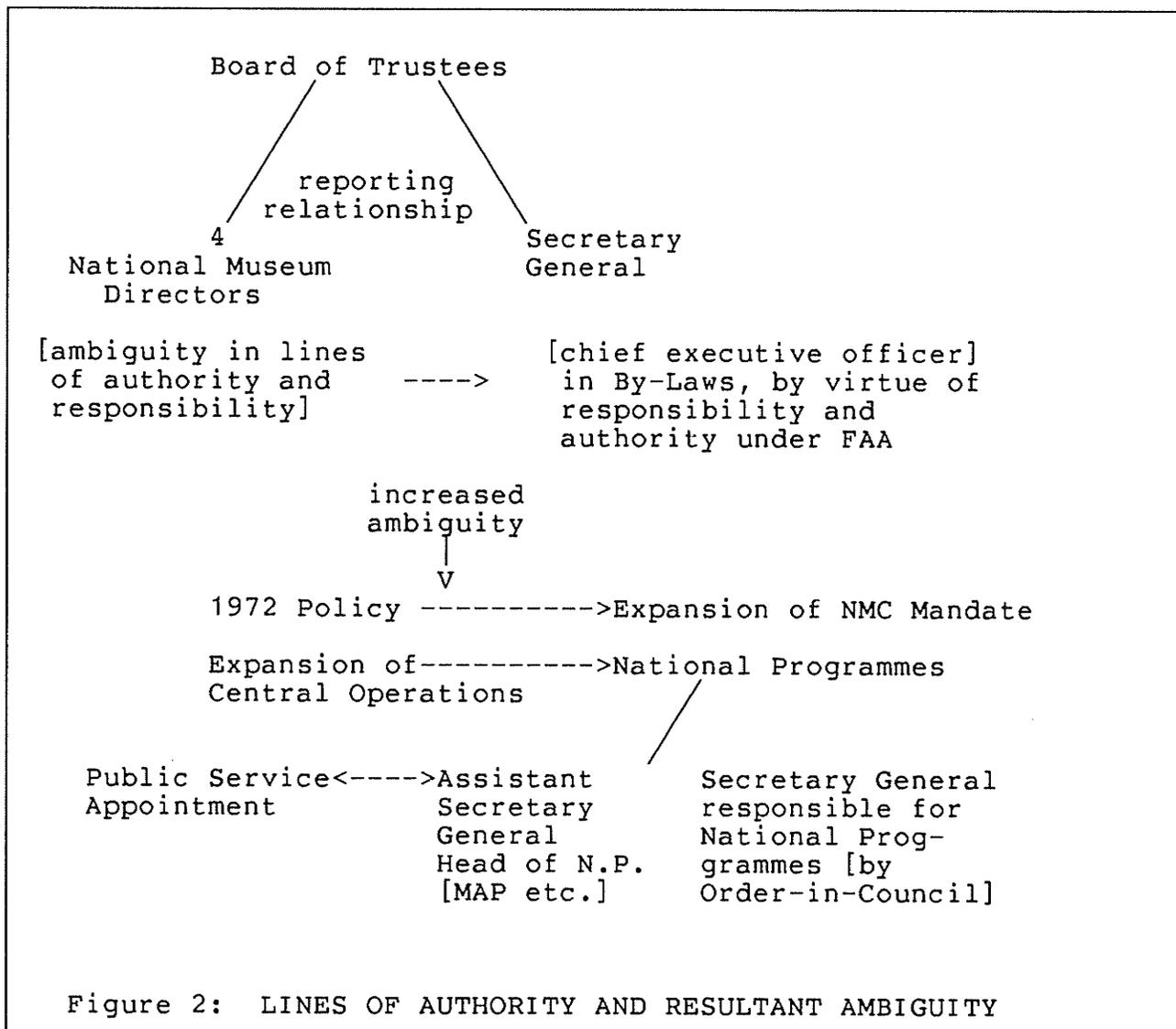
If one had accepted their interpretation of the legislation then one would have believed that nothing had been changed by Parliament in '68. But, the point is that something had happened, and the government was expecting results which were not forthcoming.¹⁴

Moreover, the creation of the National Programmes as a result of the 1972 Policy generated a greater administrative burden for the Corporation as a whole. As we will see in the next section, policy had to be formulated on a detailed level in order to match the general objectives of democratization and decentralization. In addition, as the earlier table indicated, the national programmes yielded their own administrative division, headed by an Assistant Secretary General and reporting to the Secretary General. The same can be said for the status of the Corporate Services division, since it is headed-up and reports in an identical way. It is therefore not difficult to anticipate the findings of the Federal Cultural Policy Review Committee to the effect that the

¹⁴ Ibid.

"subtle balance" between the role of the four National museum directors and the Secretary General was modified by the implementation of the National Programmes in 1974.¹⁵ As well as functioning as an administrative service umbrella for the four national museums, the NMC's role was augmented by the activities of National Programmes development, inasmuch as major funding as well as National Services were to be provided for museums across the country. Some of these ambiguities are shown in Figure 2 below.

¹⁵ The Federal Cultural Policy Review Committee (Applebaum-Hebert), Op. Cit., p. 126.



3.1.2 Links to Government

The National Museums of Canada Corporation, as a vehicle of federal cultural policy, reflected the political and economic environment at the time of its formation. First, we have seen that it was created as a non-profit Crown corporation operating under Schedule B of the Financial Administration Act. Second, the discussion in Chapter II showed that the Corporation was created in the image of the 'arms-length' principle which had gradually evolved from federal experience in the cultural domain. The Massey-Levesque Commission had not viewed the departmental-control option with favour, proposing the Canada Council variant as an alternative. The Council had benefited from a private endowment in its early years and thus escaped from the kind of close scrutiny which direct federal funding would have implied. It was not until the mid-1960s that the Council received appropriations from Parliament on a regular basis and, by that point, the Council had managed to generate at least some measure of self-protection.¹⁶

Third, the NMC was framed in a spirit of administrative centralization and rationalization. The Trudeau government tended to favor large scale ministries early on, stricter control by Cabinet and, in later years, a higher degree of fiscal control and evaluation. Part of this tendency was re-

¹⁶ On this point, see G. Woodcock, Strange Bedfellows: The State and the Arts in Canada, (Vancouver/Toronto: Douglas and McIntyre, 1985), pp. 100 ff.

flected in the initial use of the Secretary of State to group together several different cultural bodies and agencies; part of it was reflected in the creation of the Department of Communications; and part of it was to be seen in the formation of the Cabinet-level committee responsible for culture.¹⁷ Fourth, the NMC took shape during a time in which provincial governments and heritage associations at the local and provincial levels had become increasingly active in the heritage sector. We have already noted the activity of the Quebec government in this respect, and it has been argued that provincial efforts were evident (albeit unevenly so) across the country.¹⁸ The potential for provincial-federal tensions would become greater as the federal government enhanced the scale of its heritage support in the form of the National Programmes (and MAP), and as the various players in the heritage sector became exposed to both the criteria and impact of federal support. Finally, the NMC and the Museum Assistance Programmes were created at a time of expanding federal expenditures. Given this expansion and a coupling of heritage activities with the theme of 'democratization and decentralization', we see a rapid growth in federal expenditures in this sector.

¹⁷ The form and effects of these cabinet-level changes are discussed in R. Van Loon and M. S. Whittington, The Canadian Political System: Environment, Structure and Process, (Toronto: McGraw-Hill Ryerson, Third Edition, 1981), pp. 488-497 and pp. 571 ff.

¹⁸ See G. Woodcock, op. cit., Chapters 8-10.

The material in Table 2 below illustrates some of the effects noted in the preceding discussion. In the early years, at the time of the formation of the Canada Council, the National Museum budget is less than \$0.5 million. Moreover, the museum budget constitutes a small fraction of the total budget for the Department of Northern Affairs and National Resources. When the museum is transferred to the Department of the Secretary of State for the 1964-65 budget year, the museum budget size is roughly \$1.5 million, but that sum constitutes one-fifth of the departmental budget. Then, beginning in 1969-70, the museum budget size expands rapidly at a rate of roughly 80% per annum up to 1980-81. Overall departmental budgets grew at a rate of 48% during the same period. The material in this table also show, however, that the museum budget is a very small fraction of the total departmental budget which also contains allocations for other instruments of federal policy-most notably the CBC. These budget figures also indicate that the noticeable growth in the museum budget occurs during the period 1971-76. This applies both to the size of the museum budget itself and to the proportion of total departmental allocations taken up by all museum funding. It is no coincidence that this is the period during which the Museum Assistance Programmes are implemented, and the period in which the federal government is most concerned with national unity. Finally, the table shows that there is an administrative downsizing with the transfer to the Department of

Communications. The museum budget increases at some 7.1% per annum over the period 1981-85; the departmental budget averages 20% growth per annum over the same period; and museums funding constitutes some 25% of the total departmental budget. The reader should also bear in mind that the material in this table is unadjusted for inflation, which had particularly marked effects on real spending over the period 1976 to the present. As F. S. Skelton has observed recently:

During the past decade, the national museums' appropriation increased only 80.7 per cent while inflation ran at 121.8 per cent. Allowing for inflation, this year's budget for the national museums is only two thirds of the size of its budget in 1975-76 and yet it has more responsibilities.¹⁹

¹⁹ F. S. Skelton, "Swann's Way Inspires a New Plea for Great Museums", Canadian Museums Association, Muse, Spring, 1986, p. 17.

TABLE 2

BUDGET DATA FOR THE NATIONAL MUSEUM AND THE NATIONAL MUSEUMS OF CANADA, 1956-57 TO 1986-87 BUDGET ESTIMATES

Budget Year	Museum Budget	Department Budget	% of Department Budget for Museum(s)
1956-57	359,858	38,003,363	0.94
1957-58	393,336	46,403,344	0.84
1958-59	618,292	77,932,478	0.79
1959-60	675,776	85,787,577	0.78
1960-61	769,904	80,892,669	0.95
1961-62	855,972	83,801,974	1.02
1962-63	1,240,540	86,073,210	1.44
1963-64	1,489,600	89,602,300	1.66
1964-65	1,499,000	7,128,200	21.02
1965-66	1,707,400	8,036,400	21.24
1966-67	2,456,000	83,544,100	2.93
1967-68	3,722,500	133,372,900	2.79
1968-69	5,154,500	297,465,700	1.73
1969-70	5,313,182	340,068,000	1.56
1970-71	8,217,000	452,708,000	1.81
1971-72	10,334,000	603,091,000	1.71
1972-73	17,734,000	677,960,000	2.61
1973-74	29,330,000	647,450,000	4.53
1974-75	33,117,000	675,388,000	4.90
1975-76	41,439,000	728,321,000	5.68
1976-77	42,023,000	772,760,000	5.43
1977-78	45,044,000	1,446,598,000	3.11
1978-79	49,471,000	1,878,968,000	2.63
1979-80	47,415,000	2,038,779,000	2.32
1980-81	52,461,000	2,137,227,000	2.45
1981-82	57,369,000	163,556,000	35.07
1982-83	61,793,000	364,966,000	16.93
1983-84	66,220,000	266,143,000	24.88
1984-85	69,517,000	266,909,000	26.04

Source: Annual Estimates, Department of Finance.

The Department of Northern Affairs had responsibility for the National Museum between 1956-64; the Department of the Secretary of State was responsible for the period 1964-81; the Department of Communications for 1981-present.

An additional perspective is offered by comparing the growth rates for the NMC as a whole against other related federal agencies. Figures for the period beginning with fiscal year 1979-1980 and ending with fiscal year 1983-1984 illustrate the point. During this period, funding for the NMC increased by 39.7%. Funding for the National Library increased 99.7% during the same period; funding for the Public Archives increased 74.6%, while Social Sciences and Humanities Research Council (S.S.H.R.C.) funding grew by 67.1%. Finally, funding for the Canada Council and Parks Canada increased by 59.5% and 53.8% respectively.²⁰

The method of federal budgeting has also changed over recent years, partly as a method of effecting stricter budgetary control and partly as a method of grouping the funding for 'packages' of government objectives. The current practice, known as the 'envelope system', groups expenditures under broad headings such as: social development, defense, economic and regional development and so on. The envelope system, originally devised by senior civil servants in the Trudeau Liberal administration in late 1978 and 1979, was further developed during the brief Conservative government under Prime Minister Joe Clark. It was implemented in full with the return of the Trudeau Liberals. In the early 1980's, the system divided expenditures into 10 envelopes

²⁰ National Museums of Canada, After Applebaum-Hebert, (Ottawa: National Museums of Canada, February 1984), p. 3.

grouped by five Cabinet committees: for example, the Social Development Committee of Cabinet would be responsible for the Social Affairs envelope and Justice and Legal envelope. Within the Social Affairs envelope were grouped several departments, in this example the Departments of Communications (and the NMC), Employment and Immigration, the Environment, Indian Affairs and Northern Development, Labour, National Health and Welfare, Public Works, the Secretary of State, Treasury Board, Veterans Affairs, and the Ministry of State for Social Development. The system was simplified to seven envelopes by the fiscal year 1984-85.²¹

This brief discussion suggests some areas of difficulty for the National Museums of Canada Corporation and the Museum Assistance Programmes which it subsumes. First, the rapid increase in the size of the heritage budget suggests a positive commitment by the federal government to support such activities. With a rapid increase in resources, however, there are the additional problems of management and of formulating objectives. Our later discussion will indicate that the Corporation experienced difficulties on both counts. Second, the discussion suggests that accountability and administrative rationalization are major themes at the time of

²¹ A brief history of the envelope system is provided in J. Gray, "Envelope system is a bid to make sense of federal spending", The Globe and Mail, September 21, 1982, pp. 78-79. Also see Department of Finance, 1986-87 Estimates, Part I, The Government Expenditure Plan, (Ottawa: Ministry of Supply and Services, 1986), pp. 10 ff.; and R. Van Loon and M. Whittington, op. cit., p. 493 and pp. 515-523.

expansion into the Museum Assistance Programmes and that the emphasis on these themes increases as we near the present. The effect of these themes is mirrored to begin with in the small proportion of the departmental budget which is given over to the NMC. It is later reflected in the fact that the allocation for the National Museums is in effect dwarfed by its inclusion as part of the massive Social Development envelope. This envelope, as Table 3 shows, accounted for 43.8% of total federal expenditure in fiscal 1984-85. The NMC accounted for \$69.5 Millions of the \$41.7 Billions in this envelope; on an even smaller scale, the Museum Assistance Programmes accounted for roughly 11.8% of the total NMC budget. Third, the nature of the new envelopes is such that the needs of heritage institutions and programmes compete, within the same envelope, with federal transfer payments for health, welfare and income security. As the National Arts Centre observed not long ago in their presentation to the Applebaum-Hebert Committee:

As things stand, Cultural Affairs are enveloped, for the purposes of fundamental policy/financial decisions, in "Social Welfare". The legitimate demands of the playwright and the painter are placed in direct competition for support with the equally legitimate demands of the poor and the palsied.²²

²² National Arts Centre Corporation, op. cit., p. 11.

TABLE 3	
FEDERAL EXPENDITURES BY ENVELOPE: 1986-87 ESTIMATES	
EXPENDITURE BY ENVELOPE	
ENVELOPE	EXPENDITURE (\$ Billions, 1984-85)
SOCIAL DEVELOPMENT	41.7
PUBLIC DEBT	20.4
ECONOMIC AND REGIONAL DEVELOPMENT	15.3
DEFENCE	8.8
FISCAL ARRANGEMENTS	5.9
EXTERNAL AFFAIRS AND INTERNAT'L AID	2.7
PARLIAMENT	0.2
Department of Finance. 1986-87 Estimates, Part I, The Government Expenditure Plan, p. 13. Ottawa. Ministry of Supply and Services, 1986.	

3.2 THE NATIONAL PROGRAMMES AND THE MUSEUM ASSISTANCE PROGRAMMES

We have already touched on the formation of the National Programmes and administrative difficulties which they implied for the NMC. The National museums were to act as federal institutions in the sense that they were to be collectively responsible for professional standards, the custody, preservation, conservation and management of nationally significant collections, research, as well as interpretive and educational programs. In addition, they were to extend museological standards and funding support to large and small museums outside the National Capital region. The expansion of basic policy was also to include the provision of information, services and travelling exhibits to heritage institutions other than the four nationals. These programmes are outlined in the following discussion.

3.2.1 The Early Museum Assistance Programmes

Initially, the general structure of the Museum Assistance Programmes consisted of two components: 1) institutional: educational, and extension assistance under the Associate Museums programme and the National Exhibition Centre programme; 2) project-based assistance for non-federal museums including: special grants, training assistance, catalogue assistance and emergency purchase assistance. The initial structure of each of these segments and the programmes which they generate will be discussed briefly below.

3.2.1.1 Associate Museums Programme

The Associate Museums Programme and the National Exhibition Centre Programme were created to provide a network of heritage institutions which would be able to promote public access and provide for public programming and extension services. The first qualification for Associate status was a museum's compliance with the Committee's definition of a museum:

a non-profit permanent establishment exempt from federal and provincial taxes; open to the public and administered in the public interest, exhibiting to the public for its instruction and enjoyment, objects and specimens of educational and cultural value, including artistic, scientific, historical and technological value.²³

Initially, an Associate Museum was thought to be one which:

1. displays and maintains collections of special interest to the people of Canada;
2. demonstrates a positive attitude toward extension activities in the area of producing travelling exhibits for museums outside their locale, as well as receiving collections and exhibits from other museums;
3. has a demonstrated ability to 'radiate' outside its immediate locale. This would involve the provision of quality assistance, consultation, and advice as well as support for travelling exhibits.

²³ L. Lemieux, op. cit., p. 8.

4. can competitively apply grant funds for out-reach programmes and extension services. Today, this aspect reflects professional ability and the maintenance of certain standards.
5. has the ability to meet the needs of the Associate Programme by qualifying under criteria which may change, under the purposes of the Programme, at any time.²⁴

3.2.1.2 National Exhibition Centres

The National Exhibition Centres were to be established in "smaller communities [which were] not served by a non-specialized museum."²⁵ They were to be capable of receiving travelling collections from the Associate, National, provincial or regional museums. According to Treasury Board documentation from 1972, the Centres were to be 'locally controlled and operated' and 'function in close collaboration' with Associate museums.²⁶

3.2.1.3 Special Grants

Under this programme, grants were to be made available so that "smaller museums [could] upgrade their staff and facilities to the point where they might apply for associate sta-

²⁴ Ibid.

²⁵ National Museums of Canada, Evaluation of the Museum Assistance Programmes: Findings, op. cit., p. 37.

²⁶ Cited in Ibid, p. 38.

tus."²⁷ The initial allocation for this programme was \$1.5 million.

3.2.1.4 Catalogue Assistance

This type of assistance was applied to the National Inventory of Collections. It was aimed at museums able to cooperate with the National Inventory (NI) programme requirements for cataloguing objects and registering them in an automated retrievable data base. This assistance was made available to museums in an effort to determine the content of Canadian collections so that the best utilization and distribution of collections could be achieved. Funds were made available for cataloguing only; the records were then to be fed into the Inventory for future access.²⁸

3.2.1.5 Training Assistance

This programme was intended to increase the absolute number of professional workers in heritage institutions and to upgrade the skills of those already employed in heritage occupations. Museological research, an expanded museological curriculum in appropriate institutions, and in-service training programmes formed aspects of this part of the new policy. \$0.5 million was set aside for this programme in 1972.

²⁷ L. Lemieux, op. cit., p. 9.

²⁸ L. Lemieux, Ibid, p. 9. Also see NMC, Annual Report, 1973-1974, p. 6.

3.2.1.6 Emergency Purchase Fund

The object of this programme was to prevent the loss of heritage treasures to foreign countries. Objects or collections purchased in this manner "would then be presented, given on permanent loan or resold to the National Museums or others providing the requisite guarantees."²⁹

3.2.1.7 The Canadian Conservation Institute

Given that the preservation of heritage had been identified as a problem area by several observers, part of the new policy was designed to form a regional network of conservation facilities. \$1.65 million was allocated initially, and some funds were to be made available for immediate restoration projects.

3.2.2 Evolution of MAP Funding

Grants and programmes are the policy instruments through which corporations such as NMC put abstract policy into action. As we have seen, the initial commitment of the federal government to the National Programmes, including MAP, was \$8.1 million for the period ending March 31, 1973. However, the high point in terms of funding for MAP was reached just one year later, in 1974, when the proportion of NMC funds devoted to MAP approached 30%. Since that time, as Figure 3 shows, this measure of MAP funding has declined steadily. The sources of the erosion can be identified as follows.

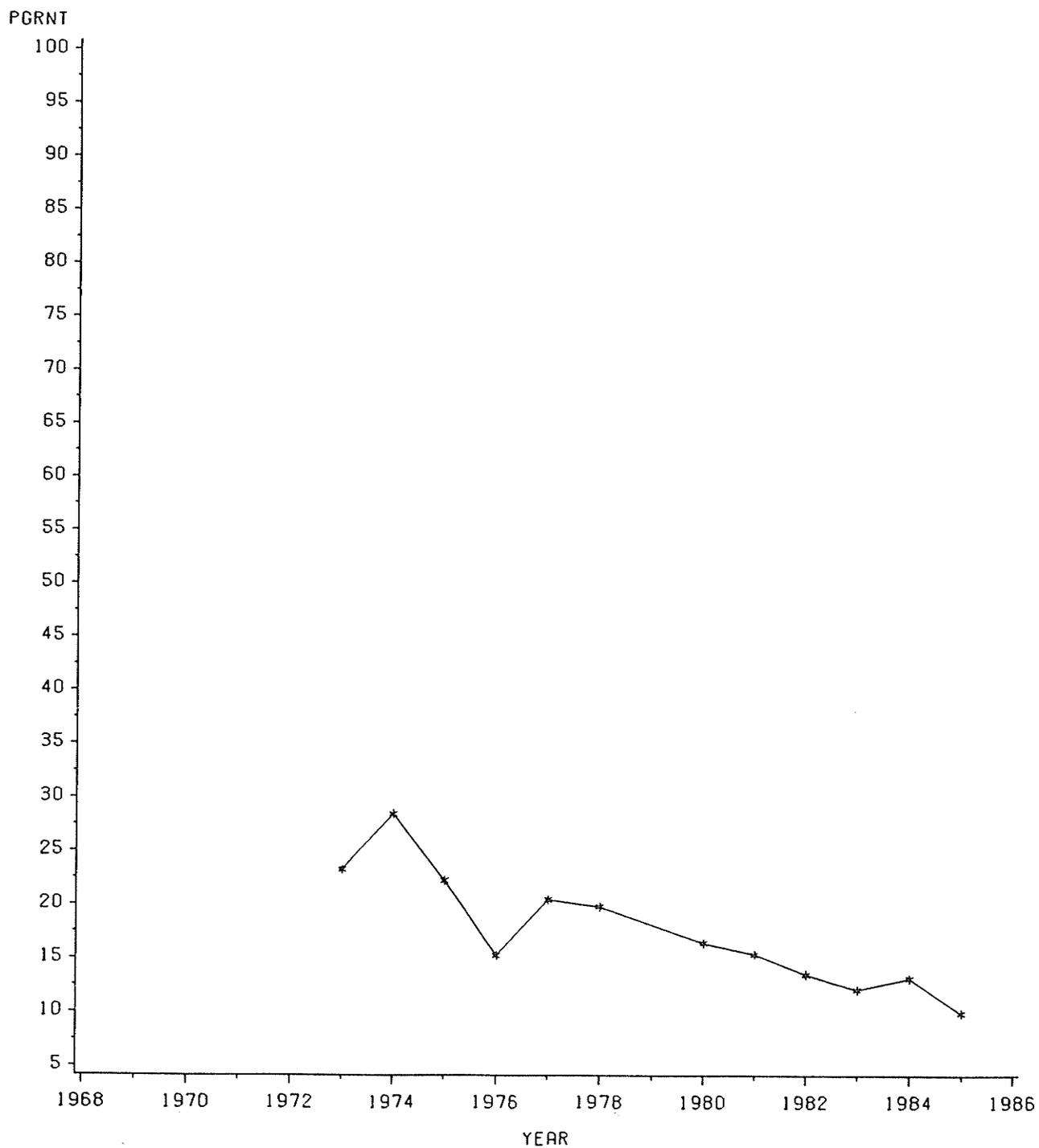
²⁹ Ibid.

First, the initial construction of MAP programmes contained several ambiguities. The National Museums were initially designated as Associate Museums, even though their role was thought to be one which was 'greater than the sum of the parts': in other words one of federal leadership. Given the lack of clarity in objectives, given the lack of a coordinated plan for regional consultation (especially with the provinces), and given the lack of a review procedure, the Associate Museums programme was down-graded in importance in 1975.³⁰ During the budget year 1977-1978, MAP grants totalled \$8.2 million; requests, on the other hand, had been made for \$20 Million.³¹ In 1981-1982, the Capital Assistance Programme was renamed the Up-Grading and Equipment Assistance Programme, as part of the Special Programme of Cultural Initiatives which had been announced by the Minister of Communications in December, 1980. The Conservation Assistance Programme was also established in 1981; it subsumed capital assistance projects valued at more than \$200,000 from the mandate of the Capital Assistance Programme. Core funding was brought under the new Public Programming Assistance Programme, and remained tied primarily to the institutional programmes: Associate Museums and National Exhibition Centres. At the same time, funding for MAP as a percentage of the NMC budget declined a further 2-2.5%.

³⁰ NMC, Associate Museum Programme: Preliminary Programme Plan, (Ottawa: MAP, unpublished, 1978), pp. 4-6.

³¹ NMC, Annual Report, 1977-1978.

FIGURE 3. MAP GRANTS 1968-1985



In 1985, MAP allocated \$8.56 Million in project grants and institutional support programmes. Assistance was provided to 114 institutions in the form of 203 grants. Public Programming and Up-grading and Equipment Assistance accounted for 70% of all MAP funds by this point. The Associate museums and the larger museums and art galleries also accounted for the bulk of the funds in the remaining programmes as well. For example, in the 1984-1985 fiscal year, 100% of MAP funds given in Manitoba went to Associate museums and National Exhibition centres.

In the 1985-1986 budget year, a freeze on federal expenditures reduced MAP funding by roughly \$1 Million. According to the Canadian Museums Association:

The Special Activities Assistance Programme with a budget of \$200,000 was the hardest hit. Two of its three grant runs in 1986 have been cancelled and, according to MAP Director Ronal Bourgeois, major and medium-sized museums will suffer the most from the action.³²

During the 1986-87 fiscal year, the Upgrading and Equipment Assistance, the Conservation Assistance, and the Registration Assistance programmes will lose some funding, although the grant competitions scheduled for these programmes will not be interrupted. The CMA notes that there will be no retroactive reductions and previous commitments under these programmes will be honoured.³³ This trend was predicted ear-

³² Canadian Museums Association, Museogramme, August 1986, p. 1.

³³ Ibid, p. 2.

lier in 1986 in an analysis of the 1986-87 Estimates which indicated that the MAP grants could suffer a cut-back of \$425,000 during the period to which the Estimates apply.³⁴

It is useful to bear in mind that the size of Museum Assistance Programme funding is a very small fraction of the total amount spent on heritage and it is an even smaller fraction of the total amount spent on culture. Statistics Canada estimates that roughly \$420 Million was spent in 1985 by all levels of government. Of this total, the federal government spent \$235.6 Million (56.2%); the provincial governments spent \$158.6 Million (37.8%); and the municipal governments spent roughly \$26 Million (6.0%). Statistics Canada also estimates that the bill for all culture-related expenditures in Canada in 1985 was \$2.5 Billion, of which the provincial governments contributed \$991 Million, municipal governments \$580 Million, and the Federal government the remainder (roughly \$1 Billion).³⁵ From this perspective, the total funding for Museum Assistance Programmes of roughly \$8-8.5 Million per annum over the period 1972-1986 is clearly modest.

³⁴ See J. McAvity, "Federal Budget Analysis", Museogramme, March 1986, p. 4.

³⁵ Statistics Canada, Arts and Culture: A Statistical Profile, (Ottawa: Education, Culture and Tourism Division, Projections and Analyses Section, Ministry of Supply and Services, August 1985), pp. 33-35.

3.3 MAP ASSESSMENT CRITERIA AND ASSESSMENT PROCESS

The initial announcement of government objectives eventually is expressed in criteria applicable to a prospective clientele: in this instance, the heritage institutions which want to take advantage of federal support. For convenience, we can separate the criteria for MAP funding into two groups:

- 1) the general criteria which apply to all MAP programmes;
- 2) specific criteria which apply to a given programme.

3.3.1 Assessment Criteria

In general, heritage institutions applying for MAP funding must satisfy four basic criteria, which are set out in compact form in Table 4 below. First, they must fit the general definition of a museum. That is, they must be a non-profit organization or institution which is open to the public on an annual basis. Normally, this criterion requires an applicant to provide details of incorporation, organizational structure, and an outline of organizational objectives.

TABLE 4

FUNDING CRITERIA FOR NMC MUSEUMS ASSISTANCE PROGRAMMES

CRITERIA FOR FUNDING	1		2		3		4				MUSEUMS 5					ASSISTANCE 6					PROGRAMMES* 7							8	
			A	B	A	B	A	B	C	A	B	C	A	B	C	A	B	C	D	E	A	B	C	D	E	F	A	B	
OPEN YEAR ROUND	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	
NON-PROFIT INSTITUTION	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	
NATIONALLY SIGNIFICANT COLLECTION	X	X	?	?	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	
APPLICANT MUST CONTRIBUTE PORTION OF FUNDS	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	
CONFORM TO ACCEPTED MUSEOLOGICAL STANDARDS	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	
SIGNIFICANT TO MUSEUM COMMUNITY																													
PROFESSIONAL STAFF	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	
LARGE INSTITUTIONS FAVORED	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	
PUBLICATIONS IN BOTH OFFICAL LANGUAGES					X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	
FIVE YEAR CONTINUOUS EXHIBIT									X																				
LETTER OF INTENT PRIOR TO APPLICATION															X	X	X	X	X	X	X	X	X	X	X	X	X	X	
FIT WITH PROVINCIAL OBJECTIVES **	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	
MUST HAVE ENVIRONMENTAL CONTROLS	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	
MUST PROVIDE INSTITUTIONAL OBJECTIVES	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	

SOURCES: PROGRAMME DESCRIPTIONS AND PROGRAMME APPLICATION FORMS PUBLISHED BY NMC, 1983.

* THE PROGRAMMES ARE AS FOLLOWS:

1) ASSOCIATE MUSEUMS
2) NATIONAL EXHIBITION CENTRES
IN RECENT NMC DOCUMENTATION THESE TWO PROGRAMMES ARE DESCRIBED TOGETHER, AND INCLUDE A DESCRIPTION OF THE SPECIALIZED MUSEUMS PROGRAMME WHICH HAS NOT BEEN FUNDED SINCE 1981. IN THE STATISTICAL DATA PROVIDED BY NMC, THE COMBINED FUNDING FOR THE ASSOCIATE MUSEUMS AND THE NATIONAL EXHIBITION CENTRES IS REPORTED UNDER PUBLIC PROGRAMMING ASSISTANCE.

3) CONSERVATION ASSISTANCE:

- A. SALARY FUNDING
- B. PROFESSIONAL DEVELOPMENT FUNDING

4) EXHIBITION ASSISTANCE:

- A. TRAVELLING EXHIBITIONS
 - B. TEMPORARY EXHIBITIONS
 - C. PERMANENT EXHIBITIONS
- IN ALL CASES, FUNDING MAY BE SOUGHT FOR PLANNING, PRODUCTION, AND/OR CIRCULATION GRANTS.

5) REGISTRATION ASSISTANCE:

- A. REGISTRATION PLANNING GRANTS
- B. REGISTRATION PROJECT

6) SPECIAL ACTIVITIES:

- A. SPECIAL PROJECTS
- B. CONFERENCE/SEMINAR
- C. MANAGEMENT PROJECT
- D. VISITING SPECIALIST
- E. PUBLICATIONS

7) TRAINING ASSISTANCE:

- A. ACADEMIC PROGRAMMES
- B. INTERNSHIP
- C. SEMINAR
- D. SPECIAL PROJECTS IN TRAINING
- E. FELLOWSHIP
- F. CMA BURSARY

8) UP-GRADING AND EQUIPMENT ASSISTANCE:

- A. PLANNING
- B. EQUIPMENT

** ALL PROGRAMME DESCRIPTIONS EMPHASIZE THE IMPORTANCE OF CONSULTING WITH THE APPROPRIATE PROVINCIAL DEPARTMENT PRIOR TO, AND CERTAINLY DURING, THE APPLICATION PROCESS.

Second, museums must fulfill the basic mandate of NMC policy, which requires participation in the preservation of the national heritage and facilitation of access to that heritage. Normally, this criterion requires conformity to museological standards set by MAP - for example, conformity to standards of collection registration and provision of information records to the Heritage Information Network - as well as some demonstration that the applicant's collection is of "national significance."³⁶

Third, museums must maintain collections and have full-time staff with museum training. This applies to all grants except those which relate to planning. By implication, the applicant is required to have a collections policy in place and a professional staff to conserve, display, and document the collection. For example, the Conservation Assistance Programme Programme Description states that an applicant "must be able to provide an up-to-date collections policy which includes conservation or care of collections."³⁷

Fourth, MAP funding is largely devoted to project-based rather than operational funding. This implies that an appli-

³⁶ Personal interviews and communications with: (MAP) Director R. Bourgeois, and Assistant Director, G. Zilinski; and N. Carleton, Regional Coordinator (MAP), Ottawa, June 1984. An example application form for MAP is included in Appendix A. This criterion is also expressed in some of the programme documents issued by MAP. The substance of the interviews lead me to conclude that the criterion has general applicability.

³⁷ NMC, Museum Assistance Programmes, Conservation Assistance Programme, Programme Description, (Ottawa: MAP, 1981), p. 5.

cant must be self-sustaining, without on-going support from MAP. It also implies that MAP requires evidence of outside support for a given project, and that MAP does not normally fund 100% of the costs of a project. In general, this criterion reflects the argument that federal funding should not account for all of the support to a project, and the argument that museums must be able to provide for the maintenance of benefits beyond the specific term of the federal grant. This criterion also serves as a warning that programme funding for MAP as a whole is unpredictable and that programme priorities may change. An example of the application of this criterion is easily found in the Exhibitions Assistance Programme which requires that, in the case of Permanent Exhibition grants, an exhibit which wins federal support must remain on continuous display for five years.³⁸ There is an important exception to the general applicability of this criterion: the programmes for Associate museums and National Exhibition Centres. Both programmes, which are grouped under the title 'Public Programming Assistance' provide institutional support on a renewable basis. While federal support is on-going, it remains true that such support is not to exceed 25% of the overall funding available to such museums.³⁹ Applicants which qualify on these four cri-

³⁸ NMC, Museum Assistance Programmes, Exhibition Assistance Programme, Programme Description, (Ottawa: MAP, 1983), p. 4.

³⁹ NMC, Associate Museum Programme: Preliminary Programme Plan, (Ottawa: MAP, unpublished, 1978), pp. 20 ff. It is an open question whether the 25% figure is a guideline or

teria essentially pass the first phase of the grant process: they are now eligible to apply for specific programmes (and for specific grants within a given programme).

The specific criteria vary to some extent across the programmes offered by MAP. First, grants which assist publication, documentation of travelling exhibits, and materials to be made available to the Heritage Information Network, require that documentation be in both official languages. Second, programmes which do not specifically mention the term 'nationally significant' normally include the phrase 'of significance to the museum community'. We might infer that a project must be of importance at the regional level at least. Third, some grants require that the applicant institution possess some specific skills: the presence of a full-time curator for example. Fourth, Exhibitions Assistance and Registration Assistance grants normally require that the applicant own the collection for which funding is to be given. Grants for permanent exhibitions under the former programme also require that no special admissions fee be charged to the public for the duration of the exhibit (five years). Finally, all programmes require consultations with the appropriate provincial bodies as a part of the evaluation process. Some grants, however, require such consultation prior to submission of a proposal. As the earlier table indicated,

a firm ceiling. The document indicates that negotiations between interested parties - the museum(s), the federal government and the provincial government - will determine the final percentage shares.

the Conservation Assistance Programme contains such a requirement.

3.3.2 Assessment Process

The structure which provides administrative support for the evaluation of MAP applications is comprised of two basic parts: the programme coordinators and the regional coordinators. The objectives of MAP programmes, criteria of eligibility, programme priorities, and the conduct of the review process are within the province of the programme coordinators. The general terms of the relationship of the federal government as patron and the applicant institution as client are therefore developed through the programme coordinator. Each programme has a coordinator in charge who devises policy, coordinates evaluation results, makes decisions on the disbursement of funds and, most importantly, decides "where emphasis should be placed."⁴⁰

The six regional coordinators are the MAP field officers who provide information to heritage institutions in specific regions: British Columbia/Yukon; Prairies/Northwest Territories; Ontario; Quebec; Atlantic Canada. Regional Coordinators also provide assistance during the grant formulation phase and conduct liaison activities with provincial agencies and Associate Museums in their region. Most programme descriptions indicate that consultation with the regional co-

⁴⁰ Sharrilynn Ingrams, "Looking Ahead", Saskatchewan Museums Quarterly, Volume 5 #4, April 1979, p. 45.

ordinator is not permissive: consultation must occur since the regional coordinator will provide up-to-date information concerning programme priorities. Finally, these MAP personnel are responsible for the initial evaluation of an application to ensure that it meets the criteria of eligibility and is complete.

The evaluation process is completed with the addition of three additional sources of evaluation and decision-making:

1. review by professionals drawn from Associate museums, provincial departments, cultural agencies, and so on. These assessors are often panelled by discipline -Science, History, or Art- and they are required to assess the quality, feasibility, and suitability of proposals relative to current priorities;
2. review by provincial agencies with respect to provincial priorities and funding; review by Associate museum(s) with respect to regional priorities and needs; review by the Director of the appropriate National Museum with respect to national standards and needs;
3. review by a Grants Committee, drawn from members of the public with museum experience. This body recommends grants for the consideration of the Visiting Committee (Consultative Committee earlier), which recommends proposals to the full Board.

It should be noted that the MAP evaluation structure shown in Figure 4 is the contemporary result of alterations which have been taken place since 1972. In 1975, the MAP programmes were reviewed and a new structure and grant process was instituted "to clear up existing ambiguities and make the programme more efficient in supporting the work of professionals [and] defining and explaining the objectives of the National Museums____."⁴¹ In the same year [1975] a moratorium was placed on the designation of Associate Museums, the last being the Royal Ontario Museum which was designated in 1976. A similar moratorium was instituted for the National Exhibition Centres. In 1977, the Consultative Committee was disbanded. It had acquired an excessive workload generated by its dual mandate of reviewing National Museum policy and recommending grants to the Board of Trustees. The detailed examination of applications for financial assistance had, by this point in time, heavily out-weighted the resources and the time available to the committee. The Consultative Committee was replaced by a National Programmes Visiting Committee and the Grants Committee discussed above.⁴² The Visiting Committee is made up of three members of the Board of Trustees and includes the Secretary General. In reporting to the Board, it reviews policy and programmes of

⁴¹ NMC, Annual Report 1974-1975, p. 3. It has been noted subsequently that the review was conducted with little consultation between the NMC and the museum community at large.

⁴² National Museums of Canada, Annual Report, 1977-1978, p. 2.

the National Programmes Branch, which includes the Museum Assistance Programmes component. The Grants Committee was initially composed of seven [now nine] members which are responsible for grant recommendations to the Advisory Committee and the Board. Finally, we should note that the approval of Treasury Board was necessary once the NMC Board of Trustees made its decision. In addition, Ministerial approval is necessary for grants above a certain ceiling which is \$200,000 in the most recent documentation.

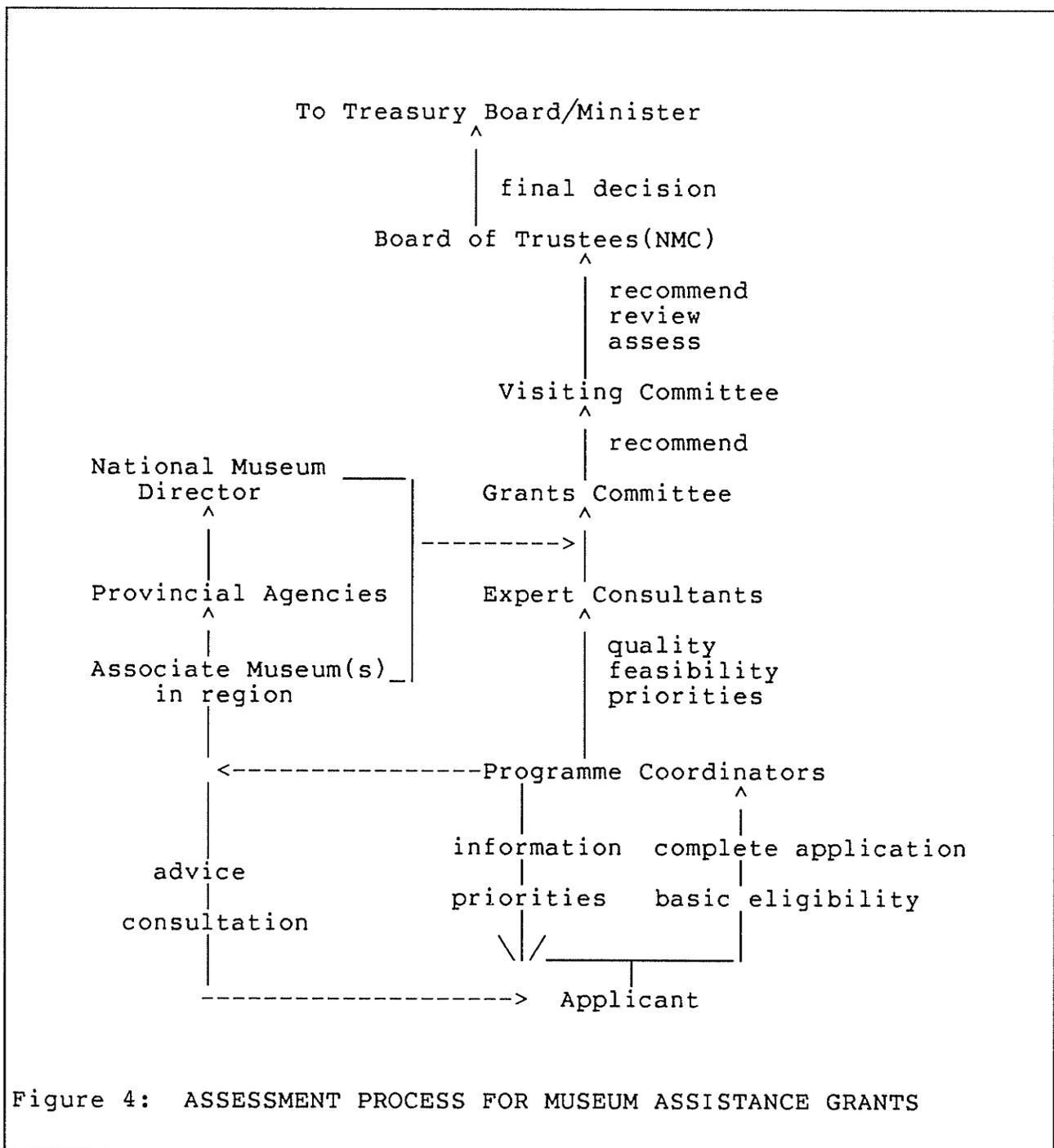


Figure 4: ASSESSMENT PROCESS FOR MUSEUM ASSISTANCE GRANTS

3.4 THE MUSEUM ASSISTANCE PROGRAMME: ASSESSMENT AND EVIDENCE

The next two chapters will take up an extended discussion of the Museum Assistance Programmes. Chapter IV will undertake a discussion of the clientele of MAP, with specific reference to the small museum. This chapter will employ the general literature which helps to identify the main dimensions of small museums. In addition, this chapter will employ some of the results of the questionnaire designed for this study, the relevant sections of which will be identified below. Chapter V will employ the findings and recommendations of the main Task Forces and Committees which have reported on museums policy in general and the situation of small museums in particular in recent years. This chapter will also make use of data generated by the questionnaire.

3.4.1 Overview of Questionnaire Data and Administration

The questionnaire used in this study was designed in the Fall of 1985 and mailed out in December of that year. The questionnaire contains some 50 open- and closed-ended items. The substantive content of the questionnaire, which is to be found in its original form in Appendix B, can be classified into three categories of information. The first category includes descriptive information concerning the responding heritage institutions. While a considerable amount of information is available in aggregate form from Statistics

Canada, and while brief capsule descriptions can be found in the Canadian Museums Association Directory, the information gathered by this questionnaire was necessary to provide an updated check against that which is already in the public domain. The questionnaire was also constructed so as to provide a basis on which the main characteristics of a selection of heritage institutions could be linked to issue evaluations and experiences with the Museums Assistance Programmes. Accordingly, the present questionnaire requested information concerning the location of the responding institution, the type of museum, the sponsoring or governing authority, the size of the annual operating budget for the years 1981-1985, sources of funding, division of the current (1985) operating budget, the size of the museum, classified according to criteria identified by the respondents, the number of people served by different aspects of the museum's overall programme, hours of operation, and the number of staff (full-time, part-time, and volunteer). Finally, the questionnaire elicited responses concerning activities of museum staff. These activities included participation in management skills seminars, legal and accounting courses/seminars, fund-raising workshops, and workshops in conservation and collections management. Selected aspects of this first type of information will be employed in Chapter IV.

The second category of information includes several items in the questionnaire which were designed to assess the impact of various issues on the small museum in particular.

Respondents were asked to indicate the extent to which they agreed or disagreed with a series of statements such as: 'small museums generally have the skills necessary to construct effective funding proposals'; 'the heritage materials and exhibits presently located in small museums should be centralized in larger museums'; and 'under conditions of economic restraint, the distribution of federal funds favors large or medium-sized museums'. The respondents were also given an opportunity to contribute their ideas on the main issues and problems which concern small museums, and on the types of programmes which should, in their view, be developed specifically for the small museum community. Finally, some of the items addressed the general question of competition for funding between small and large museums while some items asked respondents for their views concerning the nature of the grant application process. In the latter case, it was expected that several aspects could be considered relevant by the respondents: tailoring grant proposals to the criteria employed by federal agencies; the degree to which an understanding of grant rules and application procedures is a requirement for success; and the extent to which communication skills (neatness; typed reports; articulate-ness; awareness of the applied knowledge in which the application is cast) are considered necessary.

The last area of concern in the questionnaire had to do with the experience (if any) of the responding institutions with the Museums Assistance Programmes. Respondents were

asked to indicate if they were aware of each programme, and whether they had ever applied to a programme. They were also asked to indicate what degree of difficulty, if any, they had experienced with the application procedures. Finally, respondents were asked what sources of advice they had received in the process of applying for MAP assistance. Each of the last two categories of information will be used in Chapter V.

3.4.2 Questionnaire Administration

The mail questionnaire was sent to a selection of heritage institutions in Manitoba and Ontario. A list of such institutions was initially drawn up using the Canadian Museums Association Directory: 1984:85, and the address list for museums in Manitoba published in Who's Where in Manitoba 1985.⁴³ With respect to both sources, every effort was made to restrict the selection of heritage institutions to museums rather than art galleries, and to community museums rather than other types of museums. This was facilitated by the descriptions provided by the Canadian Museums Association in the capsule description provided for each entry in the Directory. This selection process yielded 392 museums, complete with addresses and, in most cases, the name of a specific person to whom the questionnaire could be directed. The mailing included a cover letter, a copy of the question-

⁴³ The Directory is published by the Canadian Museums Association, Ottawa, while the latter is published by the Social Planning Council of Winnipeg, Manitoba, 1985.

naire, a response form for the purpose of returning an executive summary on request, and a stamped return envelope.

The bulk of the responses had come in by the beginning of March 1986, although some returns arrived some weeks after that. A total of 166 usable questionnaires were returned - a response rate of 42.3% - and have been included in this study. The following general comments can be made concerning the quality of this evidence. First, the response rate is reasonable given that only one mailing was used. Resources simply would not permit a second mailing which might have increased the response rate.⁴⁴ Second, the cases in this study do not in any way represent a random sample; the original list is the product of explicit selection. In addition, the cases respondents are from heritage institutions in Manitoba and Ontario only; similar institutions from the remaining provinces did not have an opportunity to respond. As a consequence, the inferences to be drawn must be severely constrained. The data analysis will remain on a descriptive level and hypotheses will not be tested in the statistical sense. Third, the nature of the responses lead me to think that the response rate has been affected by the type of institution which is the focus of this study: the small museum. Several of the respondents indicated that they were

⁴⁴ I want to express my appreciation to Professor Davis Daycock and the Political Studies Department for making a grant available to fund a portion of the mailing costs involved. I would also like to thank Professor Ken McVicar for his assistance in the construction of the questionnaire and for advice concerning the data analysis.

over-burdened by their regular duties and had little time to complete this questionnaire. Many of them also indicated that they had been surveyed frequently. Overall, however, the questionnaire was greeted with positive comments as to its subject matter; several respondents commented that it was high time that the views of small museums were elicited. It is against this general background that the discussion can now turn to the more detailed assessment of the clientele of MAP funding.

Chapter IV

THE CLIENTELE OF THE MUSEUM ASSISTANCE PROGRAMMES

This chapter will feature a discussion of the patron/client relationship between small museums and the Museum Assistance Programmes (MAP). The role of patron involves the direct deployment of resources via the National Museums of Canada (with the approval of Treasury Board) to museums. The arms length relationship implies that the transfer of resources from the federal government is not accompanied by any rights of ownership or responsibilities for management.¹ The role of client, given the discussion in the last chapter, is taken up by those heritage institutions which wish to participate in accomplishing the objectives of the National Museums policy, and its expression in the National Programmes and MAP. The discussion in the last chapter made clear the modest scale, relative to heritage funding as a whole, on which this patron/client relationship is developed. The discussion also made clear the emphasis placed on the institutional programmes under the MAP and it described the highly-structured assessment environment in which funding is evaluated and disbursed.

¹ Federal Cultural Policy Review Committee, Report, (Ottawa: Department of Communications, 1982), p. 78. This thesis employs the terms patron and client in the manner discussed by the Committee.

The following discussion will evaluate the impact of MAP funding and MAP review criteria on the distribution of funds. The argument will be made that the assessment criteria, the MAP review process, and the distribution of funds distort the competition for funds in favour of the Associate museums, the larger non-Associate museums and art galleries, and the National Exhibition Centres. It will be further argued that small museums often fail even to qualify for competition simply because they possess the attributes of small heritage institutions. Interviews with MAP personnel in 1984 confirm the thinking that small museums would not greatly benefit from MAP support. In the view of these personnel, small museums "would not benefit much from Up-Grading Assistance or Conservation Assistance if their infrastructure was composed of a small number of staff and a small operational base."² Small museums as clients are also likely to be adversely affected by the fact that MAP programmes were implicitly conceived 'for museums which were sufficiently established', such as the larger museums that are now part of the Associate Museums Programme. If this does not run counter to the early expressions of the democratization/centralization policy, then it is at the least a narrow interpretation of the call for non-federal museums in general. These interviews also confirmed the argument made in the last chapter to the effect that MAP programmes "do not and

² Personal Interviews with MAP Assistant Director G. Zilinski, and MAP Director R. Bourgeois, Ottawa, June 1984.

cannot cater to the needs of museums which require sustaining or operating funds". For example, we saw earlier that most of the project applications require that the applicant maintain the benefits generated by federal funding after such funding ceases. In addition, MAP funding is not viewed as an instrument for servicing a community-based clientele with 'seed' money to set up a museum, for example. Finally, the clientele of MAP funding is effectively narrowed to roughly 100 museums and other heritage institutions out of the 1500 in existence in Canada. This is effected partly by the stringent application of 'limited granting dollars' - roughly 1% of the budget. As we will see, the survey evidence supports the argument that it is also put into effect by the operation of the criteria employed by MAP.

4.1 DEFINING THE SMALL MUSEUM: ISSUES AND PROBLEMS

It is difficult to obtain a ready-made definition of a small museum. Given the instability inherent in the word "small", relative to objective and subjective measurements of what constitutes a small museum, there are obvious incongruencies in the contemporary heritage jargon. It is difficult enough to determine what constitutes the relative size of museums, given measures such as the square or metric area, the number of buildings, or collection size, budget in the quantification of terms such as small, medium and large. This leaves aside the question of extrapolating evidence which can be the basis of a scientific definition. As one author investigating the issue points out:

a quantitative definition of the small museum based on size of staff, buildings and grounds, budget, endowments, collections, visitorship, and the like proved --- unworkable.³

In one extended example which illustrates many of the problems of stabilizing a definition, R. F. Meader writes that:

a national park responded to the Committee's questionnaire, as it considered itself a small museum, having a professional staff of three. But it had an annual budget of \$500,000, and a visitor traffic of 1.3 million people. On the other hand, an historic village had the same size professional staff, but a budget of \$5,000 and a traffic flow of 6,000 people. Now that's small.⁴

It is worth noting that the participants in this Small Museums Committee concluded that it was easier to state what the small museum is not rather than what it is.

According to some studies the structure of the museum sector is largely determined by the type of museum activity. Brice classifies Canadian museums in terms of their physical size, budget, and their geographical local or regional context.⁵ Using these criteria, Brice generated three museum size classes: large, small, and dominant. A large museum

³ D. J. Selig, "A Voice for Small Museums", The Small Museums Committee of the Northeastern Museums Conference (NEMC), The Museologist, No. 138, September 1976, p. 16.

⁴ R. F. W. Meader, "The Small Museum and its Problems," The Museologist, No. 137, June 1976, p. 19.

⁵ M. O. Brice, A Profile Of The Museum Sector in Canada, (Ottawa: Research and Statistics Directorate, Arts and Culture Branch, Secretary of State, November 1979), pp. 3-5. Brice excluded the National Museums in Ottawa on the basis of their size, financial position, and geographical location. More importantly, their exclusion was intended to show the dependency of non-federal museums on federal assistance.

was an institution with an annual operating budget of \$100,000 or more; smaller museums were taken to be those with annual operating budgets of less than \$40,000; dominant museums include 33 larger museums, counting the 25 Associate Museums [at the time].

Other definitions employed to classify the small museum are also normally comparative. Trew and Montminy provide a contrast between large and small museums, associating minor display collections with small museums and major display collections with large museums.⁶ Further, a federal museums study by the National Museums of Canada, employs the term "status" to classify museums for policy and planning purposes in the Museums Assistance Programmes. Museum status is broken down into three basic groups: 'Associate Museums', 'National Exhibition Centres', and 'Other', which includes the remaining museums and art galleries. Small museums are therefore defined residually, as part of the group of all museums and galleries other than the National Exhibition Centres and Associate Museums.⁷ The MAP evaluation team also compared the Associates and the larger non-Associates in terms of quality, which was defined in terms of:

⁶ J. Trew and P. Montminy, Inventory of Heritage Activities in the Federal Government, (Ottawa: Secretary of State, Research and Statistics Directorate, Arts and Culture Branch, 1979), p. 8.

⁷ National Museums of Canada, Evaluation of the Museum Assistance Programmes, (Ottawa: NMC Policy, Planning, and Evaluation Group, 1982), p. 11.

their relative capacity (after 1975) to conduct extensive public programming. We used quantitative measures of physical, financial and human resources, as indicators of this capacity ---.⁸

In addition they state that the "status network cluster" of museums is hierarchical and that the Associates are presumed to have the highest status. In their words:

[H]igher status institutions are presumed to be the main donors of travelling exhibitions and lower status institutions (in terms of capacity) are primarily recipients of travelling exhibitions. In general high status institutions tend not to display exhibitions from lower status institutions.⁹

For this evaluation group, the issue of quality is best understood in terms of the capacity of institutions to carry out the objectives of NMC policy, as expressed in the National Programmes and the criteria of MAP. Inasmuch as the network of Associate museums has the task of sending out travelling exhibitions to smaller museums, the latter are often considered to be of lower quality and status. In the guidelines used in this MAP evaluation study, larger institutions are further defined to be those with an operating expenditure of over \$40,000 per annum.

This brief discussion gives some indication of the ambiguities that exist in the quantification of categories. Many of the studies rely on the size of a museum's budget to define the size of the institution. The Canadian studies rely heavily on the designation of Associate Museum to

⁸ NMC, Ibid.

⁹ Ibid, p. 11 ff.

produce a classification. In this regard, we should note that there is an element of ambiguity which centers around terms such as 'status' and 'dominant'. These terms suggest relationships which are seldom specified empirically or tested by rigorous procedures. The task becomes more complex when attitudes such as that expressed by the Chairman of the Small Museum Group of Canada are taken into account: "[T]here is no such thing as a small museum, only small museum people."¹⁰

4.1.1 Definition of the Small Museum: Descriptive Working Profile

It is still possible to isolate some distinctive characteristics of small museums - characteristics which set them apart from other institutions in the museum sector. Basically, three words are used synonymously with small museums: local, community, and regional. The local institution, according to Finlay, is generally defined as a small town or rural museum concerned chiefly with local affairs, concentrating on local collections, and having the potential to form organic links with the community.¹¹ Based on its ties to the community, it functions and adapts in concert with

¹⁰ C. Breede, at the 1986 Canadian Museums Association Conference, Museogramme, July, 1986, p. 6.

¹¹ Ian Finlay, Our Priceless Heritage, (London: Faber and Faber, 1977), p. 151. Finlay argues that "the truth is that the local museum can be so many sorts of things depending on where it finds itself and whom it serves___[But] the one thing it is not is a major museum writ small."

the community it serves. W. Holleman has written in a similar vein as follows:

___I believe that these small museums must be seen as local museums and must function as local museums. ___It would appear that an attempt has been made to find a term that aptly describes - or perhaps circumscribes - these small museums which are neither fish nor fowl.¹²

In the final analysis, the local museum can be understood in a geographical context, with an emphasis on local affairs, to the exclusion of the wider world. Even this ground may be unstable, in that not all local museums endeavor to transmit interpretations of the local environment. To return briefly to Holleman:

The reasons frequently lie with the origins of these museums. Many of them have grown up around heterogeneous collections bequeathed or given to them by local collectors - or not necessarily even collectors - collections or accumulations of all sorts of things which have no particular relevance to the town or district.¹³

The community museum is an organization which has a wide range of artifacts, the scope of which is limited by being confined to a particular geographical area and by a short historical span.¹⁴ Mitchell has isolated three characteristics common to all community museums in Canada. He observes that they are located in rural areas or smaller districts

¹² W. Holleman, "Some Thoughts on Local Museums," SAMAB, Vol. 14, No. 1-2, 1980, p. 25.

¹³ W. Holleman, op. cit., p. 26.

¹⁴ Essentially, this is the Statistics Canada definition. Also see M. O. Brice, op. cit., p. 9.

within larger metropolitan or other urban centres. Second, they tend to be smaller museums within the museum sector. Third, they are oriented toward the local community, rather than toward the provincial or national levels.¹⁵ Mitchell emphasizes that "Community museums are at the centre of their source of heritage resources and they have an unrivalled social and physical closeness to their user groups."¹⁶ The community museum may also be regarded as a small museum which performs activities solely for the benefit of a community of interest, vis a vis a geographical community.¹⁷ A community museum may share any aspect of a larger metropolitan museum dealing with several fields such as technology, human history, archaeology, anthropology and ethnology, natural history related to a limited geographical area and its recent history but it should nonetheless not be confused with a general museum. A general museum, although it may deal with several or all fields instead of just art, archaeology, ethnology, and so on, extends over a much broader base in terms of time, space and subject than does a community museum. The operative words for the small museum

¹⁵ J. F. Mitchell, "The Community Museum", in B. Lord and G. D. Lord, editors, Planning Our Museums, (Ottawa: National Museums of Canada, Museums Assistance Programmes, 1983), p. 65.

¹⁶ Ibid.

¹⁷ History, Museums and Administration Unit, Community Museums Policy. (Toronto: History, Province of Ontario, Ministry of Citizenship and Culture, Heritage Branch, no date), p. 6.

are limitations on space, time, and subject matter.¹⁸

The regional aspect of a small museum parallels the local and community dimensions.¹⁹ Cranstoun points out, for example, that it is 'generally recognized that the regional museum devotes itself to the natural resources and to the history and artistic achievement of those in a limited geographical locale.'²⁰ He argues that "each is local in the sense that it permits a known and more intensive focus. And in each there is a potential cohesiveness of display and theme which makes for greater visitor interest and educational involvement."²¹ Another author, Dr. Terrance Heath, observes that the "hallmark of the regional dimension of the local museum is most usually voluntary co-operation, rather

¹⁸ Burcaw, op. cit., p. 7.

¹⁹ Regionalism has been defined by the Manitoba Arts Council in terms of areas which are dissimilar from one another and that have unique cultural bases. The different cultural experiences of the regions are "not determined by preset and man-made borders." Regional or local cultures may then be given expression through a variety of cultural activities and through heritage institutions which include, most importantly, the local and regional museums. These museums provide a focus for the distinctive elements of a particular locale. As the Council notes, "Regions exist even within what may be determined a larger region such as the prairies. The characteristics of the cultural experience of Northern Manitoba are different than those of the cultural experience in the South." Manitoba Arts Council, Brief, Presented to the Federal Cultural Policy Review Committee, June 1981, pp. 6-7.

²⁰ W. H. Cranstoun, "The Regional Museum Today and Tomorrow," Museum Round-Up, No. 39, July, 1970, p. 21.

²¹ Ibid. Cranstoun also notes that the regional museum may communicate the historical significance of an entire dis-

than a structured relationship."²² Often a regional museum is classified by its immediate community, using measures similar to those employed for small rural or local museums. There is also a tendency to rank the regional museum according to characteristics shared with other museums in the district, including specific artifacts. This approach may stereotype such museums as a member of a consortium of institutions playing out variations of a single historical theme.²³

The definitions discussed above illustrate the variations which are possible, as between the geographical dimension of a regional museum (which is also likely to be a larger institution), and the regional dimension of a local museum (which is likely to be smaller, as a function of status and the importance of its collections). To an important degree, the distinctions may verge on a lesson in semantics and, at a minimum, may be undercut by the problems and stances which they share. As Harrison observed in the course of his discussion of regional and local museums:

throughout the world local and regional museums share many of the same problems, the only differences being local factors such as financial resources, strength and importance of collections, population density, length of museum tradition,

district or economic region.

²² T. Heath, "Planning to Serve the Community," in B. Lord and G. D. Lord, editors, Planning Our Museums, (Ottawa: National Museums of Canada, Museums Assistance Programme, 1983), p. 18.

²³ J. Mitchell, op. cit., p. 66.

extent of local co-operation and training facilities, etc. which have a greater or lesser importance. Within these variables, there are a number of possible consonants. Museums and museum staff tend to be isolated from one another; museum collections offer a service to the community and demand a wide variety of expertise; museums are rarely able to be entirely self-supporting no matter how large or important they may be and those supported from public funds are constantly in financial competition with other public services.²⁴

Another author, A. E. Parr, substituted the word 'indigenous' for the word 'local' in an attempt to describe this attribute.²⁵ The indigenous museum concentrates on the pre-history and/or history of the local region, or on the geography of a locality in close proximity to the community served. Such a museum is often praised as the medium for rediscovery and awareness of the pleasures of learning the secrets of a community's own environment. It is thought to be better able to address these themes than is a larger museum with more extensive responsibilities.²⁶

The ambiguity of these definitions lies not only in the shifts of terminology but also in the variety of conditions in which these heritage institutions find themselves: the locale, the clientele, the ties (or the lack of them) to the community, and the nature and extent of their collections. As Selig notes:

²⁴ R. Harrison, "Local and Regional Co-Operation in Museums," ICOM News, Volume 24, #4, December 1971, p. 43.

²⁵ A. E. Parr, Mostly About Museums, (New York: The American Museum of Natural History, 1959), p. 86.

²⁶ See Finlay, op. cit., p. 153.

The small museum is usually physically or psychologically distant from metropolitan centres. It is often the only cultural centre in a region, and it tends to have a more immediate relationship with its more homogeneous audience. It is usually founded by a specific person, family or group and thus does not reflect grass-roots appeal. It is often funded from few specific sources, and is staffed by a few professionals and many para-professionals or volunteers.²⁷

Several correlates of size have been advanced in the literature. For example, Meader argues that

A museum is small for any number of reasons --- size of professional staff, size of cash flow or of budget, visitor traffic, a Friend's program, or whatnot. ___ it has a minimal professional staff, even an entirely amateur and/or volunteer staff, and with few or no facilities for restoring or preserving articles in its collections. Its programs are likely to be minimal or non-existent. Yet it serves its community or area quite generally as the only cultural institution for miles. Without it, its area would ultimately be culturally deprived, even as a great city should not be without its huge municipal museum.²⁸

Similarly, the J. Mitchell observes that "small size often means skimpy budgets; and locations are sometimes isolated from sources of supplies and advice."²⁹ Finally, Leavitt has proposed two classes of small museums. The first and more successful have usually found a place under the umbrella of a city, county, or college district. These museums could use more money but they survive by cutting services when an aus-

²⁷ D. Selig, "A Voice for Small Museums", The Museologist, No. 138, September 1976, p. 16.

²⁸ R. F. W. Meader, "The Small Museum and its Problems", The Museologist, No. 131, June 1976, pp. 19-20.

²⁹ J. Mitchell, op. cit., p. 65. Also see R. E. Leet, Museum News, March 1971, p. 17.

terity budget is offered. Wages are protected by the Civil Service, but the programme is always in need. The other group, supported entirely by a small nucleus of dedicated members and volunteers, is the real "sink or swim" world of small museums.

Such museums occur typically, but not always, in communities of 20,000 or less. They are incorporated and run by a Board of Trustees. The paid staff consists of one or two full-time employees or in combination with a part-time staff. Volunteer docents meet the public and dedicated volunteers prove to be as valuable as a paid staff. The main budget artery for this type of museum is the membership roster and the annual dues request.³⁰

In the case of Manitoba, small museums have been defined as those developed mostly by local people, working in a volunteer docent capacity. On average, these museums are in the very lowest class of operating revenue which is approximately \$5,000 per annum.³¹

4.1.2 A Working Definition of the Small Museum

It is evident from the preceding discussion that there is no exact definition of the small museum. However, the discussion also bears out that a relatively small set of criteria are critical to any attempt to circumscribe the mean-

³⁰ T. W. Leavitt, Museum News, March 1971, p. 17.

³¹ W. L. Wardrop and Associates, et. al., Tourism Development Strategy for Manitoba, (Winnipeg: Department of Culture and Tourism, 1983), Volume 2, p. 354. These authors restrict their own evaluation to those museums which are open on an annual basis, which employ at least one full-time staff member, and which can expect to form a support staff of volunteers or docents.

ing.³² For the purposes of this study, three variables are considered to be the most important elements of an operational definition of the small museum:

1. size of operating budget;
2. Number and size of building(s);
3. size of staff.

Each of these variables will be briefly discussed, with particular reference to the evidence which bears on the construction of items in the questionnaire to be used in this study.

4.1.2.1 Operating Budget

The argument can be made the size of a museum is most highly correlated with its operating budget. Given the sensitivity to funding which conditions the experience of heritage institutions, one might expect that the operating budget also

³² The literature also gives considerable importance to the size of collection and to attendance. An accurate analysis of the former was beyond the scope of this study. An attempt was made to assess attendance by including items which asked respondents to indicate the number of people served in each of several categories: exhibits, memberships, library, publications, consultations, research and so on. The data collected in this manner proved to be disappointing: roughly 81% of the respondents left these items blank. Many of those who did so, commented that they did not keep accurate figures on attendance or that they did "not know for sure." On the basis of the data which could be analysed, annual attendance for exhibits averaged 3-6,000 people per annum, including visits by school children (considered to be part of education in many studies). It should also be noted that there was a large variation in these data, the range being from 'less than 200' to 'more than 250,000'.

reflects the extent to which museums are able to perform the basic museological functions (conservation, registration and so on), the costs of exhibition space, staffing, and research and education. To the extent that staff remuneration is a costly item in an operating budget, it is likely that small museums reduce the number of paid staff to a minimum, and substitute volunteers in their stead.³³

If we accept the argument that the size of the operating budget is an important criterion, the major remaining difficulty is that of establishing reasonable intervals for this measure. A series of Statistics Canada surveys provide some guidance in this respect. These surveys, largely conducted on an annual basis, contain information reported in terms of 'operating revenue or income', 'operating expenditure' and, in more recent material, 'operating revenue and capital revenue'. In a study published in 1985, Statistics Canada reports that

___over 62% of all heritage institutions operated on revenues of less than \$60,000; and the percentages were even higher among community museums (85.8%) and archives (72.2%). By contrast, 74.4% of parks (all of them national or provincial parks) had revenues in excess of \$100,000.³⁴

³³ J. P. Plumlee and J. D. Starling conducted a survey of American art museum directors. They reported that "salaries and benefits make up the greatest proportion of operating expenses, with programme expenses running a distant second." See their article, "Report on a Survey of the American Association of Art Museum Directors," Curator, Volume 26, #1, 1983, p. 69.

³⁴ Statistics Canada, Service Bulletin, Culture, Communiqué de la Culture, Volume 8 #1, March 1985, (Ottawa: Supply and Services Canada), p. 2.

We saw earlier that Brice's study of Canadian museums employed Statistics Canada data to divide museums into two main categories: small museums, classified as those with annual operating budgets of less than \$40,000; large museums as those with operating budgets of \$100,000 and over.³⁵ In more recent material prepared for a financial profile of the Canadian museums sector,³⁶ small museums are regarded as those with an operating budget (operating plus capital revenues) of less than \$60,000; medium museums are those with budgets between \$60,000 and \$500,000; large museums are those with budgets greater than \$500,000.

Given the available options, it seems prudent to devise annual operating budget categories as follows: 1) less than \$60,000; 2) \$60,000-119,999; 3) \$120,000-499,999; 4) \$500,000 or more. The first interval should include the bulk of the smaller heritage institutions; the last budget category should cover those few institutions which have been classified as 'large' in the literature. The two middle intervals should capture some variation in the middle-sized heritage institution and, at the same time, cast some light

³⁵ M. O. Brice, *op. cit.*, p. 3. Brice determined that 67% of all museums with annual budgets under \$40,000 were community museums. The reader should note the correlation between budget size and the labels used earlier and the fact that the 'medium' size category is simply implied, and not addressed directly.

³⁶ National Museums of Canada, Consultations '85, Background Information from the Statistics Canada Survey of Heritage Institutions, (Ottawa: NMC, Corporate Services, Planning and Management Services, 1985), p. 7.

on the 'medium' category which is missing in Brice's data. The questionnaire will also provide an opportunity for respondents to choose among labels which characterize museum size: very small, small, and so on. The data gathered in this manner can then be compared with the budgetary data and with an open-ended item which will hopefully produce information bearing on the reasons why respondents selected one size label rather than another.

4.1.2.2 Number and Size of Buildings

Museums vary considerably in their physical structure - the building(s) in which their collections are housed, and the variety of arrangements which may be made within the four (or more) walls. Some may be housed in one room or one floor of a single building; some may have 10 or more buildings complete with exhibits; others may have several buildings with little use made of most of them. Plumlee and Starling use the measure of 'floor area' as an approximation of museum size. They argue that "the physical size of an institution is a good guide to predicting how much it will cost to run that institution."³⁷ Small museums as a rule do not have the space to expand their collections or to change their exhibits on a regular basis. In the larger museum, the temporary exhibit is an important aspect of maintaining community interest. But, as Finlay notes:

³⁷ J. P. Plumlee and J.D. Starling, op. cit., p. 73.

In the small local museum it (the temporary exhibit) is a rarity, yet it is even more important here. The pressing need to maintain the interest of a small community demands a succession of events. ___Few local museums can afford to devote a portion of their premises permanently to a succession of changing events. But where possible at all it is worth a sacrifice to have one large room available.³⁸

The later discussion will address this theme in an attempt to assess the impact which physical size has on the heritage institution. We might expect to see an interaction of characteristics, similar to that discussed here. It will also be of interest to evaluate the relative ranking (in frequency terms) of different responses to the size question.

4.1.2.3 Staff Size

The literature indicates that staff size and composition are important considerations in determining the status of a museum. There are also strong indications that large and small museums differ substantially in this respect. Parkhurst argues that the staff of a "complete" museum will be hierarchically organized according to the functions performed by the museum. It will have "at least four major divisions of responsibility under its director in addition to those areas covered by his personal or office staff and supporting the heads of these 4 divisions."³⁹ Larger museums generally dis-

³⁸ I. Finlay, Priceless Heritage: The Future of Museums, (London: Faber and Faber, 1977), p. 155.

³⁹ C. Parkhurst, Organization, Procedures and Financing.

play three broad personnel groups: 1) those with general skills, such as accountants, janitors, secretaries; 2) para-professionals, including editors, librarians, exhibit designers; 3) specialists, including curators and conservators. Given budgetary pressures and the like, it is highly probable that staffing functions will be combined. At the opposite extreme, "[s]mall museums may combine them all in one professional staff member supported only by a janitor who doubles as a guard."⁴⁰

In terms of rough proportions, this argument appears to be supported by the Canadian data. The 1979 review of National Museums of Canada programmes revealed that 26% of all museums employed one full-time staff member; 40% employed 1-2 full-time staff. Fully 75% employed between one and ten full-time staff.⁴¹ While these data are not fully appropriate since they contain the responses of NMC staff, they do

(Englewood Cliffs: Prentice-Hall, 1975). p. 81. The divisions will be subdivided into 30-50 departments.

⁴⁰ Ibid, p. 81.

⁴¹ The data-base consisted of 1800 members of the Canadian Museums Association and 1000 NMC staff members. National Museums of Canada, Issues and Options: The National Museums of Canada Policy and Programme Review, (Ottawa: NMC, Policy, Planning and Evaluation Group, n.d.), pp. 9-10. It should be noted that federal institutions are disproportionately represented in these data: 40% of the respondents were affiliated with an institution governed by a federal authority. Statistics Canada data for 1982 indicate that 3.4% of museums in their survey claimed the federal government as their governing authority. See Statistics Canada, Consultations 85, (Ottawa: Statistics Canada, Survey of Heritage Institutions, 1982), Table entitled 'Distribution of Museums by Governing Authority 1982'.

suggest that a significant proportion of Canadian museums operate with a small number of full-time staff. The cut-off point of 1-2 full-time staff does not seem unreasonable and it is likely to capture many of the smaller institutions.

Finally, the role of volunteer staff in small museums should be addressed briefly. In these institutions, it is common practice to utilize volunteers to assist or supplement the paid staff, which may only include the museum director who is "likely to be charged with a large range of responsibilities including curatorial and technical duties."⁴² Many smaller museums are recognizable by their reliance on volunteer staff with para-professional skills (or with the virtues of enthusiasm and commitment) in areas in which resources do not permit hiring paid staff. The questionnaire employed in this study will attempt to assess the reliance of small museums on volunteer staff. In addition to the question of number of volunteers, there are also questions involving the effects of relying on volunteers. The discussion will address these aspects in the context of issues which affect small museums in general.

⁴² J. Mitchell, op. cit., p. 67.

4.2 SMALL MUSEUMS: EVIDENCE FROM THE QUESTIONNAIRE

In general, these observations indicate that smaller museums are affected by several factors including size of budget, number of staff, operating status, and the like. They are also affected by the amount of exhibit space available, their ability to conserve their holdings, and by their rate of acquisitions.⁴³ It is likely that these characteristics will affect the respondents' self-classification and it is likely that they will be present in the questionnaire items which ask for reasons for choosing a given size category. Information is available for 166 heritage institutions from Ontario and Manitoba. The following discussion will describe these institutions and compare the data from this study with material drawn from earlier analyses.

4.2.1 General Descriptive Data

The data shown in Table 5 indicate that most of the responding institutions are general museums (27.7%), historic sites (26.5%), or history museums (22.9%). Special museums - including museums of sport, fishing, and tobacco - are usually one of a kind and they in the aggregate make up slightly more than 10% of the total. These shares are roughly comparable with evidence available from Brice's study of heritage institutions during the period 1972-1976 and from

⁴³ Dr. D. Gallacher, "Planning for Collections Development", in B. Lord and G. D. Lord, editors, op. cit., p. 77.

more recent Statistics Canada material. These sources show that community museums constitute between 34% and 59% of the national total. Since this study concentrated on smaller institutions, it is likely that it is biased toward the local or community institution. Since it is likely that the 'community museum' label more accurately describes location rather than type of collection, the distribution of heritage institutions across categories (types) reflects the breakdown of community museums by type. Statistics Canada data for 1982 show that roughly 50% of heritage institutions in Manitoba and Ontario are museums. Brice's earlier data show that 53.2% of the museums, in Ontario and Manitoba considered separately, are community museums.⁴⁴ Brice also points out that only 10.8% of all community museums in the country are located in Census Metropolitan Areas. If we reconstruct Brice's data, we further find that 20% of all community museums in Ontario and Manitoba are located in the Census Metropolitan Areas - the bulk in the larger Ontario centres.⁴⁵

⁴⁴ See M. O. Brice, A Profile of the Museum Sector in Canada, (Ottawa: Secretary of State, Research and Statistics Directorate, Arts and Culture Branch, 1979), Table 3, p. 17. The percentage cited above is derived from the data in this table.

⁴⁵ Ibid, Table 4, p. 18.

TABLE 5
SELECTED HERITAGE INSTITUTIONS IN ONTARIO AND MANITOBA,
CLASSIFIED BY TYPE

Museum Type	%
General	27.7
History	22.9
Natural Science	2.4
Science and Technology	3.6
Art	1.2
Historic Site	26.5
Military	4.8
Special	10.8
Total (N)	166

Table 6 shows that most of the responding institutions had either a municipal government (32.5%) or a non-profit corporation (34.9%) as their governing authority. The data also indicate that, relative to Statistics Canada data for 1979, the municipal type of governing authority is slightly over-represented in the data collected for this study. The non-profit corporation category includes conservation societies or authorities as a sub-type. This category is clearly over-represented relative to the Statistics Canada material.⁴⁶ The provincial government is the governing authority

⁴⁶ The conflict would be resolved if the federal data were to distinguish between corporations and non-profit corpo-

for 6.6% of the responding institutions, while the federal government is the governing authority for 6.0%.

Most of the heritage institutions which responded to the questionnaire are open on a seasonal basis (55.2%), while the remainder is open all year (44.8%). Of the institutions which are open seasonally, 56.6% are open May-October or May-September, 5.5% are open July-August, 7.7% are open June-end September. When they are open, the days of operation of these institutions tend to be seven days a week (52%), six days a week (8.6%), or five days a week (16.5%). Roughly 10.2% of the institutions report that they are only open on weekends, and these are exclusively the seasonal museums. The data show some variation in hours of operation as well. Most of the institutions are open all day, not including evenings (57.2%); 25% of the institutions are open only during the afternoon, normally 1 PM-4.30 PM. A small percentage (8.6%) open all day, including evenings, while the remainder (7.0%) are open only in the morning, or by appointment. Those heritage institutions which are open by appointment tend to have un-heated premises during the winter months and they tend to be privately owned and operated. The descriptive data are displayed in Table 7

ration. Since this is not the case, we can simply indicate the lack of correspondence.

TABLE 6		
SELECTED HERITAGE INSTITUTIONS FROM ONTARIO AND MANITOBA, CLASSIFIED BY TYPE OF GOVERNING AUTHORITY		
TYPE OF GOVERNING AUTHORITY	PRESENT STUDY %	1979 STATISTICS CANADA (ALL CANADA) %
Federal	6.0	3.4
Provincial	6.6	9.5
Municipal	32.5	28.5
University	1.2	8.9
Non-Profit Corporation	34.9	20.9
Private	3.6	6.0
Religious Organization	3.0	2.6
Corporation	3.0	20.5
Combination	9.0	-
Total (N):	166	655

TABLE 7	
SELECTED HERITAGE INSTITUTIONS IN ONTARIO AND MANITOBA, CLASSIFIED BY DIMENSIONS OF OPERATING STATUS	
A. Operating Status	%
Open Annually	43.3
Open Seasonally	56.7
Total (N):	159
B. Months of Operation	%
May-September	19.0
May-October	13.3
May-December	2.5
Feb.-December	1.3
March-October	1.3
March-December	1.3
June-October	4.4
July-August	3.2
All Year	36.0
Total (N):	136
C. Days of Operation:	
Seven days a week	51.2
Six days a week	8.5
Five days a week	16.3
One to four days a week	9.3
Weekends only	13.2
Total(N):	129

D. Hours of Operation:	
Morning only	0.8
Afternoon only	19.4
Evening only	2.4
All day, not incld. evenings	57.3
All day, incld. evenings	8.1
By Appointment	6.5
Weekend afternoons	5.6
Total (N):	124

An important set of implications can be drawn from these data. The Museum Assistance Programmes clearly state that museums must be open on an annual basis. On the basis of the data available from the questionnaire, only 43.3% of the respondents would satisfy this basic criterion. The fact that many of the respondents report that they are open only during the May-September period suggests that they represent museums which are not heated on an annual basis. By implication, they lack the environmental controls appropriate to a broad range of artifacts. It also suggests, and this will be confirmed in the later discussion, that many of these museums depend on volunteers or make use of their personal time in order to allow public access.

4.2.2 Budget Size and Museum Size

Roughly 80% of all responding museums indicated that their operating budgets for the period 1981-1985 were less than \$120,000. Over the same period, more than two-thirds of the respondents placed themselves in the lowest budget category (less than \$60,000). Conversely, 5% or less placed themselves in the largest budget category (more than \$500,000). It should also be observed that the two middle categories of operating budget take up approximately 20-25% of the responding institutions. Table 8 also shows some migration across the period 1981-1985. That is, there is a modest amount of growth toward the larger budget categories, most particularly toward the category \$120-499,000. These data conform reasonably well with the Statistics Canada data cited earlier. In the national data, 62% of all heritage institutions and 85.8% of all community museums were found in the 'less than \$60,000' category. Brice's finding that 67% of all small museums in his study had budgets of \$40,000 or less is also comparable to the present, more limited, data.

Many of the relationships drawn in this study involve the size of the heritage institution and the effects of size on other areas of museum activity. Respondents were asked, first of all, to classify their institution according to a set of closed-ended categories. They were then asked to indicate the reasons for their choice of size category. Table 9 (Part A) provides the data generated by the closed-ended question; (Part B) provides the consolidated responses from

TABLE 8
ANNUAL OPERATING BUDGETS: 1981-1985

Operating Budget Category	Year				
	1981 %	1982 %	1983 %	1984 %	1985 %
Not Available	3.8	3.2	1.3	0.6	0.6
Less than \$60,000	71.3	71.3	71.5	68.8	67.5
\$60-119,000	12.1	13.4	12.0	12.5	12.5
\$120-499,999	8.9	8.9	11.4	13.1	14.4
More than \$500,000	3.2	3.2	3.8	5.0	5.0
Total (N)	166	166	166	166	166

the open-ended section. The reader should note that the percentages in the latter are calculated on the basis of the multiple responses available. If missing data are excluded, roughly 59.7% of the respondents indicated that their museum was either 'very small' or 'small'; 26.4% selected the 'medium' category, while 13.8% indicated that their museum was either 'large' or 'very large'. PART B of the table shows that respondents were pre-occupied with physical size when they provided the criteria which they employed to classify the size of their museum. Fully 62% of the responses included one or more of the following criteria: physical size in general, the number of rooms or room area, the number of buildings, the amount of land, and the display, work or storage space. The second largest group of responses had to

do with the size of the collection, the number of programs or exhibits, and the hours of operation. 11.9% of the responses referred to one or more of these criteria.

TABLE 9
MUSEUM SIZE: OPEN- AND CLOSED-ENDED RESPONSES

Part A: Museum Size:	
Size of Museum	%
Very small	10.8
Small	46.4
Medium	25.3
Large	11.4
Very large	1.8
Missing	4.2
Total (N)	166
Part B: Reasons for Size Category Choice	
	%
Space:	62.03
Programs, Collection, Hours of Operation:	11.9
Budget Size, Acquisition funds:	8.5
Staff size:	7.1
Comparisons with others, town:	5.6
Number of visitors:	3.6
Other:	1.1
Total (N):	353

The third largest response category, which received 8.5% of the responses, included items related to the budget of museums: budget size, the amount of funds available for acquisitions, and the size of fixed assets. The fourth largest grouping included criteria related to staff size, and the number of part-time and full-time staff. This grouping was mentioned by 7.08% of the responses. The fifth largest grouping contained responses which compared the respondent institution with other institutions in the area, or which compared the heritage institution with the size of the local community. This grouping contained 5.6% of the responses. It is worth noting that the community aspect is not common in the literature, at least as far as precise measurement is concerned. Some authors refer to the size of the community served: the population contained in a catchment area of a given size. Concerning this point, the NMC evaluation team which studied the Associate Museums and National Exhibition Centres supported under the MAP, noted that:

As far as we could ascertain, there was little or no research done on the socio-economic environment in the communities in which NEC's were to be located, so that the success or failure of the NECs has rested heavily on continued support from MAP, and on cooperation from the Associate museums which were to supply them with exhibits.⁴⁷

⁴⁷ NMC, op. cit., p. 39.

The sixth set of responses all referred to the number of visitors attracted by the heritage institution. These responses made up 3.6% of the total. It is interesting to compare the relatively low proportion of responses which mention visitations with the importance given to this criterion by Statistics Canada in judging the effectiveness of heritage institutions. The Statistics Canada study entitled Survey of Museums, Art Galleries, and Other Related Institutions, 1979, showed that history-related museums with an operating budget of less than \$40,000 had an average attendance of less than 7,880 visits per annum. Institutions of the same type, but with operating budgets of \$1 million and over had an average attendance rate of 448,309 per annum.⁴⁸ The 1979 Survey also indicated that attendance varies positively with the number of full-time staff and, quite as one would expect, operating status. All three attributes contribute to the general finding that "while local museums and archives which together represent(ed) almost 45% of all institutions, [they] received only 6% of all visitors."⁴⁹ The scattered data available from the present survey indicate that the majority of these responding institutions would be near the lower end of the Statistics Canada attendance categories. The final category of responses aggregated respon-

⁴⁸ Statistics Canada, Survey of Museums, Art Galleries, and Other Related Institutions, 1979, (Ottawa: Statistics Canada, 1982), p. 24.

⁴⁹ Ibid, p. 18. It is worth noting in passing that small museums were more 'economical' in the sense that they spent less per visit than did the larger institutions.

ses which were vague or which, in a few cases, referred to a unique criterion such as "good relations with government."

Overall, the predominance of the physical size category is of interest given the discussion in the last section. The reader will recall that many of the respondents indicated that their annual budget was less than \$60,000; in addition, the question wording indicated that a small museum could be considered to be one with an annual operating budget of \$60,000 or less. In spite of this distortion in the question wording, only 8.5% of the collective responses mentioned this criterion. The same argument holds for staff size: only 7.1% of the respondents mentioned some aspect of staffing. The literature indicated the importance of staff size, but this aspect clearly is not a prime criterion for these respondents.

We can check the relationship between size category and budget size by cross-tabulating the closed-ended item on museum size with information related to the size of the 1985 operating budget. This has been done in Table 10 below. The table shows that a high percentage of those who classify themselves as 'very small' or 'small' have a budget of \$60,000 or less. Fully 94.4% of those respondents selecting the 'very small' category have an operating budget of \$60,000 or less; fully 81.3% of those who select the 'small' size category have the same attribute. If we examine the table from the perspective of the column percentages, we see that 67.5% of all respondents indicated that they have a

budget of \$60,000 or less. Of these, 15.7% say that they are 'very small', 56.5% are 'small', 17.6% are 'medium', 8.3% are 'large' and less than 1% are 'very large'. While it is true that the number of respondents is relatively small, and while it is true that they were selected on a narrow basis, these data provide support for budget data as an objective criterion. The fact that the budget measure relates well to the size measure is also of interest in that the perceptions of respondents tend to have a greater spread or dispersion when the reasons for their size category choice are taken into account.

TABLE 10									
MUSEUM SIZE RELATED TO OPERATING BUDGET SIZE (1985)									
Museum Size	Operating Budget								Row %
	Lt \$60,000	\$60-119,000		\$120-499,000		Gt 500,000		Row %	
	Row %	Col %	Row %	Col %	Row %	Col %	Row %	Col %	Row %
Very Small	94.4	15.7	5.6	5.0	-	-	-	-	11.3
Small	81.3	56.6	10.6	40.0	6.6	21.7	1.3	12.5	46.9
Medium	45.2	17.6	26.2	55.0	26.2	47.8	2.3	12.5	26.2
Large	47.3	8.3	-	-	31.6	26.1	21.1	50.0	11.9
Very Large	33.3	0.9	-	-	-	-	66.6	25.0	1.9
Column %		67.5		12.5		14.4		5.0	(N=160)

4.2.3 Staff Size

The earlier discussion in this chapter led us to expect that the majority of small museums would operate with few full- or part-time staff. Further, the literature indicates that small museums rely heavily on volunteers for assistance. Table 11 below provides evidence which bears out these expectations. Fully 81.7% of the responding museums have 0-2 full-time staff; 45.6% have no full-time staff at all. The reader should note that these percentages are much higher than the NMC study cited earlier which reported that 40% of its respondents reported 1-2 full-time staff. Clearly, the responding institutions in the present study are much more marginal in these terms. The table also shows that 9.4% of the respondents report 3-5 full-time staff; 5.1% have 6-9 such staff; 2.5% have 10-20 full-time staff, and the remainder (1.2%) have more than 20. The concentration is even higher for part-time staff. Almost 75% of the responding museums had no part-time staff; fully 90.6% had 0-2 such staff. The figures for the 3-5, 6-9, 10-19 and 20+ categories were 4.6%, 2.0%, 1.4% and 1.4% respectively. If we cross-tabulate the size categories against the number of full-time staff,⁵⁰ the data show that roughly 95% of the 'very small' and 'small' institutions have 0-2 full-time staff; 66% of medium-sized museums report 0-2 full-time

⁵⁰ These tables are not presented here.

staff; 52.5% of large museums and 33.3% of very large museums report this number of full-time staff. Moreover, the concentration appears to be greatest for the 1 full-time staff member category: 80% of the institutions with one full-time person are either small or very small museums, whereas 64.6% of the 'no full-time staff' category is made

TABLE 11
DESCRIPTIVE STAFFING DATA FOR RESPONDING MUSEUMS

Staff Size Category	REGULAR		VOLUNTEER	
	Full-Time %	Part-Time %	Full-Time %	Part-Time %
0-2 persons	81.7	90.6	85.5	31.8
3-5 persons	9.4	4.6	5.3	10.2
6-9 persons	5.1	2.0	4.7	9.5
10-19 persons	2.5	1.4	0.7	24.7
20 or more persons	1.2	1.4	3.8	23.8
Total (N):	149	149	149	149

up of the two smallest institutional size categories.

The reader will note that the material in this table also illustrates the much greater spread of responding institutions with respect to the part-time volunteer category. Less than one-third of the respondents make do with two or fewer part-time volunteers; more than 50% have eight or more such persons. The literature makes a clear case for the small mu-

seum's dependence on volunteer help. The data in this section of the questionnaire supports this view.

4.3 THE MAP CLIENTELE AND THE SMALL MUSEUM

The discussion in the previous chapter pointed out that the criteria employed by the Museum Assistance Programmes are restrictive with respect to a specific group of heritage institutions: the small community museum. The present chapter has considered evidence from the literature and evidence generated by our questionnaire which outlines the kinds of dimensions on which small museums are likely to be disadvantaged. The data show that the mail survey conducted for this thesis was successful in gathering evidence from institutions (in a restricted region of Canada) which are likely to be small heritage operations. The data show that many of these museums (56.7%) would fail to qualify for federal support under MAP in that they are only open on a seasonal basis. Nearly half (45.6%) have no full-time staff and 70% on average for the period 1981-1985 has operating budgets of \$60,000 or less. These criteria are, to be sure, basic criteria. The grant-specific criteria have not been addressed as yet. We can also see the reliance which small and very small museums are likely to place on part-time volunteer staff. It is clear in this partial view of Canadian heritage institutions that the use of full-time volunteer staff is just as constrained as is the use of full- or part-time regular staff. This leads to the tentative conclusion -at this

point- that smaller museums are indeed likely to be lacking in the skills necessary to compete effectively for funds. Most importantly, representatives of the small Canadian museum may both feel that the competition for funding is uneven; that they are not viable clients from the perspective of MAP support. And their perceptions may well be borne out in the results of that competition, as the argument in Chapter III suggested. Two pieces of information bear on this conclusion. The first is drawn from the questionnaire, while the second is drawn from data provided annually by the National Museums of Canada. This material will be addressed below.

4.3.1 Small Museums and the Grants Competition

Respondents were asked:

In your view, to what extent, if any is a small museum [for example, one with an annual budget of \$60,000 or less and a management staff of 1-2 persons], advantaged or disadvantaged when competing with larger museums for federal funding? Please indicate which of the following responses best represents your experience.

They were asked to respond to a set of closed-ended options, and they were asked for comments.

Table 12 below indicates that 46.4% of all respondents selected the options which stated 'disadvantaged to a large extent' or 'disadvantaged to a moderate extent'; 2.4% of the respondents that that small museums were advantaged to a moderate or large extent; 35% of the respondents had no experience with which to form a judgement. If those with no

experience are excluded and the data are recalculated, then 71.2% of the responses indicate that small museums are disadvantaged to a moderate or large extent.

The open-ended 'comments' section for the most part contained negative comments. The respondents set out details concerning four basic variables which contribute to the the disadvantaged position of the small museum. The four variables are:

1. a weak infrastructure, defined as a less developed management structure and fewer professional attributes of staff. These elements of infrastructure are weakened by oversight at times, by insufficient funds, by a lack of clerical staff, by administrative over-load, by fewer opportunities for applying and/or acquiring management skills, and by a lower level of expertise.
2. the location of the museum, viewed in terms of whether it is located in a high- or low-visitation area.
3. museum type, determined by the uniqueness of the collection, by its 'national significance'. If the collection is of 'national significance', as compared to the type of general collection normally managed by a general community or general history museum, then there are likely to be substantial advantages in the competition for funds.

TABLE 12
SMALL MUSEUMS AND THE COMPETITION FOR FEDERAL FUNDS

In competing for federal funds with large museums, small museums are:	%	[Those with 'no experience' excluded] %
Disadvantaged to a large extent	25.3	38.8
Disadvantaged to a moderate extent	21.1	32.4
Disadvantaged to a small extent	7.2	11.1
Neither advantaged nor disadvantaged	7.8	12.0
Advantaged to a small extent	1.2	1.9
Advantaged to a moderate extent	1.8	2.7
Advantaged to a large extent	0.6	0.9
No experience	34.9	-
Total (N):	166	108
Those with 'no experience in grant competitions' can be viewed as missing and the data recalculated. This has been done in the second column of the table; the new N=108 cases.		

4. number of competing museums, in that there are generally more small museums than medium- or large-sized museums within a given locale. The small museums therefore tend to perceive the competition as one which is biased by the number of competitors to start with.

Extracts from the completed questionnaires provide some of the flavour of the responses. The idea that the staffing of small museums influences the competition for funds is well-expressed in the following submission:

federal agencies are no doubt cautious as they may not be certain that funds will be administered correctly or whether [the] staff operation is permanent. Hence there is overall low estimation of small community museums in terms of money well-spent and utilized to the fullest possible [extent].

As another respondent put it: "small museums as a social/cultural heritage institution are often not given credibility for being quality institutions or [for] meeting museum standards."

A number of the comments also referred to the level of competition. Small museums not only compete with large and medium-sized museums in their region, but they also compete with a large number of small museums. In the view of many, competition is strongly conditioned by "how many other large facilities there are in the competing museum's area."

In the open-ended comments, several respondents made specific reference to the Museums Assistance Programme and the funds offered to museums under its schedule of programmes. The main thrust of the comments was that the larger museums are looked on more favourably by National Museums of Canada officials. Larger institutions are thought to have more 'clout' and better access to a higher proportion of the funds available and to the larger MAP grants. For some respondents, government agencies "regard the user-per-service-dollar measure" as central; the small museum, often located in a lower density catchment area, is disadvantaged on this criterion. If federal assistance went to small museums at all, it was generally to those with access to a large potential audience. Such heritage institutions would be better placed to host travelling exhibits; their ability to participate in the decentralization of 'national' collections in this manner was thought to figure importantly in the decision to fund them. As another respondent put it:

government policy dictates funding should be spent where it will receive the most exposure. Consequently, the larger museums have received much more financial assistance.

Perhaps the most revealing assertion about the funding of small museums has to do with standards:

Federal and provincial bodies demand compliance with standards which small museums cannot meet using the support provided by the demanding agencies (ie. to spend 10K to get a 5K grant is beyond resources capability). Between them, the bureaucrats and 'professionals' have created a system with no room other than for themselves. They pursue excellence among the excellent only.

The ability of small museums to comply with the standards set by federal heritage funding sources is further hampered by staffing weaknesses. Small museums are less likely to have staff who are experienced in dealing with large granting agencies; fewer staff are available to prepare applications or to follow through in lobbying for a successful outcome. In other words, access to trained management personnel conversant with the language and terms of eligibility is necessary to compete effectively. One respondent summarized the views of many: "small museums are disadvantaged to the extent that experienced staff with expertise in grantsmanship makes a great deal of difference ..." If a small museum is successful in the grants process, it is still disadvantaged in the administration of grant monies. A Manitoba respondent argued that:

A properly-managed small museum will, to funding agencies, appear to be more deserving of assistance. However, staff time used on training, supervision, administration and reports for grants reduces the available time for other on-going duties. At times, I question the advantage of applying for grants.

Inasmuch as small museums are hampered in these respects, several respondents thought that these institutions are not encouraged to live up to the standards and to improve their position. Instead, they are often "intimidated by the powers that be." Respondents also identified the hours of operation of a heritage institution as an area in which small museums are disadvantaged. Since small museums are more likely to be open on a seasonal basis, they are disadvantaged in terms of the criteria of eligibility for MAP funding.

These data have to do with perceptions and it is clear that a high percentage of these respondents perceive that small museums are at a disadvantage. Moreover, they point to some factors which contribute to their situation and concerning which they can do very little. Most importantly, they can do very little about their location - a small community for example; they can do little with respect to the population base in their region. Further, they regard the competition for funds as elitist, and this claim is familiar given the comments of MAP officials cited earlier. Perhaps it only remains to say that these respondents are, to some extent, justified in their view as the data which concludes this chapter will show.

4.3.2 MAP Funding to Associates And Non-Associates

The data in the following tables have been gathered from the Annual Report issued each year by the National Museums of Canada. These reports normally contain information concerning the amount of MAP funds distributed to each institution annually in each province. The funds themselves are broken down by category of grant.⁵¹ These data are valid for the purpose of showing the proportion of MAP funding which is allocated to Associate museums and National Exhibition Centres versus funds allocated to museums which are not in

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Data for the fiscal year 1979-80 are missing; as a consequence, the tables cannot be used to give an exact measure of total funds expended federally in these programmes across the entire period 1972-85.

these categories. The data are also valid for the purposes of illustrating differences across programmes within a single province or differences across provinces within a single programme.

The data in Table 13, Parts A-C, show that the perceptions of the survey respondents regarding the nature of the competition for federal funds are essentially correct. Funding through the MAP grants system has gone mainly to Associates or National Exhibition Centres in all provinces save British Columbia, Ontario and, to some extent, Quebec. Even in these provinces, support for these institutions does not fall below 50% very often; in the seven remaining provinces, MAP support to Associates as a percentage of the total, averages 70% or more routinely. Given the available data, the percentage of MAP funding which has gone to Associates and National Exhibition Centres over the period 1972-1985 is 66.01% of all MAP funds distributed over that period. Saskatchewan is the province with the highest proportion of funding going to Associates and National Exhibition Centres (88.02%), followed closely by Alberta (87.03%), Newfoundland (84.9), Manitoba (83.18%), and PEI (80.11%). The proportion which is allocated to such heritage institutions is close to the national average in New Brunswick (68.3%) and British Columbia (65.9%). Quebec, Nova Scotia, and Ontario all fall below the national average on this measure, with (59.79%), (53.5%), and (44.06%) respectively. Only Ontario shows fund-

ing for Associates below the 50% mark with any degree of consistency.

On a programme by programme basis, the Public Programming Programme (Core Funding in the early years) shows the highest proportion of funds going to the Associates and NEC's, as we might expect. British Columbia constitutes the only major deviation in this respect. Registration Assistance funds also go predominantly to these larger museums. The record for the Up-grading and Equipment Assistance, Exhibition Assistance, Special Activities, and Training Assistance Programmes is variable across provinces. Alberta, Manitoba, Nova Scotia, Prince Edward Island and Newfoundland all tend to display patterns which indicate a more favourable treatment of the Associate Museums and the National Exhibition Centres. These museums obtain a smaller proportion of the funding in Ontario and Quebec, especially for Up-grading, Exhibitions Assistance, and Training. New Brunswick has the same pattern for Training and Up-grading, but not for Special Activities (or for Exhibitions Assistance). Overall, however, the non-Associates have obtained a smaller proportion of funds and this tends to hold for the majority of the MAP programmes. This is not, however, the same thing as saying that funds have not gone to non-federal museums. Although the four National Museums were designated Associate Museums at the out-set of MAP funding, they received a very small proportion of such monies. Therefore, it is true to

say that MAP satisfies the general objective of providing support for non-federal museums. From the perspective of small museums, the difficulty is that such museums have been those larger institutions designated as most capable of filling a lead role in heritage activities in their respective regions.

TABLE 13 (PART A)

MUSEUMS ASSISTANCE PROGRAMMES: FUNDS ALLOCATED TO ASSOCIATE MUSEUMS, FUNDS ALLOCATED TO ALL MUSEUMS, AND PERCENTAGE ALLOCATED TO ASSOCIATE MUSEUMS: BY PROVINCE AND BY YEAR, 1972-1985

YEAR	PROVINCE: BRITISH COLUMBIA			PROVINCE: ALBERTA		
	ASSOCIATE FUNDING (\$)	TOTAL FUNDING (\$)	% TO ASSOCIATES	ASSOCIATE FUNDING (\$)	TOTAL FUNDING (\$)	% TO ASSOCIATES
1984-85	927,483	1,408,633	65.8	719,500	945,960	76.0
1983-84	845,262	1,399,491	60.4	617,677	655,697	94.2
1982-83	791,550	1,458,460	54.2	675,001	919,349	73.4
1981-82	685,955	1,321,129	51.9	797,800	799,914	99.7
1980-81	863,599	1,258,289	68.6	673,800	715,950	94.1
1979-80	-	-	-	-	-	-
1978-79	1,037,430	1,525,630	68.0	563,500	628,253	89.7
1977-78	741,105	1,152,638	64.3	748,300	991,497	75.4
1976-77	1,729,000	2,451,343	70.5	524,204	524,204	100.0
1975-76	534,088	937,909	56.9	274,507	279,192	98.3
1974-75	244,100	244,100	100.0	203,000	203,000	100.0
1973-74	688,770	734,770	93.7	300,000	306,000	98.0
1972-73	264,743	299,743	88.3	155,800	215,800	72.2

TABLE 13 (PART A)

MUSEUMS ASSISTANCE PROGRAMMES: FUNDS ALLOCATED TO ASSOCIATE MUSEUMS, FUNDS ALLOCATED TO ALL MUSEUMS, AND PERCENTAGE ALLOCATED TO ASSOCIATE MUSEUMS:
BY PROVINCE AND BY YEAR, 1972-1985 (CONTINUED)

	PROVINCE: SASKATCHEWAN			PROVINCE: MANITOBA		
	ASSOCIATE FUNDING	TOTAL FUNDING	% TO ASSOCIATES	ASSOCIATE FUNDING	TOTAL FUNDING	% TO ASSOCIATES
1984-85	824,224	863,634	95.4	778,957	778,957	100.0
1983-84	860,955	950,505	90.5	654,760	670,760	97.6
1982-83	549,385	626,385	87.7	699,146	744,446	93.9
1981-82	529,525	591,525	89.5	451,304	888,504	50.7
1980-81	524,807	573,307	91.5	691,050	708,050	97.6
1979-80						
1978-79	416,907	449,707	92.7	572,006	701,616	81.5
1977-78	310,973	339,473	91.6	334,100	544,190	61.4
1976-77	486,973	545,543	89.2	670,990	720,365	93.1
1975-76	567,815	851,495	66.7	474,131	593,398	79.9
1974-75	-	-	-	440,000	483,000	91.1
1973-74	148,750	150,250	99.0	484,800	594,750	81.5
1972-73	322,490	353,490	91.2	451,480	629,360	71.7

TABLE 13 (PART A)

MUSEUMS ASSISTANCE PROGRAMMES: FUNDS ALLOCATED TO ASSOCIATE MUSEUMS, FUNDS ALLOCATED TO ALL MUSEUMS, AND PERCENTAGE ALLOCATED TO ASSOCIATE MUSEUMS: BY PROVINCE AND BY YEAR, 1972-1985 (CONTINUED)

	PROVINCE: ONTARIO			PROVINCE: QUEBEC		
	ASSOCIATE FUNDING	TOTAL FUNDING	% TO ASSOCIATES	ASSOCIATE FUNDING	TOTAL FUNDING	% TO ASSOCIATES
1984-85	759,195	1,410,794	53.8	994,935	1,339,165	74.3
1983-84	744,249	1,803,652	41.2	762,685	1,388,104	54.9
1982-83	749,705	1,173,580	63.9	918,012	1,435,728	63.9
1981-82	907,500	1,564,116	58.0	831,270	1,551,960	53.5
1980-81	509,095	999,552	50.9	669,450	1,154,492	57.9
1979-80						
1978-79	616,638	1,498,228	41.1	1,311,800	2,281,500	57.5
1977-78	662,400	1,994,130	33.2	443,226	732,457	60.5
1976-77	545,436	1,036,013	52.6	881,030	1,124,322	78.3
1975-76	77,264	1,215,551	6.3	263,164	783,238	33.6
1974-75	274,450	357,460	76.7	300,000	353,400	84.9
1973-74	647,450	1,219,140	53.1	478,700	1,175,615	40.7
1972-73	201,450	922,649	21.8	670,004	986,569	67.9

TABLE 13 (PART A)

MUSEUMS ASSISTANCE PROGRAMMES: FUNDS ALLOCATED TO ASSOCIATE MUSEUMS, FUNDS ALLOCATED TO ALL MUSEUMS, AND PERCENTAGE ALLOCATED TO ASSOCIATE MUSEUMS: BY PROVINCE AND BY YEAR, 1972-1985 (CONTINUED)

	PROVINCE: NEW BRUNSWICK				PROVINCE: NOVA SCOTIA				
	ASSOCIATE FUNDING	TOTAL FUNDING	% TO ASSOCIATES	ASSOCIATE FUNDING	TOTAL FUNDING	% TO ASSOCIATES	ASSOCIATE FUNDING	TOTAL FUNDING	% TO ASSOCIATES
1984-85	315,100	390,050	80.8	416,860	599,099	69.6			
1983-84	361,020	446,720	80.8	390,924	578,348	67.6			
1982-83	222,924	524,210	42.5	382,300	756,060	50.5			
1981-82	258,050	352,850	73.1	199,650	654,360	30.5			
1980-81	299,800	492,400	60.1	482,550	1,407,720	34.3			
1979-80									
1978-79	283,300	961,400	29.5	342,859	914,759	37.5			
1977-78	192,944	272,144	70.9	294,700	938,460	31.4			
1976-77	486,019	601,759	80.7	401,270	459,010	87.4			
1975-76	624,529	672,889	92.8	216,986	225,819	96.1			
1974-75	235,000	235,000	100.0	200,000	205,750	97.2			
1973-74	205,600	239,926	85.7	200,000	244,100	81.9			
1972-73	236,932	256,957	92.2	481,500	510,900	94.2			

TABLE 13 (PART A)

MUSEUMS ASSISTANCE PROGRAMMES: FUNDS ALLOCATED TO ASSOCIATE MUSEUMS, FUNDS ALLOCATED TO ALL MUSEUMS, AND PERCENTAGE ALLOCATED TO ASSOCIATE MUSEUMS: BY PROVINCE AND BY YEAR, 1972-1985 (CONTINUED)

	PROVINCE: PRINCE EDWARD ISLAND			PROVINCE: NEWFOUNDLAND		
	ASSOCIATE FUNDING	TOTAL FUNDING	% TO ASSOCIATES	ASSOCIATE FUNDING	TOTAL FUNDING	% TO ASSOCIATES
1984-85	129,514	184,914	70.0	129,600	170,600	75.9
1983-84	104,920	167,220	62.7	215,900	269,083	80.2
1982-83	118,000	197,940	59.6	152,300	190,717	79.8
1981-82	174,800	238,500	73.3	184,777	217,427	84.9
1980-81	76,500	110,040	69.5	210,300	260,900	80.6
1979-80						
1978-79	82,636	111,836	73.9	224,983	245,883	91.5
1977-78	183,164	183,164	100.0	352,365	417,815	84.3
1976-77	108,300	108,300	100.0	392,379	436,329	89.9
1975-76	160,470	160,470	100.0	125,677	176,494	71.2
1974-75	70,000	70,000	100.0	158,000	158,000	100.0
1973-74	71,244	71,244	100.0	167,980	201,420	83.4
1972-73	26,333	26,333	100.0	113,460	113,460	100.0

TABLE 13 (PART B)
 PERCENTAGE ALLOCATION OF FEDERAL MUSEUMS ASSISTANCE PROGRAMME FUNDS TO ASSOCIATE MUSEUMS BY PROVINCE:
 BY PROGRAMME AND BY YEAR 1972-1985

YEAR	PROVINCE: BRITISH COLUMBIA							
	PUBLIC PROGRAMMING	UP-GRADING	REGISTRATION ASSISTANCE	EXHIBITION ASSISTANCE	SPECIAL ACTIVITIES	TRAINING ASSISTANCE	SPECIALIZED MUSEUMS	CONSERVATION ASSISTANCE
1984-85	75.3	28.1	100.0	36.3	85.2	27.8		54.8
1983-84	71.4	29.7	100.0	59.5	57.6	25.8		100.0
1982-83	72.0	10.0	100.0	12.7	33.4	20.1	0.0	0.0
1981-82	68.2	6.4	100.0	29.9	0.0	50.2		
1980-81	72.9	36.8	100.0	47.8	6.6	55.8		
1979-80								
1978-79	92.1	0.6	95.2		62.1	27.8		
1977-78	92.9	19.1	100.0		66.2	100.0		
1976-77	75.6	63.4	100.0		61.5	100.0		
1975-76	90.0	0.0	100.0		76.6			
1974-75	100.0					100.0		
1973-74	100.0		100.0			100.0		
1972-73	100.0		100.0			100.0		

TABLE 13 (PART B)

PERCENTAGE ALLOCATION OF FEDERAL MUSEUMS ASSISTANCE PROGRAMME FUNDS TO ASSOCIATE MUSEUMS BY PROVINCE:
BY PROGRAMME AND BY YEAR 1972-1985 (CONTINUED)

PROVINCE: ALBERTA									
YEAR	PUBLIC PROGRAMMING	UP-GRADING	REGISTRATION ASSISTANCE	EXHIBITION ASSISTANCE	SPECIAL ACTIVITIES	TRAINING ASSISTANCE	SPECIALIZED MUSEUMS	CONSERVATION ASSISTANCE	
1984-85	100.0	0.0	100.0	92.7				100.0	
1983-84	100.0	0.0	100.0	84.1	100.0			100.0	
1982-83	100.0	25.4	100.0	18.5				100.0	
1981-82	100.0	99.2	100.0	98.9					
1980-81	100.0	0.0	100.0	81.4	98.0	0.0			
1979-80									
1978-79	100.0	0.0	100.0		75.2	35.6			
1977-78	100.0	61.8	100.0		87.2				
1976-77	100.0	100.0		100.0					
1975-76	100.0	100.0		100.0	0.0				
1974-75	100.0								
1973-74	100.0		62.5						
1972-73	100.0				0.0				

TABLE 13 (PART B)

PERCENTAGE ALLOCATION OF FEDERAL MUSEUMS ASSISTANCE PROGRAMME FUNDS TO ASSOCIATE MUSEUMS BY PROVINCE:
BY PROGRAMME AND BY YEAR 1972-1985 (CONTINUED)

PROVINCE: SASKATCHEWAN								
YEAR	PUBLIC PROGRAMMING	UP-GRADING	REGISTRATION ASSISTANCE	EXHIBITION ASSISTANCE	SPECIAL ACTIVITIES	TRAINING ASSISTANCE	SPECIALIZED MUSEUMS	CONSERVATION ASSISTANCE
1984-85	100.0	98.3	100.0	99.6	0.0	0.0		
1983-84	100.0	89.7	100.0	92.8	0.0	0.0		100.0
1982-83	100.0	46.2	100.0	100.0	0.0	0.0		
1981-82	100.0	5.9	100.0	100.0	100.0	0.0		
1980-81	100.0	79.8	100.0	84.4	100.0	0.0		
1979-80								
1978-79	100.0	60.3	100.0		46.5	12.3		
1977-78	100.0	93.4	100.0		73.5	38.2		
1976-77	88.8	97.2			89.4	52.5		
1975-76	81.8	60.1	0.0		100.0			
1974-75								
1973-74	100.0				0.0			
1972-73	100.0	84.8			0.0			

TABLE 13 (PART B)

PERCENTAGE ALLOCATION OF FEDERAL MUSEUMS ASSISTANCE PROGRAMME FUNDS TO ASSOCIATE MUSEUMS BY PROVINCE:
BY PROGRAMME AND BY YEAR 1972-1985 (CONTINUED)

YEAR	PROVINCE: MANITOBA							
	PUBLIC PROGRAMMING	UP-GRADING	REGISTRATION ASSISTANCE	EXHIBITION ASSISTANCE	SPECIAL ACTIVITIES	TRAINING ASSISTANCE	SPECIALIZED MUSEUMS	CONSERVATION ASSISTANCE
1984-85	100.0	100.0	100.0	100.0	100.0	100.0	100.0	100.0
1983-84	100.0	100.0	100.0	85.6	100.0	93.9		
1982-83	100.0	0.0	100.0	100.0	100.0	85.7		
1981-82	100.0	0.0	100.0	36.9	100.0	100.0		
1980-81	100.0	0.0	100.0	100.0	100.0	85.4		
1979-80								
1978-79	100.0	11.8	100.0		100.0	95.4		
1977-78	100.0	11.0	100.0		89.5	100.0		
1976-77	94.4	0.0	100.0		90.4	100.0		
1975-76	84.6	62.5	76.3		71.6	100.0		
1974-75	100.0				0.0	100.0		
1973-74	100.0	0.0	68.8		0.0	100.0		
1972-73	100.0		0.0		0.0	100.0		

TABLE 13 (PART B)
 PERCENTAGE ALLOCATION OF FEDERAL MUSEUMS ASSISTANCE PROGRAMME FUNDS TO ASSOCIATE MUSEUMS BY PROVINCE:
 BY PROGRAMME AND BY YEAR 1972-1985 (CONTINUED)

YEAR	PROVINCE: ONTARIO							
	PUBLIC PROGRAMMING	UP-GRADING	REGISTRATION ASSISTANCE	EXHIBITION ASSISTANCE	SPECIAL ACTIVITIES	TRAINING ASSISTANCE	SPECIALIZED MUSEUMS	CONSERVATION ASSISTANCE
1984-85	100.0	1.2	100.0	22.0	11.4	0.0		46.8
1983-84	100.0	19.1	46.2	15.5	41.7	0.0	0.0	53.3
1982-83	100.0	13.4	57.9	100.0	20.6	0.0	0.0	26.6
1981-82	100.0	64.7	100.0	3.1	0.0	0.0	0.0	
1980-81	100.0	0.0	100.0	0.6	0.0	0.0		
1979-80								
1978-79	100.0	1.5	94.5		20.8	8.8		
1977-78	91.1	8.9	100.0		41.2	11.2		
1976-77	87.9	1.8	82.0		51.7	6.6		
1975-76	0.0	7.4	0.0		0.0	11.6		
1974-75	100.0				0.0	11.0		
1973-74	100.0		73.5		0.0	63.6		
1972-73	100.0		27.5		0.0	28.0		

TABLE 13 (PART B)
 PERCENTAGE ALLOCATION OF FEDERAL MUSEUMS ASSISTANCE PROGRAMME FUNDS TO ASSOCIATE MUSEUMS BY PROVINCE:
 BY PROGRAMME AND BY YEAR 1972-1985 (CONTINUED)

PROVINCE: QUEBEC									
YEAR	PUBLIC PROGRAMMING	UP-GRADING	REGISTRATION ASSISTANCE	EXHIBITION ASSISTANCE	SPECIAL ACTIVITIES	TRAINING ASSISTANCE	SPECIALIZED MUSEUMS	CONSERVATION ASSISTANCE	
1984-85	100.0	10.6	78.0	39.4	54.6	2.1		12.4	
1983-84	100.0	9.5	38.6	17.5	69.8	15.3		55.4	
1982-83	100.0	7.1	91.4	36.4	84.7	11.3	0.0	37.3	
1981-82	100.0	0.0	77.1	61.6	100.0	0.0			
1980-81	100.0	0.0	75.2	24.2	100.0	0.0	0.0		
1979-80									
1978-79	100.0	11.5	82.7		67.2	0.0	0.0		
1977-78	100.0	0.0	77.6		31.4	22.9	0.0		
1976-77	29.7	100.0	100.0		59.5				
1975-76	52.1	0.0	100.0		20.6				
1974-75	100.0				65.2				
1973-74	100.0				25.3				
1972-73	100.0		0.0		52.1				

TABLE 13 (PART B)

PERCENTAGE ALLOCATION OF FEDERAL MUSEUMS ASSISTANCE PROGRAMME FUNDS TO ASSOCIATE MUSEUMS BY PROVINCE:
BY PROGRAMME AND BY YEAR 1972-1985 (CONTINUED)

YEAR	PROVINCE: NEW BRUNSWICK							
	PUBLIC PROGRAMMING	UP-GRADING	REGISTRATION ASSISTANCE	EXHIBITION ASSISTANCE	SPECIAL ACTIVITIES	TRAINING ASSISTANCE	SPECIALIZED MUSEUMS	CONSERVATION ASSISTANCE
1984-85	100.0	10.7		33.3	100.0	40.8		0.0
1983-84	100.0	86.9		100.0	90.9	31.4		0.0
1982-83	100.0	0.0	100.0	61.9	46.4	0.0		
1981-82	100.0	0.0	100.0	62.8	100.0	0.0		
1980-81	100.0	6.8	100.0	28.7	94.2	0.0		
1979-80								
1978-79	100.0	0.0	100.0		70.8	7.0		
1977-78	100.0	100.0	61.9		28.5	0.0		
1976-77	60.8	96.4	61.2		88.2	23.0		
1975-76	96.7	100.0	37.3		100.0	29.3		
1974-75	100.0				100.0			
1973-74	88.3		0.0		0.0	100.0		
1972-73	100.0		100.0		59.9	100.0		

TABLE 13 (PART B)
 PERCENTAGE ALLOCATION OF FEDERAL MUSEUMS ASSISTANCE PROGRAMME FUNDS TO ASSOCIATE MUSEUMS BY PROVINCE:
 BY PROGRAMME AND BY YEAR 1972-1985 (CONTINUED)

PROVINCE: NOVA SCOTIA									
YEAR	PUBLIC PROGRAMMING	UP-GRADING	REGISTRATION ASSISTANCE	EXHIBITION ASSISTANCE	SPECIAL ACTIVITIES	TRAINING ASSISTANCE	SPECIALIZED MUSEUMS	CONSERVATION ASSISTANCE	
1984-85	100.0	45.8	100.0	5.2	0.0	0.0		0.0	
1983-84	100.0	50.0	100.0	19.9	0.4	0.0		0.0	
1982-83	100.0	0.0	100.0	26.6	0.0	0.0		0.0	
1981-82	100.0	0.0	100.0	0.0		0.0	0.0		
1980-81	100.0	0.0	100.0	19.5	0.0	0.0	0.0		
1979-80									
1978-79	97.6	10.1	100.0		46.3	92.3	0.0		
1977-78	97.6	21.2	100.0		0.0	100.0	0.0		
1976-77	93.9	94.8	100.0		61.1	23.1			
1975-76	100.0	100.0	75.6		98.9	100.0			
1974-75	100.0		0.0						
1973-74	100.0				0.0				
1972-73	100.0		78.8		0.0				

TABLE 13 (PART B)

PERCENTAGE ALLOCATION OF FEDERAL MUSEUMS ASSISTANCE PROGRAMME FUNDS TO ASSOCIATE MUSEUMS BY PROVINCE:
BY PROGRAMME AND BY YEAR 1972-1985 (CONTINUED)

YEAR	PROVINCE: PRINCE EDWARD ISLAND									
	PUBLIC PROGRAMMING	UP-GRADING	REGISTRATION ASSISTANCE	EXHIBITION ASSISTANCE	SPECIAL ACTIVITIES	TRAINING ASSISTANCE	SPECIALIZED MUSEUMS	CONSERVATION ASSISTANCE		
1984-85	100.0	0.0	0.0	100.0		56.0				
1983-84	100.0	0.0	0.0	100.0	100.0					
1982-83	100.0	24.6	0.0	100.0		0.0				
1981-82	100.0	61.5	0.0	100.0						
1980-81	100.0		0.0	11.6						
1979-80										
1978-79	100.0	100.0	0.0		100.0	60.7				
1977-78	100.0	100.0	100.0							
1976-77	100.0	100.0								
1975-76	100.0	100.0	100.0		100.0					
1974-75	100.0									
1973-74	100.0									
1972-73	100.0									

TABLE 13 (PART B)

PERCENTAGE ALLOCATION OF FEDERAL MUSEUMS ASSISTANCE PROGRAMME FUNDS TO ASSOCIATE MUSEUMS BY PROVINCE:
BY PROGRAMME AND BY YEAR 1972-1985

YEAR	PROVINCE: NEWFOUNDLAND							
	PUBLIC PROGRAMMING	UP-GRADING	REGISTRATION ASSISTANCE	EXHIBITION ASSISTANCE	SPECIAL ACTIVITIES	TRAINING ASSISTANCE	SPECIALIZED MUSEUMS	CONSERVATION ASSISTANCE
1984-85	100.0			100.0		0.0		
1983-84	100.0	100.0	100.0	60.0		20.5		100.0
1982-83	100.0	0.0	100.0	0.0		3.0		
1981-82	100.0		100.0	33.2	83.2	26.6		
1980-81	100.0	0.0	100.0	55.9	100.0	26.9		
1979-80								
1978-79	93.8	95.4	100.0		0.0			
1977-78	86.4	84.3	100.0		57.7	0.0		
1976-77	100.0	86.1	100.0		0.0			
1975-76	96.9		0.0			0.0		
1974-75	100.0							
1973-74	100.0		0.0					
1972-73	100.0				100.0			

TABLE (PART C)

PERCENTAGE ALLOCATION OF FEDERAL MUSEUMS ASSISTANCE PROGRAMME FUNDS TO ASSOCIATE MUSEUMS BY PROGRAMME:
BY PROVINCE AND BY YEAR 1972-1985

YEAR	MUSEUM ASSISTANCE PROGRAMME									
	BC	ALTA	SASK	MB	ONT	PQ	NB	NS	PEI	NFLD
1984-85	75.3	100.0	100.0	100.0	100.0	100.0	100.0	100.0	100.0	100.0
1983-84	71.4	100.0	100.0	100.0	100.0	100.0	100.0	100.0	100.0	100.0
1982-83	72.2	100.0	100.0	100.0	100.0	100.0	100.0	100.0	100.0	100.0
1981-82	69.2	100.0	100.0	100.0	100.0	100.0	100.0	100.0	100.0	100.0
1980-81	72.9	100.0	100.0	100.0	100.0	100.0	100.0	100.0	100.0	100.0
1979-80										
1978-79	92.1	100.0	100.0	100.0	100.0	100.0	100.0	97.6	100.0	93.8
1977-78	92.9	100.0	100.0	100.0	91.1	100.0	100.0	97.6	100.0	86.4
1976-77	75.6	100.0	88.8	94.4	87.9	29.7	60.8	93.9	100.0	100.0
1975-76	90.0	100.0	81.6	84.6	0.0	52.1	96.7	100.0	100.0	96.9
1974-75	100.0	100.0	-	100.0	100.0	100.0	100.0	100.0	100.0	100.0
1973-74	100.0	100.0	100.0	100.0	100.0	100.0	88.3	100.0	100.0	100.0
1972-73	100.0	100.0	100.0	100.0	100.0	100.0	100.0	100.0	100.0	100.0

TABLE 13 (PART C)

PERCENTAGE ALLOCATION OF FEDERAL MUSEUMS ASSISTANCE PROGRAMME FUNDS TO ASSOCIATE MUSEUMS BY PROGRAMME:
BY PROVINCE AND BY YEAR 1972-1985 (CONTINUED)

YEAR	MUSEUM ASSISTANCE PROGRAMME										
	BC	ALTA	SASK	MB	ONT	PQ	NB	NS	PEI	NFLD	
1984-85	28.1	0.0	98.3	100.0	1.2	10.6	10.7	45.8	0.0	-	
1983-84	29.7	0.0	89.7	100.0	19.1	9.5	86.9	50.0	0.0	100.0	
1982-83	10.0	25.5	46.2	0.0	13.4	7.1	0.0	0.0	0.0	0.0	
1981-82	6.4	99.2	5.9	0.0	64.7	0.0	0.0	0.0	61.5	-	
1980-81	36.8	0.0	79.8	0.0	0.0	0.0	6.8	0.0	-	0.0	
1979-80											
1978-79	0.6	0.0	60.4	11.8	1.5	11.5	0.0	10.1	100.0	95.4	
1977-78	19.1	61.8	93.4	11.0	8.9	0.0	100.0	21.2	100.0	84.3	
1976-77	63.4	100.0	97.3	0.0	1.8	100.0	96.4	94.8	100.0	86.1	
1975-76	0.0	100.0	60.1	62.5	7.4	0.0	100.0	100.0	100.0	-	
1974-75											
1973-74				0.0							
1972-73											84.8

TABLE 13 (PART C)

PERCENTAGE ALLOCATION OF FEDERAL MUSEUMS ASSISTANCE PROGRAMME FUNDS TO ASSOCIATE MUSEUMS BY PROGRAMME:
BY PROVINCE AND BY YEAR 1972-1985 (CONTINUED)

YEAR	MUSEUM ASSISTANCE PROGRAMME									
	BC	ALTA	SASK	MB	ONT	PQ	NB	NS	PEI	NFLD
1984-85	100.0	100.0	100.0	100.0	100.0	78.0	-	100.0	0.0	-
1983-84	100.0	100.0	100.0	100.0	46.2	38.6	-	100.0	0.0	100.0
1982-83	100.0	100.0	100.0	100.0	57.9	91.4	100.0	100.0	0.0	100.0
1981-82	100.0	100.0	100.0	100.0	100.0	77.1	100.0	100.0	0.0	100.0
1980-81	100.0	100.0	100.0	100.0	100.0	75.2	100.0	100.0	0.0	100.0
1979-80										
1978-79	95.2	100.0	100.0	100.0	94.5	82.7	100.0	100.0	0.0	100.0
1977-78	100.0	100.0	100.0	100.0	100.0	77.6	61.9	100.0	100.0	100.0
1976-77	100.0	-	-	100.0	82.0	100.0	61.2	100.0	-	100.0
1975-76	100.0	-	0.0	76.3	0.0	100.0	37.3	75.6	100.0	0.0
1974-75										0.0
1973-74	100.0	62.5		68.8	73.5		0.0			0.0
1972-73	100.0			0.0	27.5	0.0	100.0	78.8		

TABLE 13 (PART C)

PERCENTAGE ALLOCATION OF FEDERAL MUSEUMS ASSISTANCE PROGRAMME FUNDS TO ASSOCIATE MUSEUMS BY PROGRAMME:
BY PROVINCE AND BY YEAR 1972-1985 (CONTINUED)

YEAR	MUSEUM ASSISTANCE PROGRAMME										
	BC	ALTA	SASK	MB	ONT	PQ	NB	NS	PEI	NFLD	
1984-85	36.3	92.7	99.6	100.0	22.2	39.4	33.3	5.2	100.0	100.0	
1983-84	59.5	84.1	92.8	85.6	15.5	17.5	100.0	19.9	100.0	60.0	
1982-83	12.7	18.5	100.0	100.0	100.0	36.4	61.9	26.6	100.0	0.0	
1981-82	29.9	98.9	100.0	36.9	3.1	61.6	62.8	0.0	100.0	33.2	
1980-81	47.8	81.4	84.4	100.0	0.6	24.2	28.7	19.5	11.6	55.9	
1979-80											
1978-79											
1977-78											
1976-77		100.0									
1975-76		100.0									
1974-75											
1973-74											
1972-73											

TABLE 13 (PART C)

PERCENTAGE ALLOCATION OF FEDERAL MUSEUMS ASSISTANCE PROGRAMME FUNDS TO ASSOCIATE MUSEUMS BY PROGRAMME:
BY PROVINCE AND BY YEAR 1972-1985 (CONTINUED)

YEAR	MUSEUM ASSISTANCE PROGRAMME									
	BC	ALTA	SASK	MB	ONT	PQ	NB	NS	PEI	NFLD
1984-85	85.2	0.0	100.0	11.4	54.6	100.0	0.0			
1983-84	57.2	100.0	0.0	100.0	41.7	69.8	90.9	0.4	100.0	
1982-83	33.4	0.0	100.0	20.6	84.7	46.4	0.0			
1981-82	0.0	100.0	100.0	0.0	100.0	100.0				83.0
1980-81	6.6	98.0	100.0	100.0	0.0	100.0	94.2	0.0		100.0
1979-80										
1978-79	62.1	75.2	46.5	100.0	20.8	67.2	70.8	46.3	100.0	0.0
1977-78	66.2	87.2	73.5	89.5	41.2	31.4	28.5	0.0		57.7
1976-77	61.5	89.4	90.4	51.7	59.5	88.2	61.1			0.0
1975-76	76.6	0.0	100.0	71.6	0.0	20.6	100.0	98.9	100.0	
1974-75				0.0	65.2	100.0				
1973-74			0.0	0.0	25.3	0.0	0.0	0.0		
1972-73		0.0	0.0	0.0	52.1	59.9	0.0			100.0

TABLE 13 (PART C)

PERCENTAGE ALLOCATION OF FEDERAL MUSEUMS ASSISTANCE PROGRAMME FUNDS TO ASSOCIATE MUSEUMS BY PROGRAMME:
BY PROVINCE AND BY YEAR 1972-1985 (CONTINUED)

YEAR	MUSEUM ASSISTANCE PROGRAMME									
	BC	ALTA	SASK	MB	ONT	PQ	NB	NS	PEI	NFLD
1984-85	27.8	0.0	100.0	0.0	2.1	40.8	0.0	56.0	0.0	0.0
1983-84	25.8	0.0	93.9	0.0	15.3	31.4	0.0	20.5		
1982-83	20.1	0.0	85.7	0.0	11.3	0.0	0.0	0.0	0.0	3.0
1981-82	50.2	0.0	100.0	0.0	0.0	0.0	0.0	26.6		
1980-81	55.8	0.0	85.4	0.0	0.0	0.0	0.0	26.9		
1979-80										
1978-79	27.8	35.6	12.3	95.4	8.8	0.0	7.0	92.3	60.7	
1977-78	100.0		38.2	100.0	11.2	22.9	0.0	100.0		0.0
1976-77	100.0		52.5	100.0	6.6		23.0	23.1		
1975-76				100.0	11.6		29.3	100.0		0.0
1974-75	100.0			100.0	11.0					
1973-74	100.0			100.0	63.6		100.0			
1972-73	100.0			100.0	28.0		100.0			100.0

TABLE 13 (PART C)

PERCENTAGE ALLOCATION OF FEDERAL MUSEUMS ASSISTANCE PROGRAMME FUNDS TO ASSOCIATE MUSEUMS BY PROGRAMME:
BY PROVINCE AND BY YEAR 1972-1985 (CONTINUED)

YEAR	MUSEUM ASSISTANCE PROGRAMME									
	BC	ALTA	SASK	MB	ONT	PQ	NB	NS	PEI	NFLD
1984-85										
1983-84				0.0						
1982-83	0.0			0.0	0.0					
1981-82				0.0				0.0		
1980-81						0.0		0.0		
1979-80										
1978-79						0.0		0.0		
1977-78						0.0		0.0		
1976-77										
1975-76										
1974-75										
1973-74										
1972-73										

TABLE 13 (PART C)

PERCENTAGE ALLOCATION OF FEDERAL MUSEUMS ASSISTANCE PROGRAMME FUNDS TO ASSOCIATE MUSEUMS BY PROGRAMME:
BY PROVINCE AND BY YEAR 1972-1985 (CONTINUED)

YEAR	MUSEUM ASSISTANCE PROGRAMME									
	BC	ALTA	SASK	MB	ONT	PQ	NB	NS	PEI	NFLD
1984-85	54.8	100.0	100.0	100.0	46.8	12.4	0.0	0.0		
1983-84	100.0	100.0	100.0	100.0	53.3	55.4	0.0	0.0		100.0
1982-83	0.0	100.0			26.6	37.3		0.0		
1981-82										
1980-81										
1979-80										
1978-79										
1977-78										
1976-77										
1975-76										
1974-75										
1973-74										
1972-73										

Chapter V

MAP EVALUATIONS: TASK FORCES AND THE QUESTIONNAIRE

Over the past five or six years, there has been a growing disenchantment with the exclusiveness and ineffectiveness of the National Museums of Canada among members of heritage organizations, including museums, art galleries, and museum associations. This fifth phase of heritage policy development has been reflected in several reports by Policy Committees, Task Forces and other public inquiries, some of which have recommended the dismantling of the Corporation, a re-organization of the funding structures (MAP, in particular) and a re-direction of the funding involved. This chapter will focus on the evaluative content of these various reports, touching on their general tenor, and devoting primary attention to their observations concerning the Museum Assistance Programmes. The discussion in this chapter will also draw extensively on the survey of museums from Manitoba and Ontario to illustrate the perceptions of respondents with respect to MAP funding, the funding process, and the major issues which confront small museums.

5.1 PHASE FIVE: TOWARD A MORE HOSTILE ENVIRONMENT FOR THE NMC

While there have been several different task forces and commissions concerned with heritage policy in recent years, it is possible to put forward a set of themes which they have in common. First, all of these inquiries comment on the importance of making heritage more accessible to those living in remote communities and of promoting inter-provincial and international exchanges. A second, related, theme is that Canada's regional diversity should be reflected in the design and implementation of cultural and heritage policies. Third, these inquiries agree that the federal government should continue to play a key (or central) role in the preservation and dissemination of Canadian heritage. Although their reports differ as to organizational solutions and the dollar amounts of federal support, they do not advocate that the senior level of government opt out of this area of policy. Fourth, there is agreement that small museums are valuable in that they represent local and regional communities, and that increased funding for them should be considered a priority. Fifth, there is agreement that federal-provincial consultation is necessary to effect any successful translation of federal policy into the local and regional context. In short, there must be a negotiated policy context. Finally, it is recognized that there are serious drawbacks in the present system of disbursing heritage resources and support through the National Museums of Canada

Corporation. At the extreme, the Corporation is thought to be a 'headless monster'. The tension between the NMC and the four National Museums, the 'ivory-tower' image of the Corporation, and the ambiguities in NMC policy noted earlier, all contribute to negative evaluations of the Corporation, particularly among small museums. Criticism of the MAP system for judging proposals and funding heritage activities has been quite harsh. The programmes are thought to be inflexible, excessively complex in their demands for supporting information, and insensitive to the needs and contribution of small museums.¹ Initially, it was thought that MAP would be a vehicle for increased access to heritage materials - a vehicle for increased equality. Instead, these programmes served to exclude a majority of heritage institutions from active participation in the 1972 policy. It is not so much that money was not spent; it was. It was more a matter of how the funds were spent: to generate a regional system in which federal funding largely went to a restricted set of museums, galleries and exhibition centres. It is therefore not surprising that these review bodies have recommended a restructuring of MAP.

¹ The federal Task Force which conducted the review of museums policy provides a brief commentary on these views, which also arise frequently in other inquiries. See Federal Task Force Review of Federal Museums Policy, Report and Recommendations of the Task Force Charged with Examining Federal Policy Concerning Museums, (Ottawa: Minister of Supply and Services, 1986), pp. 7-8.

The discussion will turn now to a brief overview of the main task forces. In each case, some basic background must be provided, but the main emphasis in the following discussion will be on proposals for structural changes in the NMC and for the re-organization and re-direction of federal funding through the Museum Assistance Programmes.

5.1.1 The Federal Cultural Policy Review Committee
(Applebaum-Hebert): 1981-1982

In general terms, the Committee proposed the dissolution of the National Museums of Canada Museum Assistance Programmes in its present administrative form. The Committee proposed that the grants programme be transferred from the Museum Assistance Programmes to a new arms-length agency which would articulate, through broad national objective, the importance of heritage as a "distinct and vital component of Canadian culture."² This proposal was the central recommendation concerning the effective management of, and commitment to, the preservation of Canada's heritage. There was also an added emphasis on the need to solve the problems of recognition, acquisition, conservation and dissemination functions most

² Federal Cultural Policy Review Committee, Speaking of Our Culture, (Ottawa: Department of Communications, 1982), p. 105. The specific recommendation stated that:

The Government of Canada should establish an arms length agency known as the Canadian Heritage Council to be a visible champion of heritage interests in Canada, recognizing the importance and particular characteristics of those interests, to promote heritage arts and sciences and to support heritage institutions. (Recommendation 15); p. 107.

commonly associated with the 'movable heritage' (museums and archives) and the built environment (historic sites, buildings, and houses) which were to be considered apart from the basic need for additional funding.³ Smaller heritage institutions which had been inadequately funded in the past would be given increased federal assistance. The Committee recommended that all sources of support - all levels of government, private citizens and the corporate sector - increase their funding to small heritage institutions.⁴

The Committee suggested a significant change in the structure and scope of the National Museums of Canada. The Corporation was to retain supervisory responsibility for the four existing museums and any proposed federal heritage custodial institutions in the National Region or elsewhere. However, the NMC was to relinquish most of its responsibilities for the National Programmes - funding provided under the Museums Assistance Programmes, the Canadian Conservation Institute (CCI) and the National Inventory (NI) - to the proposed Canadian Heritage Council. In short, the Council would have three major areas of responsibility, all carved out of the then-existing mandate of the National Museums of Canada.⁵

³ Ibid, p. 108.

⁴ Ibid, pp. 107-124, and p. 123 in particular.

⁵ Ibid, p. 108; the reference is to Recommendation 16. These functions would include: 1) advocacy; 2) administration of the Museum Assistance Programmes grants; and 3) provision of an administrative framework. A useful refer-

The Committee's rationale for these recommendations was two-fold. First, there was agreement that the National Museums of Canada Corporation was not able to fully realize the potential for the enlarged mandate which it had taken on in 1972. The capacity of many museums to fully utilize some of the programmes implemented under the National Programmes (such as MAP, CCI, and NI) had not materialized and it was clear that the overly optimistic assessment of the 1972 policy environment was partly at fault.⁶ Second, the Committee believed that if the discernible apathetic attitude (on some levels) toward heritage matters was rectified, heritage would be supported with the recognition and funding it deserved:

As we have said earlier heritage matters are often simply forgotten. They have no profile. Often they are not even identified for what they are, nor is their significance made clear. The National Museums of Canada within its powers has tried to promote such recognition but it was abundantly evident to us that there must be a new initiative to give wider recognition to the importance of heritage.⁷

In the Committee's view, the existing model, which combines the operational aspects of management - the four National Museums and the Mobile Exhibits Programme - with the National Programmes, promotes conflicts of interest. On this basis

ence for this discussion is J. Holmes' summary of the various specific functions scheduled for the Heritage Council. J. Holmes, A Little Applebaum-Hebert, (Ottawa: The Canadian Conference of the Arts, 1983).

⁶ Ibid, p. 137.

⁷ Ibid.

the Committee proposed the Heritage Council to be a national agency with a broad mandate unencumbered with operating functions. The Council was to be a central focus for heritage concerns and to provide a renewed spirit and enthusiasm in the promotion and encouragement of Canadian heritage institutions.⁸

The most obvious critique of this federal report is related to the Committee's justifications of recommendations in some areas of cultural activity. Jeffrey makes the case that the thrust of a recommendation does not always follow from the analysis which precedes it. In the area of funding for example, Jeffrey argues:

Unfortunately, while the analysis and the recognition of the need to establish priorities in funding are well presented, the solutions are not always well thought out and once again do not appear to be grounded in political and economic reality. At times certain ones appear in fact to contradict or be inconsistent with the analysis of issues which preceded them.⁹

5.1.1.1 Responses to Applebaum-Hebert: the CMA and the NMC
Two of the key members of the Committee's audience -the National Museums of Canada and the Canadian Museums Association - quickly responded with conviction, if not unanimity. The NMC was particularly concerned about the prospect of

⁸ Ibid, pp. 137-138.

⁹ B. Jeffrey, Cultural Policy in Canada: From Massey-Levesque to Applebaum-Hebert, (Ottawa: Library of Parliament, Political and Social Affairs Division, Research Branch, 1982), p. 217.

losing some of its jurisdictional territory, while the CMA was concerned with those recommendations which would further the advancement of museums without aggravating the internal conflicts and pressures which affected the organization at the time. Although several important issues are addressed by both the NMC and the CMA, their responses to the recommendations for a Heritage Council are especially significant, given the implications for the Museums Assistance Programmes in their present form.

The CMA provided an excellent summary of the areas of responsibility for the proposed Heritage Council.¹⁰ The CMA strongly supported the establishment of a Heritage Council as an arms-length federal agency modelled on the Canada Council. Such an agency would be amply funded and would have direct contact with federal departments and with provincial agencies and departments as well. Similarly, the CMA supported the separation of the Heritage Council from the administrative hierarchy of the National Museums of Canada. In the Association's view, the funding mandate of the NMC would be more "appropriately handled by the newly proposed agency."¹¹ It therefore appears that the CMA agreed with the Cultural Policy Review Committee's argument that the existing structure in the NMC creates overlap, conflicts of pur-

¹⁰ The Canadian Museums Association brief was entitled Response to the Report of the Federal Cultural Policy Review, (Ottawa: Canadian Museums Association, February 1983), Part 1. See pp. 5-7 for the overview.

¹¹ Ibid, p. 6.

pose, and contributes to wasteful competition. It is important to note that the CMA's agreement rested on the premise that the proposed Heritage Council would be mandated primarily as a funding agency. The CMA was opposed to a multi-functional Council responsible for CCI and CHIN, in addition to funding activities implied by the MAP. The conflict between the service elements - CCI and CHIN - and the funding elements - MAP - could be avoided only by restricting the Heritage Council to the funding of heritage. Within the same context, the CMA did not concur in the recommendation that the new Council promote linkages between itself and the various federal and provincial departments or the private sector. According to the Association, "The practicality of an 'arms length' agency having the resources and direct links with federal and provincial departments negates the very principle."¹²

The National Museums of Canada responded to the Applebaum-Hebert report with a brief which it considered to be an important working document aimed at re-defining federal cultural policy in which "heritage should occupy a central position."¹³ The corporation argued for the advancement of heritage concerns across Canada and for the commitment of adequate resources and funds so as to increase the effectiveness of the existing policy. It was understood that ex-

¹² Ibid, p. 7.

¹³ NMC, After Applebaum-Hebert (Ottawa: National Museums of Canada, February 1984), p. 19.

isting policy was under the direction the the NMC working in conjunction with the museum community across the country.¹⁴ It is therefore understandable that the NMC would oppose the creation of a new heritage agency, given that the "Corporation has filled this role, on behalf of museums and galleries, since the National Museums Policy was announced in 1972."¹⁵ The crux of this opposition hinged on the corporation's view that a "mechanism", not a "new champion of heritage",¹⁶ is required to correct the existing bureaucratic problems in the heritage sector. The mechanism suggested by the NMC would synthesize legislative revisions, a policy coordination body, equitably funded heritage agencies, and regular representations from the various heritage communities served into a process of effective consultation.¹⁷ The NMC also argued that a new Heritage Council was not practical, given that the funds available for grants are miniscule in relation to the impact they would have if spread over the entire heritage field. Given that projections of future federal support were not encouraging for museums overall, appropriations for a new heritage agency would likely be threatened as well. The NMC proposed "the creation of a Canadian Heritage Council as a coordinating body (excluding the administration of grants), made up of the Chief Executive

¹⁴ Ibid, pp. 13-20.

¹⁵ Ibid, p. 13.

¹⁶ Ibid, p. 12.

¹⁷ Ibid, pp. 13, 14, 19-20.

Officers of federal heritage and cultural agencies."¹⁸ In this respect, the NMC proposal is clearly in favour of an approach which emphasizes the top layer of heritage personnel and administration. Given their stronger and better-funded position, larger heritage institutions such as the Associate Museums could be expected to have a stronger voice in consultations structured in this manner. It is also evident that the NMC wished to retain the grant component of the National Programmes, perhaps as a lever to influence the overall direction of heritage policy, and perhaps as an inducement of support from a clientele which had been rewarded in the past: the Associate museums.

In summary, the thrust of the NMC's argument is that more funds and resources are needed to effectively carry out the requirements of heritage preservation. Enhanced funding is seen to be the answer to the majority of criticisms raised by the Federal Cultural Policy Review Committee. With respect to the general lack of policy guidelines and policy coordination, the NMC proposal that a Heritage Council be responsible for policy coordination, without the power to award grants, is also of interest. It reveals the difficulty which a federal agency in the cultural field has in defining its mandate, and it reveals the desire of the NMC to protect its own administrative 'turf'.

¹⁸ Ibid, p. 13.

5.1.2 The Task Force on Program Review (Neilsen Report): 1984-1985

The Neilsen Task Force as a whole was struck with the intention of increasing the efficiency of federal programmes and with enhancing their managerial integrity. Such a broad review, by implication, also included the possibility of examining ways in which federal spending could be cut back - in line with the Mulroney Government's announced intention to reduce the size of the federal budget deficit. The Report is therefore an inventory and review of public policy programming. With respect to culture, the central issue addressed in the Report is

whether the policy and organizational framework for the delivery of the cultural programmes of the federal government are appropriate and whether the impact and beneficiaries of the programs are compatible with the cultural objectives of the government.¹⁹

This review relates strongly to the small museum community and to the implications of future federal assistance under the auspices of the National Programmes Branch.

In order to identify the requirements for improved cultural program delivery the study team developed a set of basic assumptions and working propositions to guide their inquiry. The basic assumptions were that:

cultural programs should focus on assisting, directly or through organizational intermediaries, individual members of the cultural community;

¹⁹ Economic Growth, Culture and Communications: A Study Team Report to the Task Force on Program Review, (Ottawa: Minister of Supply and Services, 1986), p. 11.

programs should focus on the individual and those institutions that channel support efficiently to a large number of individuals in the cultural community.²⁰

Working propositions which helped to give shape to the basic assumptions included four broad elements:

1. cultural activities growing out of the Canadian heritage and experience will strengthen the sense of community in Canada;
2. it is important that all Canadians be aware of their heritage and be encouraged to participate in cultural activity;
3. cultural policies and programs of the federal government, in both their design and implementation must reflect the regional diversity of the country. Cultural programs in particular must respond to the basic characteristics of Canada, or they will lose their legitimacy;
4. cultural agencies as instruments of public policy -- have an obligation to reflect and implement government policies and priorities in the cultural field.²¹

Given that our main concern is with the Museum Assistance Programmes, three of the Study Team's recommendations are central to this brief review. First, the Study Team recommended that, in view of declining resources, there be a full policy review of the National Programmes component of the National Museums of Canada, of which the Museum Assistance Programme is an integral part. Second, the Team recommended that the Museum Assistance Programme be terminated. Third,

²⁰ Ibid, p. 12

²¹ Ibid, pp. 13-14.

the Team recommended that the federal government formulate a comprehensive strategy for all museum-related funding.²²

Given the broad mandate of the Neilsen Task Force and the complexity of cultural issues in this country, one would expect the Task Force Report to contain several recommendations and to penetrate to the bare essentials of the present federal stance on such matters. John McAvity suggests that, while the Neilsen Report is not an official policy paper, nonetheless it has the potential to be influential in the restructuring of heritage and cultural policy.²³ On the positive side, some members of the museum community would likely agree with the recommendation that MAP be abandoned inasmuch as "its impact has become too insignificant", and that federal funds could then be concentrated on the provision of services (such as CHIN, CCI and the International Program) which would be uneconomical for the provinces to set up on their own.²⁴ The second point that McAvity raises is that others in the museum community -such as the small museum section- would likely recommend that federal funds be re-directed to small museums directly or through service programmes and grants. Third, McAvity argues that the abandonment of MAP would have a negative impact on the regional museum community: it would have the effect of terminating

²² Ibid, pp. 19, 99.

²³ J. G. McAvity, Report on the Neilsen Task Force on Culture, (Ottawa: Canadian Museums Association, 1986), p. 1.

²⁴ Ibid, pp. 1-3.

most travelling exhibitions from non-federal museums that currently cross regional boundaries.²⁵ Based on McAvity's discussion, this Task Force recommendation negates one of the central objectives of democratization from the 1972 policy which provided for the extended access to heritage. The Exhibitions Assistance Programme which had been designed to assist planning, production and circulation of exhibits relating to art, human history, natural sciences and technology would, following the logic of the Neilsen Task Force Report, be eliminated as well. With respect to the Associate museums and the Public Programming Assistance Programme, the Task Force recommended the continuation of such funding, but at a lower level. Such funding would be limited to long-term core funding or to the support of inter-regional travelling exhibitions.²⁶ This option would preserve some measure of democratization in that it calls for long-term support of associate museums. In its review, the Neilsen Task Force gave high marks to the National Programmes for contributing to the expansion of viable Canadian museums and enhancing their capability to preserve and demonstrate heritage. The effects of early success (in the form of greater numbers of museums), combined with inflation and pressure on the federal budget, have however eroded the capacity of these programmes. As the Task Force points out:

²⁵ Ibid,

²⁶ op. cit., p. 99.

There is a fairly strong consensus that ___ in the early 1970's ___ the national programmes addressed real and pressing problems in an efficient manner. The millions of dollars that were injected into the Canadian network of museums produced spectacular results especially in terms of the number of institutions and their level of professionalism --- The demand now exceeds by far the capacity of the national programs' budget. As a result the real purchasing value of each grant dollar diminishes constantly.²⁷

5.1.3 The National Museums Policy Task Force (Richard-Withrow Report) 1985-1986.

This Task Force was created primarily to examine the role, responsibilities and operations of the four National Museums and of the National Museums of Canada Corporation. Its terms of reference included:

1. to review the mandate of the NMC Corporation, its operations and services to the Canadian museum community;
2. to analyse the appropriateness of the 1968 Museums Act and the NMC Policy of 1972 and to assess their future application;
3. to define the roles of the NMC with a view to determining its effectiveness as a corporate service-umbrella organization, and the possibilities of re-directing its responsibilities;
4. to examine the role of the four National Museums and recommend means whereby they can best carry out their responsibilities as leaders in the museum community,

²⁷ Ibid.

- specifically with respect to collection and research;
5. to review the roles of small museums supported by the federal government, in relation to the National Museums of Canada and their attendant services and programmes. Most importantly, the Task Force was to make recommendations regarding their activities and relationships to the NMC.²⁸

The Task Force Report and recommendations provide an important context for the interpretation of small museums policy. Given the basically hierarchical structure which shapes the relationships between small museums and the main federal funding agency (MAP), the Task Force provides a critical commentary on issues which are central to the policy of democratization and decentralization. The Task Force is also important in that it concentrates on recommendations for the museums sector in Canada, unlike the broader focus taken by the Applebaum-Hebert Committee and the Neilsen Report. Finally, the Task Force is important because its recommendations are now before the Minister of Communications for consideration.

The Task Force examined a variety of background evidence, reviewed several submissions from interested parties, and interviewed or heard briefs from important players in the

²⁸ Government of Canada, Report and Recommendations of the Task Force Charged with Examining Federal Policy Concerning Museums, (Ottawa: Minister of Supply and Services, 1986), p. 17 and p. 49. (My emphasis added).

heritage sector. As a result of these consultations, the Task Force formed some basic assumptions regarding the desired form of federal policy in this area. First, the Task Force was of the view that it is "both appropriate and necessary for the federal government to undertake the task of assembling and presenting aspects of our heritage which are representative of the country as a whole."²⁹ The Task Force noted that the federal government would not have an exclusive claim to collections of national significance; museums other than the federal museums would continue to hold such collections as well. Second, the Task Force argued that the basis of federal policy should be to complement provincial policies and priorities. This argument recognized that the provincial governments are the prime funding sources for museums and that provinces differed in terms of their needs and level of heritage policy development. Third, relationships between the federal government, federal museums and provincial governments and museums should be based on partnership and not on subordination.³⁰ While the Task Force clearly excludes capital funding from the agenda of continu-

²⁹ Ibid, p. 15.

³⁰ The National Museums of Canada Brief entitled "A National Museums Policy for the 80's", had strongly recommended shared responsibility and consultation between provincial, territorial and federal authorities with respect to the provision of core-funding for museums. In addition to a trilateral consultation in the assessment and identification of funding assistance programmes which would most suitably satisfy the criteria of nationally significant collections and activities, the Brief recommended that particular attention be paid to the Specialized Museums and Capital Assistance Programmes.

ing federal support, it is convinced of the need to rectify the condition of "neglected" specialized collections which are unique and which could act as economic catalysts in some regions.³¹ Fourth and, for our purposes, finally, the Task Force stated that "federal museum policy should facilitate accessibility to make better known Canadian creators, interpreters and collections, both nationally and internationally."³²

The recommendations of the Task Force Report which are germane to this study are those which deal with the small museum community, with the National Museums of Canada Museums Assistance Programmes, and with the suggested restructuring of these programmes. The first two recommendations which are important for this analysis propose that:

___the National Museums Act of 1968 be repealed, that the National Museums of Canada be dismantled, and that new legislation establish the four major federal museums as administratively autonomous, free-standing institutions (Recommendation One)

___interim arrangements [be taken] to devolve authority, responsibility and accountability for the management of the four federal museums, to the directors of those four museums___(Recommendation Two).³³

The reader will recall that the Corporation has been set up initially to effect economies of scale by providing elements of common service and administration, and to serve as a com-

³¹ Ibid, p. 40.

³² Ibid, p. 16.

³³ Ibid, pp. vii-viii.

mon focus for policy for all the four National Museums. However, the Task Force, on the basis of the evidence, concluded that savings would be effected by the implementation of the first two recommendations, and that the organizational strains which had appeared in the Corporation required major surgery. The National Museums would be called upon to assist museums elsewhere in Canada, to develop their 'national' collections, to provide an example of excellence, and to develop a sense of 'mission' appropriate to their own institution.³⁴

The Task Force put forward a set of important recommendations with respect to the Museums Assistance Programmes, beginning with the premise that these programmes both symbolized federal assistance to non-federal museums and had demonstrated a significant contribution over more than a decade of operation. The Task Force proposed to remove all the programmes under MAP which had arisen from the National Programmes initiative of the early 1970's.

The Report recommended that the Museums Assistance Programmes be restructured and simplified. It was observed that much of the frustration with the present structure of MAP resulted from:

the heavy bureaucracy and complex system, the burdensome repetitive paperwork, the intrusion of Ottawa-based personnel not sensitive to regional concerns and disparities (either economic or po-

³⁴ The discussion of the rationale is found in the Task Force Report, pp. 17-23.

litical), and the rigidity of the specific programmes which no longer reflected priorities as identified by the community.³⁵

The existing programmes were to be replaced by three new ones:

1. an omnibus museums support programme, to address on-going support for "an agreed set of long-range purposes" to be worked out in agreements between the federal government, provincial governments and museums associations. The federal contribution would be in the range of \$20 million per annum, and would be based on the principle of equalization.
2. an interprovincial and international exchange programme, which increase public access to heritage materials by providing grants to cover research, logistics, and the circulation and display of travelling exhibits. The recommendation urged a federal "investment in the order of \$10 million annually."
3. a professional development programme, which would provide a sabbatical system for mid-career training, up-grading, and internships. The federal contribution would amount to \$1 million annually.³⁶

³⁵ Ibid, p. 7.

³⁶ Ibid, pp. 26-30. These points constitute the main aspects of Recommendations 3-6.

These recommendations are significant for several reasons. They move explicitly away from a project basis for federal funding. The Task Force described the project basis as wasteful, lacking in evaluation, and frustrating in that it does not permit adequate planning or recognize the long-term pattern of development of worth-while heritage activities. Second, the Task Force stated that the principle of equalization not only should refer to regional variations, but also to the status of museums themselves. On this basis, the label 'associate museum' would disappear. The ideas of democratization and decentralization, while they implied an expansion of the heritage institution base, had been transmitted from the top down. The Associate Museums, in particular, had received core funding to create out-reach programmes, travelling exhibits, advisory services and the like. The equalization principle would, to some degree, redress the balance and would be more in keeping with the democratization principle. Third, the shift to longer-term, predictable funding tied to agreed objectives promised a greater coherence in policy at the level of the individual museum as well as a lower level of frustration. Fourth, the amount of funding was proposed at a level roughly two- and one-half times that of existing MAP funding. The difference was to be made up partly from expected savings from the dismemberment of the NMC and partly from a decrease in the administrative costs of federal aid to non-federal museums. Fifth, the Task Force attempted to simplify the basis on

which conferences, seminars, training courses, and publications would qualify for federal support. The suggestion was that grants for such purposes be terminated and that groups such as Museum associations contract with the government(s) to provide such services. This would permit a down-sizing of the existing federal administration devoted to such common services. Finally, the Task Force tied federal museums policy directly to the federal department responsible for funding and accountability. While Task Force members still felt an attraction to the idea of a non-profit Crown Corporation,³⁷ the political resources required to initiate and sustain federal-provincial negotiations leading to long-term agreements (heritage policy frameworks) most logically resided with a line department and its Minister. The Minister's designate would, in the course of grants administration, be advised by an advisory committee charged with peer review. The Report also argued that a heritage council of the type recommended by the Applebaum-Hebert Committee "would be very difficult to implement, given provincial and other established interests in the fields of culture and heritage."³⁸ Such a council would therefore not be appropriate as a grants processing agency.

³⁷ The discussion notes that a Schedule C corporation under the Financial Administration Act could be seen as a possible (but not appropriate) option. The Departmental recommendation is made in Recommendation 8 (a).

³⁸ Ibid, p. 37.

Given the discussion in the last chapter, the idea of lodging responsibility for such federal funding at the departmental level is consistent with the practice of envelope funding. Ministers are caught in negotiations with their cabinet colleagues, and they are more likely to defend a budget of their own department than they are to promote an agency at 'arms-length'. There is clearly room for concern for political 'interference', but the likelihood would be reduced if peer review forms part of the process.

5.1.3.1 NMC Response to the Task Force: 1986

In its most recent Report, the NMC deals with several points of disagreement with the National Task Force on the National Museums of Canada.³⁹ The NMC takes issue with most of the Task Force recommendations, with claimed inadequacies in its methodology, and with inconsistencies between the French and English versions of the Task Force Report. An important thrust in the Corporation's response is that it has been unfairly singled out, with accusations of poor working relations with the four Nationals; mis-management of the MAP; and a decline in the effectiveness of its programmes. The Board considers these criticisms to be unjust in the face of substantial decreases in buying power. Speaking on behalf of the Board, Secretary-General Dorais explains that: "In

³⁹ National Museums of Canada, Museums in Canada: The Federal Contribution, Response to the Report of the Task Force on the National Museums of Canada, (Ottawa: National Museums of Canada, December, 1986).

1972, we were supposed to get \$12 million for (MAP) and we got \$8 million. Last year [1985-86] we got \$9 million. Our buying power has melted under the sun."⁴⁰ While Dorais acknowledged that the Corporation faced substantial problems with respect to resources and a punitive system of accountability, he contended that only a federal agency can offer "coordination, the defining of standards and the interpreting of regions. ---[But for] an adequately funded NMC there are many areas that would be completely forgotten over time or would never develop."⁴¹

In defending itself against the Task Force recommendations that the NMC be dismantled, the Board points out that the Task Force Report is flawed by errors of data collection and by an analysis which is grounded on "opinion and not facts."⁴² With respect to the specific recommendations that the NMC be dismantled and the role and structure of the four National museums be reviewed, the NMC has taken the view that the federal government has a "unique role in safeguarding and sharing the Canadian heritage" and that it should not be restricted to the role of "operating four museums in Ottawa and allocating funds to museums across the country according to provincial priorities."⁴³ The NMC has also dis-

⁴⁰ Salem Alaton, "Dorais defends beleaguered Museums Agency", Globe and Mail, Friday, November 7, 1986, p. A15.

⁴¹ Ibid.

⁴² National Museums of Canada, op. cit., Appendix, p. 2.

⁴³ National Museums of Canada, op. cit., p. 4.

puted the cost analysis of the Task Force, stating in its response that the cost to the NMC for support services to the four Nationals is \$11.9 million. The cost of the four Nationals under the autonomous model would be \$22.2 million; savings from eliminating the NMC service would be \$5.4 million. The increased cost under the autonomous model would therefore be \$5 million.

The NMC Board argues that the Task Force approach would change

national services available to all museums ___into funding for a select few. --- The effectiveness of NMC programmes is based on providing both grants and much needed services to the entire museum community in Canada___.⁴⁴

Thus, while it is receptive to revamping the existing funding structure (under MAP in particular), the NMC Board is suspicious of the omnibus funding proposal. It strongly suggests a round of consultations with the provinces and the NMC's 'clients', leading to a national museums policy. The policy should be established prior to any change in the organization of funding.

The flavour of most of the NMC responses strongly suggests a fight to maintain control and to retain its position in the Canadian heritage structure. In particular, we have seen its opposition to the dissolution of the Corporation itself, and the opposition to the potential loss of its role as the coordinator and bearer of standards for the main fed-

⁴⁴ Ibid, p. 8.

eral funding programmes under MAP. The concern expressed that the Task Force recommendations favour large museums - "the select few" - seems out of place, given the Corporation's track record in the distribution of MAP funding; the emphasis within MAP funding on the core funding component allocated to Associate Museums and National Exhibition Centres; and the Corporation's own argument that current priorities are for housing the national collections and for enhancing the level of funding for the Associates. With respect to the Task Force's recommendation that the International Programme be terminated, the NMC argues that

Small museums lack the resources to undertake international negotiations, and only the International Programme gives them regular access to a wide selection of international exhibits. Each museum can choose exhibits of greatest interest to the community, regardless of its size or location.⁴⁵

Given that the International Programme distributes a quarterly calendar of available foreign exhibits to 200 museums, and given that there are 373 community museums (many of which are small, and which exclude the Associate Museums), it would seem that a sizable fraction of the smaller communities are excluded from the basic information, to say nothing of the exhibits themselves.⁴⁶

⁴⁵ Ibid, p. 11.

⁴⁶ The community museums figure is the NMC's own; see Ibid, Appendix IV, p. 6. Also see Statistics Canada, Survey of Heritage Institutions, 1982-83, (Ottawa: Ministry of Supply and Services, 1983).

Two final points should be addressed. The National Task Force on Museums Policy argued strongly in favour of small museums; the NMC contention that the Task Force Report favours the elite institutions does not square with either the recommendations or the rationale presented by the Task Force. Second, the NMC argues that the principle of equalization is ambiguous in the Task Force Report. This does not apply accurately to the following extract from the Report:

The realities facing museums differ from one region to another, and even within regions. This new programme should be more generous to those provinces with small populations whose collective largesse is less than the national average. Everyone agrees that no homogeneous programme can respond sensitively to such differences.⁴⁷

5.1.4 Standing Committee on Communications and Culture Report: 1985-1986

The Commons Standing Committee on Communications and Culture published its report on museums policy in late January, 1987. The Committee recommended that the federal government continue its presence in the heritage sector by maintaining a central role in the museum field. The formulation of a new museums policy was strongly emphasized as essential to a quality museums system. The Committee suggested that the key players in the heritage field - museums themselves, provincial and municipal governments, museum associations, volunteers and private patrons - had essential roles to play in the creation of a new policy. Their views would be useful in

⁴⁷ National Museums Task Force, op. cit., p. 26.

shaping the legislated mandate for the four autonomous National Museums and in the re-structuring of the National Programmes.⁴⁸

The Committee bases its recommendations on a set of assumptions concerning the museum sector. First, the Committee considers that the four National Museums will be cooperative in decentralizing their collections through exchange (lending programmes) and 'repatriation' (gifts and sales). One implication of this assumption is that the collections held in Associate museums could be seconded to small community museums in regions where their placement would be most appropriate. Second, the revision of museum policy and federal programmes for non-federal museums will give priority to the "needs of smaller museums and of remote centres of population, and to interprovincial exchange."⁴⁹ The Committee stated that federal assistance programmes to museums must be redesigned so as to assist small museums which

often possess meagre resources, yet make a valuable contribution to their communities. The federal government should endeavor to assist these smaller museums and art galleries by involving them in consultations, and in designing programmes that respond to their particular needs. For example the need to adopt policies to improve the training of staff, to provide funds for attendance at conferences, and to assist with arrangements

⁴⁸ Canada, House of Commons, Federal Policy Concerning Museums: A Report of the Standing Committee on Communications and Culture, (Ottawa: House of Commons, 1987). In this, the Committee agreed with the recommendation of the National Museums Task Force.

⁴⁹ Ibid, p. 30.

for travelling exhibits.⁵⁰

Third, the Committee argued that inter-provincial and international exchanges of collections were not only crucial to understanding Canada's cultural heritage and the culture of other nations, but that small museums were disadvantaged in this area. The Committee suggested that

The federal government, possibly through the Canada Council and the Department of External Affairs, may be able to assist smaller museums in a very significant way, while larger museums may prefer to make their own arrangements because they possess the necessary contacts and resources.⁵¹

Fourth, the Committee observed that federal funding for non-federal museums has not kept pace with inflation, nor has it kept up with the objectives initiated in the 1972 National Museums policy. While NMC programmes have proven to be beneficial, the Committee noted that the purchasing power of grants had been seriously eroded since 1972, as has the ability of the 'National Programmes of Assistance' to meet the needs of small museums.⁵² As a direct result, some aspects of the 1972 policy have been curtailed or re-directed in order to deal with federal cut-backs in general. Funding programmes should therefore be re-focused or, as the Committee indicates:

⁵⁰ Ibid, p. 9.

⁵¹ Ibid, p. 9. Emphasis added.

⁵² The Neilsen Study Team also reported on this aspect of museum funding. See p. 92.

a certain amount of restructuring and simplification is required in order to redirect funds to the most important areas, and to maximize the effectiveness of the available money. For instance, a professional development programme and the role and mandate of the Associate Museums require further study.⁵³

The Committee firmly rejected the option of a federal transfer of heritage funds to the provinces. It affirmed that the Minister of Communications should be the prime mover of federal heritage policy, ensuring that a national policy is implemented. At the same time, the Committee was sensitive to the argument that there should be sufficient flexibility to coordinate an effective and comprehensive policy with the provinces. The Committee also stipulated that the federal government must take regional needs and differences into account while promoting a national perspective.

It is significant that the Commons Standing Committee recommended tri-party consultations involving representatives of the federal government, the provincial governments, and the museums. In addition, the argument that support be given relative to needs implies that equalization grants to provinces in the heritage sector are not the favoured instrument of the Committee. Instead, the intent appears to favour a

⁵³ House of Commons, News Release, Op. cit., p. 7. It should be noted that the NMC programme review also recommended a development programme, to include 'established professionals'. This approach would seem to make it more difficult to up-grade staff qualifications and, as we shall see, this is an area in which small museums hold definite views concerning their need of such assistance.

funding system which would address needs on a regional basis within the different provinces. Thus, small museums as a group are to be given "particular attention."⁵⁴

Finally, the Standing Committee agrees with the argument that heritage agencies should be at arms-length from the government. The legislative model should resemble that of the Canada Council and be removed from the practice or suggestion of political interference. This issue promises to be contentious, inasmuch as the National Museums Task Forces proposed that new programmes of assistance to museums be under the direct responsibility of the Minister of Communications - a proposal which would maximize political control, but which would clearly run counter to existing practice and to the recommendations of the majority of Commissions, Task Forces, Committees and the like which have supported the arms-length principle over the years. The difficulty lies in constructing standards of public accountability while minimizing the possibility of political interference and allowing for the professional judgement.

⁵⁴ News Release, p. 30.

5.2 QUESTIONNAIRE EVALUATIONS

In the last chapter we saw that small museums are strongly affected by the eligibility criteria constructed for MAP grants. Roughly one-half of the responding institutions would be excluded from competition for federal funds. The limited clientele for such funding was also reflected in the relatively small number of applications for MAP funding, by the small number of successful applicants, and by the large proportion of MAP funding which has been allocated to the Associate museums and National Exhibition Centres over the years. In the discussion earlier in this chapter, we saw that criticisms of the NMC, its funding priorities, and its relative neglect of small museums have been raised frequently in the last six years. The discussion also pointed out that the NMC has consistently argued for increased funding, rather than for structural change. The NMC has also been reluctant to shift its priorities, maintaining that the Associate museums and National Exhibition Centres are hardest pressed and, by implication, most deserving of continued support. This section will expand the argument, using the portions of the survey which have to do with issues of concern to small museums, their experience with the MAP grants process, and their evaluations of MAP. The discussion will draw on responses to closed-ended items and it will include a liberal helping of the verbatim responses to the open-ended questions.

5.2.1 Grantsmanship

Respondents were asked about the extent to which grantsmanship affects winning government grants. The text of the closed-ended question read:

To what extent do you think that the winning of government grants depends on "grantsmanship" (eg. tailoring proposals to the needs or mandate of the funding agency; employing special skills in the production of applications). Please indicate your response with a [X].

Including those respondents who had no opinion, 68.7% of all responses indicated that winning federal grants depended to a large or moderate extent on grantsmanship. An additional 4.2% of the respondents thought that success depended to a small extent on grantsmanship, while 1.8% thought that winning federal grants 'does not depend at all on grantsmanship.' Fully 25% of the respondents offered no opinion. If this latter group is excluded from the calculations then, as Table 14 shows, then 92.3% of the available responses agree that winning federal grants depends to a large or to a moderate extent on grantsmanship.

TABLE 14		
EXTENT TO WHICH WINNING FEDERAL GRANTS DEPENDS ON GRANTSMANSHIP		
Extent to which winning federal grants depends on grantsmanship	%	[Those with 'no opinion' excluded] %
To a large extent	45.2	60.4
To a moderate extent	23.5	31.4
To a small extent	4.2	5.6
Not at all	1.8	2.4
No opinion	25.3	-
Total (N):	166	124

In the comments section reserved for this question, most of the respondents declared that grantsmanship is one of the most important elements in securing federal funding. The MAP was often cited as the main funding agency for which special skills applied to tailoring proposals to the agency's mandate. Several museums commented on the requisite "talent" of translating their own needs into the "funding agency's jargon." The comments indicated that talent comes with experience and that it is closely related to management expertise and the need to keep informed and up-to-date on all MAP grants. For example, some respondents cited the importance of keeping files of pertinent information. The quality of the presentation and its aesthetic appeal were thought to be

important by many respondents. Presentation reflects "the competence of the applicant" according to one museum. Others stated that "knowing the techniques for completing applications is very important, as well as grasping the basics of what the various programmes are all about." Finally, more information rather than the minimum seemed to be a prudent rule for many: "one learns to fill out every space in massive NMC forms whether they are relevant or not!"⁵⁵

Some smaller museums stressed the external factors of the MAP review process and the priority placed on grantsmanship. These respondents observed that small museums operate on minimal funds and volunteers are not necessarily versed in grantsmanship. Grantsmanship of the type indicated for MAP funding requires a full-time position which, in turn, is not within the resources of small community museums. Some respondents took a more pessimistic view: that grant applications from small museums are overlooked because the museums in question have little prospect of expanding their museum activities and because they may well survive on their own. Finally, MAP funding guidelines seem to exclude the special needs of small museums.

Respondents acknowledge that grantsmanship is one of several important criteria in securing federal funding. In the view of several respondents, politics plays an important part: the whole marketplace tends to be "very political

⁵⁵ Emphasis in original.

aside from grantsmanship which makes it difficult to compete." As another respondent stated:

Winning government grants depends also on the contacts you have, and the constituency a museum is in, who your Member of Parliament is and on what side of the House they sit. (Political decisions are often the deciding factor in the awarding of federal grants.)

Of course, politicizing the grants process may also work to the advantage of some heritage institutions. This is evident in the following selection from the questionnaires:

Grantsmanship is one important factor in the securing of federal grants. But politics plays an important part. Our community has been in the limelight recently due to the nature of endangered single industry towns, so our museum has been advantaged to a certain extent. Governments have awarded grants to the museum because they can then say they have passed money into the town.⁵⁶

Finally, the extent to which the heritage institution is tied into the community and into the policy-making network in general are of importance in securing funding. As a respondent from a medium-sized museum related:

Winning grants from governments and other agencies depends not only on grantsmanship (an important part of the process), but also on establishing personal contacts with bureaucrats, decision-makers and occasionally elected officials. It depends on the profile of your organization in the community and the amount of outside support that your museum can muster.

⁵⁶ Emphasis in the original.

5.2.2 General Issues

Respondents were asked to assess several statements concerning small museums in general, based on their 'direct experience in, or knowledge of', such' museums. Their perceptions, which have been laid out in detail in Table 15 below, can be summarized as follows. First, a bare majority of respondents (50.3%) agree that small museums "are generally aware of the funding opportunities available to them." 40% of the respondents disagree with this statement, while 9.7% are neutral- they neither agree nor disagree with the statement. We can infer that there is some polarization of views on this issue which should be investigated further. Second, a more substantial majority (55.5%) disagreed with the statement that "small museums generally have the skills necessary to construct funding proposals." 33% of the respondents agree moderately with the statement, and only 3% expressed strong agreement. These results correspond with the views on grantsmanship which were summarized earlier. Third, more than two-thirds of the respondents (65.5%) agreed with the statement that "small museums can easily obtain technical advice or assistance from larger or associate museums." Roughly 25% of the respondents disagreed with the statement. If we put these first items together, the perspective of the small museum's situation| which emerges is one of split opinions with regard to the level of information possessed by small museums; a sense that small museums have sources of technical advice of which they can avail themselves; a sense that the sources of technical advice do

not necessarily correspond with sources of funding information; and some support for the argument that small museums lack the skills that are appropriate to successful funding proposals. We should bear in mind that, while the small heritage institution may be able to obtain technical assistance from larger institutions, it is likely to be dependent on the programme structure of the larger institution. Other factors, such as proximity, as well as staffing and budget affect the extent of advisory support. We would also expect that advisory services for outside institutions would be most vulnerable to pruning under conditions of financial constraint.

TABLE 15						
EVALUATIONS OF SELECTED ISSUES CONCERNING SMALL MUSEUMS						
Issue	SA	MA	Neither Agree NOR Disagree	MDA	SDA	N
Small museums are aware of funding opportunities	4.8	48.5	9.7	24.8	15.2	145
Small museums have the skills to construct effective funding proposals	2.8	32.9	9.1	40.6	14.7	143
Small museums can easily obtain technical assistance from larger museums	21.4	44.1	9.7	13.1	11.7	145
Small museums could NOT function at present level without volunteer staff	65.1	20.4	5.9	5.3	3.3	152
Small museums rely too heavily on grants	8.0	20.3	23.2	26.8	21.7	138
Heritage materials located in small museums should be centralized in larger museums	0.7	4.0	6.7	6.6	82.1	151

Small museums concentrate too heavily on acquisitions and too little museum management	7.1	34.8	16.3	22.7	19.1	141
Under conditions of economic restraint, the distribution of federal funds favours larger/medium- sized museums	38.7	36.3	13.7	7.3	4.0	124
Should be an arms-length relationship between funding agencies and the museums receiving the funds	22.2	41.5	22.2	12.6	1.5	135
SA=strongly agree; MA=moderately agree; MDA=moderately disagree; SDA=strongly disagree.						

Fourth, the data show that the views of respondents were most homogeneous with respect to three statements. Fully 85.6% of the respondents agreed with the statement that "small museums could NOT function at their present level without the services of volunteer staff". Quite clearly, small museums rely heavily on volunteers given the constraints of budgets, operating hours, location and the like.⁵⁷

A very large majority of the respondents (88.7%) disagreed with the statement that "the heritage materials and exhibits presently located in small museums should be centralized in larger museums." Slightly less than 5% of the respondents agreed with the statement. We can link this evidence with arguments found in the general literature and with other material from this questionnaire. The literature suggests that small museums are most likely to be closely linked to their local community and, to the extent that they are not, they are not likely to be viable. While small museums may not have benefited in any major financial sense from the federal policy of 'democratization-decentralization', they are likely to have been participants in the line of thinking which underscored their importance to the underly-

⁵⁷ As we will see in the next section, however, the respondents also perceive risks in their dependency on volunteers. These include the observation that volunteers do not normally come equipped with a high level of skill appropriate to a professionally-run and managed heritage institution, and the argument that staffing predictability is reduced.

ing cultural mosaic. The reader will recall that the elements of this line of thinking include the Massey Commission, the Centennial celebrations, and the public inquiries summarized earlier. While the data have shown areas of ambiguity elsewhere, there is little room to suppose that efficiencies could be readily accomplished by centralizing collections in regional or associate museums. The sense of 'turf protection' is strong in these data. Indeed, smaller museums may become more viable as heritage institutions if collections and artifacts which represent their local or regional heritage are 'relocated' from the central museums in Ottawa. In a perceptive address delivered more than a decade ago, L. Martin of the Nova Scotia Museum touched on this problem as follows:

Many of the small museums in this province look to the Nova Scotia Museum for leadership and guidance. This feeling of mutual trust and respect has been built up over the years simply by the provincial museum clearly demonstrating that we were willing to help, and we were prepared to give the small museums far more than they were expected to give in return.

Objects and whole collections have been taken from our stores and placed in local museums. Local museums have learned that we will do this in spite of the protests of some of our curators.

If this process could be extended gradually to cover the whole nation, many of our smaller museums which are now mediocre could become first class. If a concerted effort could be made on the part of all museums to place objects and collections in the locations where they are most appropriate, we would be on our way toward solving one more important problem.⁵⁸

⁵⁸ L. Martin, "The Responsibilities of Museums to One Another and to the Community," Dawson and Hind, Volume 3,

A strong majority of the respondents (75.0%) agreed with the statement that "under conditions of economic restraint, the distribution of federal funds favors large or medium-sized museums." A relatively large segment of the respondents (13.7%) were neutral on this issue, while the remaining 11.3 disagreed with the statement. We can infer that the cycle of underfunding is re-inforced under conditions of restraint: small museums are generally underfunded in their view, and they are further disadvantaged under conditions of economic restraint. Given the material presented earlier in this thesis, the issue is one of increased constraints on potential federal funding, rather than constraints on stable and predictable federal support for their institutions on an on-going basis.⁵⁹

The respondents were divided on two issues presented in the questionnaire. The first of these is contained in the statement "small museums rely too heavily on grants from funding agencies." The question was intended to tap the ar-

#1, December 1973, p. 70. Originally delivered as a speech to the Organization of Military Museums of Canada.

⁵⁹ In theory, the Associates provide regional centres of excellence and, in the latter case, house collections on temporary basis for the enjoyment of visitors in an area which could not otherwise have such direct access. Whether the Associate museum and National Exhibition Centre programmes are as appropriate as they once were, given advances in the level of maturity in smaller institutions, is a separate issue, best assessed by means of profiles of individual small museums. The extent to which associate museums achieve spin-off benefits for small museums is a closely-related matter which also falls outside the scope of this thesis, but which could be evaluated in a similar manner.

gument that small museums rely on grants rather than securing funds from admissions and the private sector. Only 28.3% of the respondents agreed with this statement, while 48.5% disagreed. A high percentage of the respondents (21.0%) neither agreed nor disagreed with the statement posed. While the basic tendency in the data is clear, an interpretation of the evidence is facilitated in this case by a large number of comments which respondents wrote in beside the item. The comments - such as "what choice do we have", "there are few alternative sources" - lead to the conclusion that the item is not properly constructed as it stands. The large percentage of conditioned or 'it depends' responses support this interpretation. Small museums may well rely on grants (from a variety of sources), but they do not, on the whole, regard that reliance as 'too heavy'. It would be a mistake to infer that they perceive private funding or funds generated by themselves as a major option, however. It is likely that, in reality, they would prefer a measure of dependency on the federal government in the form of annual appropriations. In this connection, it is useful to recall a recent interview with Flora MacDonald, federal Minister of Communications and Culture. Ms. MacDonald noted some of her concerns as follows:

I believe that the private sector has a greater role to play in support of culture, not to mention the roles of municipalities and of the general public. One of my hopes is that the federal government, and provincial governments too, can provide an environment which will provide the stimulus for private sector support. ___ We should be looking at ways of stimulating other sources of

revenue for cultural activities rather than increasing the dependency of cultural organizations on direct government handouts.⁶⁰

Some ambiguity was also apparent with respect to the statement "small museums concentrate too heavily on acquisitions and too little on museum management." Part of the rationale for acquisitions lies in the potential attraction which they have for visitors: the larger the collection, the more likely that the museum will attract visitors. The danger lies in poor management of the collections: poor accessions policy, poor cataloguing, poor research, and so on. As L. Martin observed:

In fact, many of our museums are simply gathering objects and placing them in one spot so that they can all deteriorate together.

___ Many of our local museums do not even have a heating plant, and fire protection is practically non-existent.

___ A collection without full supporting information may be acceptable in an antique shop but not to a museum. With the rapidly increasing demands for educational programmes, the existing museum information resource is no longer adequate. Our public is much better informed today, and people are not satisfied with a name, a source, and a date.⁶¹

In other words, the effort to increase collection size is, under conditions of low quality collections management, a poor trade-off. The pattern of responses indicates that 41.8% of the respondents disagreed with the statement, 41.9%

⁶⁰ The Honorable Flora MacDonald, Minister of Communications and Culture, "Flora, you have so much common sense," Muse, Autumn, 1986, p.12.

⁶¹ L. Martin, op. cit., p. 69.

agreed with it, and 13.7% were neutral. Again, the problem is one of interpretation. Given the wording of the question, it may be that respondents were placed in a double-bind by the item; responses would be contaminated as a result. It is worth noting in this regard that open-ended responses in the questionnaire leave the impression that management is a problem, and that acquisitions are often not feasible. In any event, further study of this issue should split the item into two separate parts and pursue the connection established in the literature in both ways.

The final item in this section asked respondents for their evaluation of the statement that "there should be an 'arms length' relationship between funding agencies and the museums which receive the funds." This is, of course, an area of opinion which has received substantial attention in the literature. Flora MacDonald stated, for example, that the principle

simply means that decisions of taste or artistic judgment should be left in the hands of people trained in those fields. ___ That said, however, government-funded cultural agencies must be accountable to government and Parliament and through them to the taxpayers of this country.

Perhaps the touchiest issue here is who should establish general directions and priorities - the government or the agency? My personal belief is that the agencies, through their Boards, have the responsibility to recommend priorities to government, but it is the government that is ultimately and directly responsible to the people and, as such, should have the final say.⁶²

⁶² The Honorable Flora MacDonald, op. cit., p. 13.

In this context, it is the general responsibility of museums to provide clear statements of their objectives and proposals for implementing projects with monies requested from public sources. Part of the difficulty lies in the determination of a fair trade-off between the relatively fragile status of the small institution and the demands of public accountability. The responses shown below indicate that 63.7% of the respondents agree with an arm's length relationship. A large segment of opinion is neutral - 22.2% - and the remaining 14.1% disagrees with such a relationship. Inasmuch as the principle of 'arms-length' is usually considered to be central, the level of agreement which is evidenced by these data appears to be low.

The issue environment in which small museums function can be defined in greater detail with the aid of responses to the open-ended question which asked respondents to comment freely on "the main issues and problems which concern small museums today." A variety of responses can be extracted from the material provided by the responding institutions and grouped as follows:

1. infrastructure;
2. staff development and staff training;
3. leadership and governance;
4. volunteers

The first group of responses consists of issues related to the infrastructure of small museums. These issues include: 1) problems associated with the definition of policy objectives; 2) staff shortages and funding; 3) management skills and experience. Small museums often have difficulty defining their purposes/objectives and, as we saw in the previous chapters, some definition of objectives is necessary in MAP funding applications. In addition, this problem is likely to be related to leadership and to the kind of guidance provided by the institution's Board. As one respondent put it:

The purpose, and following that, the objectives and goals to accomplish the purpose are often poorly defined, or if it is well-defined, it may be obsolete, or in need of revision. Leadership with the necessary skills, particularly concerning people, is often scarce or non-existent.

The formation of policy objectives is related to the community and the heritage institution's relationship to it. As we saw in the discussion of the definition of the small museum, these community ties are particularly important for the small museum. One of the respondents captured the meaning as follows:

Justification for their existence and demonstrating their value to the community ____ Small museums must carefully determine and define their purpose within their own community, then [they] will be able to organize [their] material, [their] expertise and [their] facilities so that [their] total resources are matched efficiently and effectively to the needs of the public. From this starting point other problem areas may be identified and dealt with, ie. funding, physical space, staffing, programme development, etc.

Others indicated problems with respect to "a lack of a museologically-trained labour pool for staff resources", lack of curatorial staff, trained in collection development and display techniques, and lack of expertise in advertising and promotional activities, especially those associated with special events, education, and museum fund-raising.

The second group of comments relate to staff training and development. Given the constraints of local conditions and funding, small museums are affected by a range of other problems according to the respondents. First, the lack of staff and funds increases the likelihood that professional development and educational level will fall by the way-side: Finding funds for replacement staff is difficult or impossible. Second, small museums will have greater difficulty in freeing staff to take advantage of professional development programmes. Third, small museums experience difficulty in finding programmes and courses which are appropriate to their particular problems. In the words of one respondent, "the courses available are mainly for the larger institutions, not for the one-or two-person museum".

The responses to items elsewhere in the questionnaire indicate that small museums personnel do make an effort to upgrade their skills. As the responses in Table 16 below indicate some 63.3% of the respondents attended conservation workshops; 57.8% attended collections management workshops, and 54.8% attended management seminars. While the percent-

age of respondents attending management seminars is revealing, it is also of interest that only 22.3% attended finance or accounting courses, and roughly one-third had attended fund-raising, grants or funding information sessions. Given the importance of funding for heritage institutions, one would have to infer that the process is circular to a degree: the institutions which most require information and expertise with regard to funding are also those which are least able to afford the time and money to acquire them. Inadequate salaries for permanent staff affect the ability to attract and keep qualified staff able to professionally manage the heritage institution. As Jolliffe noted in her earlier work, the availability of qualified candidates for management positions is strongly influenced by several factors including: 1) the candidate's perception of the potential of the position offered by a heritage institution; 2) quality of life in the region; 3) the size of the museum - its overall capability and potential; 4) the opportunity to advance the status of the museum, based on budget and policy objectives.⁶³ As one of Jolliffe's respondents argued, training is intimately related to the size of the labour pool available:

I think the real problem doesn't stem from lack of training but from the fact that the labour pool in the museum field is too small. Furthermore the

⁶³ L. Jolliffe, The Mid-Career Training of Museum Professionals in Canada, (Ottawa: National Museums of Canada, Museums Assistance Programmes, 1984), p. 16. Jolliffe interviewed 45 museum professionals with respect to training-related issues which affect museums.

small museums tend to be outside major centres; they have different financial problems and poor facilities; added to this is the fact that their collections tend not to attract serious curators. As a result the training pool for senior positions is limited to a fairly small number of widely scattered institutions.⁶⁴

The data in the present survey tend to confirm Jolliffe's earlier findings.

⁶⁴ Ibid.

TABLE 16
 PARTICIPATION IN TRAINING-RELATED ACTIVITIES OVER PREVIOUS
 FIVE YEARS

Activity	Percentage of respondents who participated * %
Conservation	63.3
Collections management	57.8
Management seminars	54.8
Fund-raising	39.8
Funding-information sessions	34.3
Grants workshops	33.1
Finance or accounting courses	22.3
Legal aspects of museums	18.1
Administrative internship/leave	13.9
Presentation of brief	12.7
Other:	
Education/interpretation	9.6
Conferences	7.8
Total (N):	166
*Percentages sum to more than 100% due to multiple responses.	

The open-ended question on problems/issues of concern to small museums generated several responses having to do with problems of leadership and governance. Good governance depends a great deal on the reasonable allocation of responsibilities among those who have administrative tasks.⁶⁵ Mitchell argues that the museum Board is the center of the top level of leadership. He asserts:

The museum must be governed by people who understand how to make the museum a valid part of their community. They must be (or become) experts in the politics of community support which means they must be familiar with -preferably be a part of- the community's power structure; and be able to create networks linking the museum with stronger community groups and agencies. Informal influence with politicians is essential and so is a measure of political craft in using public occasions and media.⁶⁶

⁶⁵ See D. Hemphill, "The Administrator Developmental Model" (Winnipeg: Manitoba Museum of Man and Nature, 1983). Hemphill developed a hierarchical model with seven developmental levels grouped into three main segments. At the bottom of the hierarchy are institutional functions such as collecting, conservation, exhibition, and interpretation. Experience links the first level (and segment) to the second segment, which is labelled 'administrative tasks.' Within this segment, the lower level is comprised of such tasks as planning, organizing, selection, controlling, and budgeting. The remaining level consists of personnel, finances, and facilities. The top-most levels consisting respectively of communication, decision-making, and conflict-resolution and leadership, are grouped together in a segment labelled 'administrative processes.' Also see C. Parkhurst, Organization, Procedures, and Financing, (Englewood Cliffs, N.J.: Prentice-Hall, 1975).

⁶⁶ J. F. Mitchell, "The Community Museum", in B. Lord and G. D. Lord, editors, Planning Our Museums, (Ottawa: National Museums of Canada, Museums Assistance Programme, 1983), p. 67.

Inasmuch as the Board often assumes responsibility for overall planning and funding (or should do so), the museum director will be responsible for the implementation of Board policy and for the preparation of reports and projections.

As Terrance Heath relates:

Much of course depends on the size of the institution. The larger the institution, the more likely the director will be completely involved in administration and management duties. As we saw in the last chapter, in a small institution, the director may be professional staff and administration all in one. But even in the latter case, a basic competence in management is useful in bringing the organization along the route chosen by the board.⁶⁷

The respondents in this survey cited problems with their museum boards as an area of concern. One respondent stated that "uninformed Board of Directors leads to erroneous decisions involving major steps taken by museums and sometimes this adversely affects the funding stability of museums." Yet another response echoes the concern for good community relations cited earlier: "inept previous unprofessional management [had] spoiled the image of the museum in the community - and as a result the public disassociated itself from the museum." The linkage between funding opportunities and management was cited by several respondents. For example, some respondents saw the problem to be one of competition between the demands of stabilizing and maintaining a collection and the need for public access and research. The com-

⁶⁷ T. C. Heath, "The Role of Board and Director in Institutional Planning", in B. Lord and G. D. Lord, editors, op. cit., p. 31.

peting concerns were seen to 'freeze' management in an ineffective posture. In the words of another respondent, the linkage is direct:

funds for facilities are available, but small museums will never be able to find qualified permanent staff to take care of their collections on a continual basis. Federal funds should be made available for the hiring of such qualified personnel.

The final area of concern for the respondents had to do with the role of volunteers. We have already seen that the majority of respondents thought that the small museum could not do without the services of volunteers. The discussion in Chapter IV also indicated that small museums rely on part-time rather than full-time volunteers. Necessity is not necessarily a virtue however. The most common concerns were: 1) volunteers are limited in terms of the expertise they can offer in constructing grant proposals; 2) volunteers are limited in their knowledge of programmes available for funds; 3) volunteers are limited in the time and effort which, compared to full-time employees, they can devote to the execution of museum responsibilities; 4) poor collections-management which results from "hobbyist curators"; 5) use of volunteers to accomplish core museum objectives may endanger the objectives themselves, in the event that the museum 'outlives the volunteers' or if the involvement is long term.⁶⁸

⁶⁸ J. F. Mitchell, op. cit., p. 68.

5.2.3 MAP Grant Experience

This portion of the questionnaire dealt with Museum Assistance Programmes grants. Respondents were asked, first of all, if they were aware of each of the nine grant programmes; whether they had applied for such a grant and, if so, if they had been successful or unsuccessful. They were also asked to assess the extent to which they could be considered to be informed about the Museums Assistance Programme application procedures. Respondents who had applied for a Museums Assistance Programme grant during the period 1980-1985 were asked to evaluate their experience in terms of the degree of difficulty involved in making an application to MAP. Finally, respondents supplied information concerning their sources of assistance, if any, at various stages of the application process. The descriptive data for these items are contained in the series of tables below.

The data in Table 17 show that, for the group of museums which responded to this questionnaire, the rate of application is relatively low. Across all nine programmes, the average 'rate of application' (successful and unsuccessful combined) was only 9.3%. The Equipment and Upgrading and the Conservation Assistance programmes - with 21.4% and 21.6% respectively - received a larger than average share of applications. The latter result is not surprising, given the earlier findings that small museums would be more skilled in the basics of conservation, and that a relatively high percentage of respondents indicated that they had availed them-

selves of courses or seminars in this area. Three programmes - Training Assistance (9.2%), Registration Assistance (8.9%), and Exhibitions Assistance (8.7%) - proved to be close to the average for all programmes. The reader should note, however, that the rate of application is roughly half that of the first two programmes. 5.9% of the respondents indicated that they had applied for the Special Activities Programme. The two programmes devoted to the National Exhibition Centres and the Associate Museums received applications from only a small share of the respondents in this study - 3.0% and 2.2% respectively. The Specialized Museums programme had been cancelled 1 year before this questionnaire was sent out; as a consequence, several respondents noted that the programme no longer existed without providing further information. In any event, 2.9% of the respondents did indicate that they had applied in the past five years.

TABLE 17					
EXPERIENCE WITH MAP DURING THE PERIOD 1980-1985					
Programme	Applied Successfully %	Applied but not Successful %	Aware did not Apply %	Not Aware of Programme %	N
Upgrading and Equipment:	14.3	7.1	50.0	27.8	140
Training Assistance:	5.7	3.5	65.7	23.4	141
Special Activities:	4.4	1.5	54.8	37.3	135
Registration Assistance:	3.0	5.9	45.2	45.9	135
Exhibitions Assistance:	5.1	3.6	56.9	34.3	137
Conservation Assistance:	15.1	6.6	54.7	23.8	139
National Exhibition Centre:	1.5	1.5	55.3	41.7	132
Associate Museums:	0.0	2.2	51.9	45.9	135
Specialized Museums:	0.7	2.2	46.7	50.3	135

The data in this table also indicate that, excluding the National Exhibition Centre programme, the Associate Museums programme and the Specialized Museums programme, the Registration Assistance programme was least well known to the respondents. As compared to the 46% of respondents who were not aware of the Registration Assistance programme, roughly one-third of the respondents stated that they were not aware of either the Training Assistance programme, the Special Activities programme or the Exhibitions Assistance programme. The Conservation Assistance programme had the highest success rate in applications and it also had the smallest percentage (23.8%) of respondents who indicated that they were not aware of this programme.

Table 18 below provides evidence concerning the respondents' overall evaluation of their information concerning the Museums Assistance Programme application procedures. Almost 12.0% of the respondents indicated that they were not aware of the programmes at all. 36.1% indicated that they were not very well-informed. The largest share of respondents - 43.1% - stated that they were moderately well-informed, while 9.0% selected the 'very well-informed' response. In view of the results having to do with specific programmes, it is likely not in error to aggregate the responses for the first two categories. The implication is that roughly 48% of these respondents have only a minimal

understanding of a most important set of federal programmes which provide funding to museums.

The second part of the table shows that, of the 61 respondents with direct experience in MAP applications, 39.3% experienced no difficulty in making the application. At the other extreme, 16.4% stated that they had had great difficulty. The bulk of the responses - 44.2% - experienced either a 'slight' or a 'moderate' amount of difficulty.

TABLE 18

MAP APPLICATION PROCEDURES: INFORMATION AND DIFFICULTY

Part A: Level of Information:

Level of Information	%
Very well-informed	9.0
Moderately well-informed	43.1
Not very well-informed	36.1
Not aware of programmes	11.8
Total (N):	144

Part B: Difficulty with MAP Applications:

Degree of Difficulty	%
No difficulty at all	39.3
A slight amount of difficulty	21.3
A moderate amount of difficulty	22.9
A great deal of difficulty	16.4
Total (N):	61

The questionnaire also dealt with the sources of advice and assistance which respondents might have employed at each of five stages in the application process: a) project development; b) filling-out the application; c) follow-up and project evaluation; d) counselling on other available federal programs and resources; e) technical aspects of museum design, environment, exhibit design or collection storage. The data indicated below in Table 19 show that, across all stages of the application process, between 50% and 66% of the respondents received advice of one type or another. The proportion of respondents receiving advice was highest in the technical aspects of the application; it was lowest for both project follow-up and programme counselling. Museum assistance staff appear to have been used most frequently over-all and, in the case of assistance with filling out the application fully 40% of the respondents (N=40) availed themselves of this resource. Private consultants were employed most frequently in the project development and technical advice stages of the applications. Roughly 25% of the respondents (N=45) reported that they received such advice for building layout, environmental conditions and so on. The Museum Advisory Service was the most frequently noted source of technical advice, in that 28.8% of the respondents reported using this source.

TABLE 19
MAP APPLICATIONS: SOURCES OF ADVICE AND ASSISTANCE

Stage of Application	Source of Advice				
	Private Consult.	Museum Advisory Service	Museum Assistance Staff	Other	None
	%	%	%	%	%
Project development	23.8	11.9	21.4	2.4	40.4
Filling out Application	5.0	17.5	40.0	2.5	35.0
Project follow-up and evaluation	2.9	11.7	32.3	2.9	50.0
Counselling on other federal programmes	7.1	9.5	26.2	7.1	50.0
Technical aspects	24.4	28.8	8.8	4.4	33.3

If we examine these data in terms of each stage separately, private consultants and the Museum Assistance staff were most important at the stage of project development. Museum Assistance staff were dominant at the stage of filling out the application: fully 40% of the respondents reported this choice. The data pattern is to be expected, given the emphasis that the Museum Assistance Programmes place on prior consultation with MAP regional coordinators. Museum Assistance staff were also reported as the source of advice and assistance for the follow-up and program counselling stages; the Museum Advisory Service was a distant second in both

cases. The Museum Advisory Service and private consultants were the most frequently reported sources in the case of the technical components. Finally, respondents indicated that of the other sources of information available, they turned most frequently to local sources - library committees, historical societies and the like. In most cases, these sources constituted a minority of responses.

Respondents had ample opportunity to provide comments on their MAP experience. These views can be summarized as follows. First, many of the museums which only operated on a seasonal basis thought that MAP grant criteria were shortsighted. Some of them argue that their institutions are of superior quality, and that they are open seasonally by necessity. According to one respondent:

small museums, especially those [which are] of necessity seasonal, are often not eligible for funding from NMC. Nevertheless, they are often highly specialized and have important collections. More flexibility in recognizing rare quality and a professional approach, and proving financial help is needed.

Said another respondent:

As an historic house we by definition do not qualify as a museum and funding under the NMC. It matters little that we have a collection and fulfill all the museum functions and even receive provincial money. This is a ridiculous bureaucratic technicality, it is however typical of the narrow and short-minded policies of this organization.

Other respondents echoed this sentiment with respect to the whole range of criteria employed by MAP. Criteria are seen to be "inflexible and hamper the small museum." Similarly,

the system is flawed when it "does not allow for candidness with respect to priority funding for any particular year." Second, most of the respondents characterized their relationship with MAP with a variety of negative qualifiers: as "poor", "intimidating", "distant", "impersonal and unfriendly staff". A respondent from Manitoba summed up the image as follows:

Representatives from NMC have made it abundantly clear that they neither care or know about the resources offered by small museums. They have also dissuaded us from making application for a variety of reasons. Dealing with small museums seems to be perceived as a nuisance to them.

This comment is important in view of our earlier discussion in Chapter IV. The gatekeeper role of the regional coordinator was implied by that discussion. This comment, and it is not the only such observation in these data, confirms that interested museums may not get to the application stage because they are persuaded not to apply. Beyond the initial consultation stage, small museums may have to offer some special quality in order to qualify. In the view of one respondent:

Small museums do not exist [for MAP] unless they fall within very narrow classifications that intrigue the personnel running a particular programme. On the other hand, should one be targeted as a suitable candidate, the demands of a programme destroy local control as the 'adults' with the expertise and money proceed to pontificate and direct rather than assist the museum establishment.

This perception was supported by another respondent who noted that "I have been advised by MAP staff that only 'excep-

tional, cutting-edge' projects have a chance (It was assumed that our museum would not qualify so why bother applying?)" In contrast to the federal image, the provincial actors are seen in a more positive light. Said one Ontario respondent, "the Provincial Ministry ___is more approachable and available___we[have] utilized their services extensively." Third, the MAP experience is an experience with excessive bureaucracy according to several of the responses. Since we have dealt with this aspect in the Task Force reviews, one citation from the questionnaire data is sufficient to make the point:

Some small museums lack the initiative, know-how, and persistence to go through the procedures and red tape involved in the request for funding. Speaking from bitter experience, this takes hours of time and much effort. It may be worth it if successful, but the expenditure of sweat is discouraging. Too often largeness is the criterion for funds. Nearly all Grant Programmes will not acknowledge the smaller museum unless they are sponsored by a municipality, province, county organization or such.

Not all respondents were negative in the manner described above. Some responses indicated that their experience had been "excellent", "good", "very satisfactory". It should be no surprise that these responses came from institutions which had been successful in their MAP applications. However, it is of interest that, of the responses which had a positive view, only four of them originated from small museums. All the rest came from medium to large museums.

Fourth, the respondents conveyed a variety of opinions with respect to the quality of information distributed by MAP. According to some respondents, this information was "helpful". The majority, however, thought that more information was needed concerning the different sources of funding. Some thought that such information was particularly lacking in rural areas. Finally, some respondents thought that the information was less than useful because "the expectations and standards conveyed were beyond the capacity of most under-trained museum staff." Dissatisfaction was also expressed with regard to the quality of advice and information during the period immediately following the completion of the application. One of the more positive comments concerning these early phases came from Manitoba:

___The process required much data collecting and organizational work in terms of the actual writing. This in itself was not difficult but certainly time-consuming. It seems attention to detail concerning the background information about your institution was important in providing the assessors with a bird's eye view of your operation. What required thought and planning___was determining precisely what it was your institution wanted to achieve and how it was going to achieve it.

Overall, most of the respondents thought that the MAP application process was not intellectually difficult. This was particularly the case for those institutions which could: 1) maintain regular telephone contact with MAP representatives; 2) use the assistance provided by their nearest Associate museum; and 3) use previous experience and knowledge of programme requirements. The latter included word-of-mouth re-

ports and general exposure to different funding sources (at seminars, for example). However, most responses indicated that much of the descriptive information required by MAP applications was difficult to collect and outside the type of categories which were normally employed (budget categories, for example). The type and volume of information required by MAP were beyond the time resources and volunteer staff skills of many small museums. In the words of one respondent, the "process is just difficult enough to be discouraging." Finally, some types of information requested by MAP were regarded with some degree of ridicule: "Why do we need to write down the light wattages!"; working on a MAP project is like "working on a \$500 million project in which \$50 million is spent on working specifications and estimates"; "there should be a short form for small institutions, just like the TD1."

Finally, several of the respondents commented on the overall basis of MAP and the 1972 Museums policy. Some respondents thought that "Small heritage implementation is not possible". The resource base was not in place to begin with, and the implementation of programmes such as CHIN were simply "unrealistic". Others thought that the implementation was poorly conceived:

In general MAP is not designed to help a small museum. The research required for applications (in order to start the process and begin to establish some relationship) is usually too time-consuming for a museum with limited staff resources. When we applied we were told that our collection had to be of national significance. This would disqualify

many small museums as they do not have the staff who can adequately compare their collections with others to prove "national significance".

This argument is important in that the federal responsibility in the heritage sector is based, according to the NMC, on the custodianship of the 'nationally significant' elements of our heritage. The question remains whether this standard is a 'public' one, in the sense that all may know what is meant by it. Or is it a fiction maintained to screen applications before they reach the evaluation phase.⁶⁹ The 1972 policy also implied that the various regional and rural parts of Canada would have access to heritage. This aspect was criticized by the respondents in the present survey because, in their view, it was not successful. As one respondent summarized the present situation:

I believe that there has been an effort made to help the small museum-but the larger institution overshadows the small museum. There is the feeling that larger regional museums should service the whole region within a province or territory. But the small town museum can best depict the heritage of a particular geographical area. The bottom line is that a large sector of our population in Canada live in rural areas, but they only receive a fraction of the funds to operate their heritage institutions that large metropolitan institutions receive from federal sources.

⁶⁹ An interview with a MAP regional coordinator indicated that the opinions of known specialists in the field of the collection to be evaluated form the basis for the judgement of 'national significance'. The term still leaves considerable room for ambiguity in interpretation. It may, for example, be interpreted to include all aspects of regional heritage that together comprise the national heritage: the national heritage, in turn, being more 'than the sum of its parts.'

5.2.4 Programme Development

This portion of the questionnaire deals directly with the development of programmes for small museums. Respondents were asked:

What programmes do you think should be developed, specifically for the small museum community?

The following summary of responses covers a variety of topics ranging from infra-structure, to grants, to employment programmes, to issues of cooperation between large and small museums.

Most responding institutions recommended specific programmes which would be tailored, in terms of performance standards and eligibility requirements, to the capacity of small museums. It was thought that the "imposition of museum standards on the small museum community which are virtually impossible to maintain and take volunteers away from real museum work" needs to be corrected, and suitable standards developed which recognize the character of small museums. Standards would, of necessity, concentrate on conservation, exhibition, registration, and public programming. It was thought that these standards could be attained with a small number of volunteers.

While this question did not refer to MAP directly, several respondents used the opportunity to suggest ways of restructuring MAP to better serve small museums. These respondents made several basic suggestions regarding programme improvements. These included:

1. more visible field workers;
2. better information and literature;
3. easier access to information about programmes, interim review assessments, follow-up acknowledgements through correspondence or by telephone;
4. solicitation of museums by MAP workers, particularly regarding funding;

Direct criticism of MAP were therefore aimed at criteria and eligibility requirements. Several comments from responding museums focus on this issue. One respondent stated that:

First of all small museums don't fit in the same criteria for programmes/grants as large ones. It seems difficult for the government to understand this fully. Our needs are different. Museum advisors should be given more time to travel and give specific advice to individual museums. This is very helpful to small and isolated museums, whose funding and facilities are limited. Less paperwork and more personal dealings with museum advisors would be desirable.

In addition to the argument that "small museums should be treated equally to the big museums", respondents suggested that MAP alter the guidelines for programme eligibility to

redefine the term museum to include those institutions such as historic sites or buildings which perform the function of museums in the MAP programme under NMC. Statistics Canada includes historic sites in their definition of heritage institutions.

Given MAP priorities in recent years, one would assume that a higher ranking for historical museums as opposed to art galleries would also find agreement among these respondents.

Proposals for different funding programmes or for alterations in existing MAP criteria can be arranged into four groups: 1) basic museum functions; 2) organization; 3) personnel and staffing; and 4) communication. These groups are set out in Figure 5 below. The reader will recognize that some of these suggestions are novel in nature, while others echo existing funding schemes. The basic museum functions group includes, most importantly, the proposal that small museums be considered eligible for operating funds, either under existing MAP programmes similar to the Associate Museum and National Exhibition Centre programmes or under a new scheme. Inasmuch as existing MAP funding criteria are project-based, respondents pointed to their need for some form of security and commitment from the federal government which would be similar to that provided to the Associates and the National Exhibition Centres. The reader will recall that the omnibus proposal set out by the House of Commons Committee is grounded on this assumption. The present data are also in line with the reported summaries of the Consultations '85 proceedings.⁷⁰ Accordingly,

Participants cited a lack of coordination among governments in the funding of museums. This created imbalances on a regional basis and between larger and smaller museums. Many felt that there was a bias in favour of the larger institutions. Within the community these imbalances and biases encouraged competition rather than cooperation and

⁷⁰ National Museums of Canada, Consultations '85: The Future of the Museum System in Canada, A Report on the Search Conferences sponsored by the NMC, (Ottawa: National Museums of Canada, January 1986).

tended to severely hamper smaller institutions.⁷¹

There was also a strong sense, in these responses, that small museums are often at a critical stage in their development as heritage institutions. All that they require is the funding to develop from a marginal institution to a fully viable one. One respondent put the case clearly:

Most small independent museums (non-profit) are not able to raise sufficient capital to operate on a full-time basis if most of the capital costs are paid by the organization. Operating costs can and will provide the means for sustaining museums once they are established at a level that will attract visitors. Why can't MAP help museums develop to that level?

The same sentiment was expressed by another respondent who argued that the greatest need was for

long-term, on-going funding (ie. operating grants) for small institutions with a staff base of 1-2 individuals. ___[This] also entails assistance with idea of developing a network of sources for continuing funds.

Respondents also proposed a programme, similar to MAP in that it would provide advice and consultation, based on a "commitment to seed funding ___where conditions of professional standards are met."⁷² Respondents also identified the MAP Upgrading and Equipment Assistance programme, and the Registration and Conservation Assistance programmes as targets of reform. In their view,

The existing programmes are good but they need to be streamlined with the small museum in mind. This necessarily would involve redesigning the upgrad-

⁷¹ Ibid, p. 6.

⁷² Emphasis in original.

ing, registration and conservation assistance grants in particular, bringing them more in reach of the museums which truly have need of this help.

Other suggestions in this group include funding for research projects, special publications, and special activities. Finally, an 'artisan grant' was proposed which would be similar to funding to artists and writers under the Canada Council. Individuals who are noted specialists in the crafts of weaving or printing, for example, would receive support to work out of museums so as to "contribute to the preservation of the methods of the past."

Respondents had several suggestions concerning organization and personnel/staffing. With respect to the former group, the argument was raised that museums need assistance with training Board members in aspects of museum governance, policy-formation, and in the more detailed workings of the on-going heritage institution. Other respondents suggested a programme which would assist museums in goal-clarification and policy formation. With respect to personnel and staffing, respondents mentioned internships to supplement existing staff with qualified professionals. Such individuals could be at the beginning of their careers in the museum field or they could be personnel seconded from larger museums. Mid-career training assistance was also noted as a way in which existing personnel could up-grade their skills. Some respondents proposed a regional training programme which would provide practical hands-on advice in conservation techniques, restoration and refurbishing. Finally, re-

spondents touched frequently on programmes for seasonal and volunteer personnel. The suggestions included: more assistance for summer student programmes; basic museology programmes for seasonal institutions with no full-time staff; training for volunteers in basic museum functions and management skills.

- | | |
|---|---|
| <p>I. Basic museum functions:</p> <ul style="list-style-type: none"> -operating grants for small museums; -shift of MAP criteria from project basis to operating grant basis; -revision of criteria for MAP Up-grading, Registration, and Conservation Assistance programmes; -capital works assistance; -seed grants; -artisan grants; | <p>III. Personnel/Staffing:</p> <ul style="list-style-type: none"> -internship funding for small museums; -secondment of staff from large museums; -regional programme for practical experience in conservation, restoration; -seasonal training programmes for seasonal staff; |
| <p>II. Organization:</p> <ul style="list-style-type: none"> -assistance for training Board members; -assistance with goal formation/clarification; -assistance with policy formation. | <ul style="list-style-type: none"> -more summer student funding; -funding for training volunteers; <p>IV. Communication:</p> <ul style="list-style-type: none"> -advertising grants; -public programming and promotion assistance. |

Figure 5: PROGRAMMES WHICH SHOULD BE DEVELOPED FOR SMALL MUSEUMS

The fourth and final group of proposals dealt with communication. This group included proposals for advertising grants which would fund arrangements for special events, advertisement composition, and the like. The responses also noted the need for public programming and promotion grants which would be more extensive than the existing Special Activities programme under MAP.

Chapter VI

CONCLUSIONS

___museum funding is just as variable as the museum field itself. The size of an institution (determined by its operating budget) seems to be the major factor in the need for Federal funds, instead of its type, location, or governing authority. The smaller the institution, the more likely a reduction of federal funding will have a devastating effect. One of the very important results of Federal funding is its implication of institutional probity, because of the rigorous review process that precedes support. This process provides a strong incentive and justification for the private donor to increase support for the museum so funded. Thus as is frequently the case, here money also begets money.¹

Dating roughly from the Massey-Levesque Report government funding and the range and pace of heritage activity have been closely related. Because the levels of federal funding have declined in real terms in recent years, the appropriations for the main federal heritage vehicle - the National Museums of Canada and its associated programmes - have not been sufficient to support either the National Museums or the non-federal heritage clientele.² The effects of inadequate funding have been amplified by the current environment which not only implies greater financial constraint but also greater political control.

¹ M. W. Greene, "The Impact of Federal Funds on Museum Activity", Curator, Volume 26 #4, 1983, p. 291.

² See the Canadian Museums Association, Museogramme, September 1986, p. 2.

We have seen that there are several contributing causes of inadequate federal funding of heritage. These include, first of all, the lack of a clear constitutional mandate for federal action in this sphere, which contributes a level of caution to federal action. Second, the effects of technologically-driven aspects of culture, such as radio and television, have tended to more readily engage the attention of the senior government. As a consequence, heritage funding has received proportionately less attention. Third, the importance of heritage claims has been reduced in the competition within the new Federal envelope system. The same system, in its programme evaluation aspects, has imposed fiscal controls which the National Museums of Canada Corporation has found intrusive and overly rigorous. Fourth, funding for small museums has been seen by many observers to be the main thrust of Federal support for non-Federal museums; however, this thrust has remained more of an ideal than a reality. Fifth, the democratization and decentralization elements of the 1972 Museums Policy did enhance support for non-federal museums, but it did so largely in the absence of small museums. Support distributed through the Museum Assistance Programmes primarily benefited a network of Associate Museums and National Exhibition Centres. Institutions not in either of these categories received roughly one-third of the funds disbursed during the period 1972-1985. Sixth, Federal funding was delivered in the absence of a firm policy context worked out between the different levels of government and

the heritage community. To put it another way, more than \$80 million in Federal support has been allocated within the ad hoc guidelines established by the NMC's Consultative Committee and within the complex, layered evaluation process administered by MAP. As a consequence, the original goals of the 1972 Museums policy have been distorted, the NMC bureaucracy has become top-heavy, and many small museums have essentially been excluded from participation. Seventh, the pressures of supporting the established heritage institutions imply that small museums are unlikely to be regarded as responsible custodians of heritage. Part of the reason is that the network of regional institutions has been developed over more than a decade and, from the NMC's perspective, must be protected. Attention is therefore unlikely to be given to the smaller institutions, particularly those which are barely on the threshold of viability. Part of the reason is also to be found in the different basis of support given to 'status' versus smaller institutions. The former have received continuing support; the latter have received 'one-shot' grants for up-grading perhaps, or they have received project-based support. We have seen the frustration that this type of funding encourages and we have seen the demands and recommendations for some scheme of support for operating costs on a continuing basis. Finally, we have seen that the political environment for existing Federal heritage programmes is more hostile than at any time since the formation of the National Programmes. Partly, this is a sign of vitality, inasmuch as the main players in the heritage sec-

tor are more capable and more activist. This is shown in the number of briefs presented to the various heritage review bodies, in the quality of the commentary delivered by the national museums group -the Canadian Museums Association- and some of the provincial associations, and in the capability of the Associate museums. The hostility is also due to the visibility of the NMC and the extent to which its corporate flaws have become part of the public record and debate. Small museums emerge from this contest in a reasonable position. Observers agree that they are necessary; our evidence shows that they have a plausible case as custodians of heritage and that, as custodians, they need support to properly fulfill their role(s).

Given an exploration of the arguments and the evidence in this thesis, certain inferences and suggestions for solutions to the problems encountered by small museums can be offered. First, in that there are a variety of grounds on which small museums are disadvantaged, more in-depth consultation should be made available to these institutions. This implies that federal staff could have a greater input and that there is likely to be a need for increased staff to handle this need. This would apply during the application process and for the duration of funding. It also seems likely that the lower the level of development of the small museum, the greater the need for such consultation and the greater the need for its early introduction.

Second, not only have the effects of competition in the museum sector worked to the greater disadvantage of smaller museums where several such museums vie for position in a given region, but different funding sources have created imbalances and variations in the ability of these institutions to function. There should, therefore, be a measurable 'handicap' given to small institutions in order to maximize equality in the competition for funds. This should take into consideration the specialized needs of small museums and it should account for a realistic assessment of the level of services which such institutions are able to provide.

At each level museums should do what they do best but the principle should be that tasks be performed at the lowest and most local level that they can be performed well.³

It is likely that small museums outside major metropolitan centres are disadvantaged by factors of distance, available sources of supplies and information, and community size itself. As one observer has pointed out "It is simply more expensive for small institutions to initiate, receive and circulate exhibitions because services such as packing, shipping and similar unavoidable support requirements are not readily available."⁴

³ NMC, Consultations '85, (Ottawa: National Museums of Canada, 1986), p. 5.

⁴ Federal Cultural Policy Review Committee, Report, (Ottawa: Secretary of State, 1982), p. 122.

The third point has to do with the central principles of the 1972 National Museums Policy. In principle, the policy of democratization and decentralization is an appropriate conception regarding a wider distribution of heritage resources. It simply requires a style of implementation which directs resources to local communities, as was originally implied. As we have seen, the residents of such centres are likely to have lower access to heritage resources and this runs counter to the principle that heritage should be available to all Canadians, in all regions. At the core of this principle is the idea that small museum development could be fostered through exchanges between all levels of government, the private sector, and the larger members of the museum community. The role of the four National museums should continue to be one of serving the Canadian public and the small museum community, partly as examples of excellence, partly as national leaders in the heritage sector, and partly as providers of services and public programming. The operative words are: cooperative alliance with members of the museum community.

From this perspective, small local heritage institutions should have a higher priority in terms of the support needed to meet their specific needs. Such support should be tailored to the on-going requirements which are basic to the viability of such institutions. The large, metropolitan institutions are more likely to be self-sustaining and they are more likely to attract funds from a larger number of

sources. They should have a lower priority as candidates for federal funds. The current practice of federal visits to Associate museums should be used as a model for visits to the smaller institutions. This could be coupled with a greater emphasis on advisory services deployed by the Associate museums, in exchange for federal operating grants. In this manner, the Associate museums could continue to provide advice and technical assistance.

Fourth, equality of opportunity as it relates to the equal access of heritage resources in small local communities requires the financial stability of local museums. A policy that allows for equitable and co-ordinated funding compared to the present system of funding museums on a diffuse basis should be developed. This would involve increased federal funding a symbol of renewed federal commitment. Federal funding should be matched by provincial and municipal funding at a level commensurate with their resources. Further, the business sector should be encouraged through a system of tax incentives to support small museums, particularly those with operating budgets less than \$60,000.

Fifth, small museums must sell themselves to their local communities. Heritage institutions not only compete with each other for the same public and private dollars, but they also compete with other social organizations, many of which are marketing their 'products' and appealing to a share of the consumer's leisure time. Small museums must market their own specialty, their own expertise to the public. This im-

plies that the small museum staff must go beyond the traditional functions of collection, display and preservation. The small heritage institution must also market itself in terms of its viability and its contribution to the local community. This implies that small museums must be able to demonstrate their professionalism, their financial skills, and their commitment to a set of developed, public priorities. These small museums must be non-profit; they must also have a permanent schedule for public access, even if such access is on a seasonal basis. Such museums must also maintain their collections under the appropriate environmental and physical security controls. As we saw earlier, small museums are often those which lack these conditions. As a result, the initial funding priorities should reflect the need to up-grade small museum facilities to a level at which they are able to maintain collections in line with appropriate environmental standards. The collections of small museums must be geographically and historically unique in order to qualify for public funding. The collection at one institution should not, in its major aspects, duplicate the collection of a heritage institution in the same area. One option is that Federal grants could be awarded on a regional basis according to a formula which emphasizes regional theme museums. Such museums would combine the characteristics of a theme museum (a specialized collection and interpretation of an important theme related to objects of a similar nature, to a person, a place, event or culture) and

those of a regional museum (which serves as a focus as a museology centre for the region).⁵ Small museums under this alternative must be rewarded for creative management, working under conditions of limited resources. In this model standards for the allocation of funds to heritage institutions in general should take the needs of smaller museums into account and give serious attention to the factors which frustrate the development of these actors in the heritage sector. The creativity and innovation which is present in local communities should be given some scope in the consultative process.

The development of a comprehensive support programme that is democratic and not elitist depends on a liberalization of the system of delivery and a change in the criteria so as to permit the allocation of a larger proportion of heritage resources to local institutions. Keeping in mind the general flavour of recommendations and proposals reviewed throughout, it is possible to construct a limited set of options which at least partly satisfy the criticisms raised in the course of the on-going debate on the direction of heritage policy and small museum funding.

Under the first scenario, the support responsibilities of the federal government through granting programmes to assist with documentation, exhibition and interpretation, profes-

⁵ D. Hemphill and M. W. Cooke, "A Museum Designation Plan for Manitoba", Mimeo, (Winnipeg: Manitoba Museum of Man and Nature, 1985), pp. 40-41.

sional development and training, in addition to public programming should be delivered through a new mandated heritage body. Its chief responsibility would be in the area of grants to increase access to, and knowledge about heritage. As an arms-length agency, it would have its own Board of Trustees and full control over staffing. The new agency would be subject to full evaluation and review and be receptive to policy input from the museum sector. Based on these considerations, all existing funding programmes under Map would be devolved to the agency with revisions to specific programmes where appropriate. It would also be responsible for the funding components under CHIN. The service components of CCI and the Heritage Surplus Assets Programme would be best administered under the existing operations structure of the National Museums of Canada. The Corporation would not continue to service the four National Museums within the existing framework; the four Nationals would be set up as independent bodies with their own Boards, reporting directly to the Minister. It is important to separate the review process and the funding component of the NMC so as to create an environment which is as free of conflict of interest situations as possible. Budget submissions for the new agency would go directly to the federal minister responsible, bypassing the NMC's Board of Trustees which is plagued by ambiguity in reporting lines and in the definition of its authority and responsibility. The advisory capacity of the new agency must be protected by the arms-length relationship and the grants review process must be

revamped so as to guard against conflicts of interest in the award process. Support to heritage institutions would be based on a selection process governed by the judgement of a board of peer evaluators, which would apply pre-set public criteria to assess the status of museums and their needs as they relate to the preservation of Canadian heritage. The evaluation process should also include criteria which permit different criteria for small, medium, and large museums and which would recognize a broad and equitable representation from museums of different status. Implicit in this option is a joint federal-provincial commitment to heritage support. Therefore, at some level, the provinces and municipalities would have to be represented, even if such representation is only indirectly reflected in the federal agency itself.

In addition to support responsibilities, the new heritage body would also coordinate federal funding policies amongst the various heritage agencies. This would ensure that funding programmes would not be duplicated and that a grants resource-base would be provided in the most efficient manner possible. This would apply to small museums throughout Canada, particularly those which are capable or which have the potential to broaden public access to Canadian heritage.

The new granting agency would combine elements of support programmes and coordination of policies of museum assistance; it should also ensure that special consideration is

given to grant requests from small museums which have limited capacity or which are in the initial stages of development. Coordination of grants from all levels of government in a negotiated framework would allow recipient museums the freedom to develop their own programme objectives and funding priorities under the mandate detailed in this framework.

These options are embedded in the general proposal that smaller museums be given preferential treatment, given that programme delivery in the past has favoured art galleries, associate museums and national exhibition centres. While the achievements of the MAP have been impressive with respect to these larger institutions, the network of heritage institutions across Canada would benefit from a re-direction of a larger fraction of available resources towards the smaller institutions and away from the present client pool of roughly 100 museums and other heritage institutions.

A second scenario would locate the administration of federal heritage funding in an existing line department, such as the Department of Communications. The argument is that such an arrangement would reduce the administrative overhead which has accompanied the operation of the NMC as a Crown corporation. It would also establish a greater degree of political control over the allocation of heritage funds, and it would permit the application of established accountability procedures directly in the heritage sector. Finally, it has been argued that the type of negotiated framework

(with the provinces, the members of the museum community, and with representatives of local communities) can only come about with the active involvement of federal officials who have the authority of a federal government department. Conversely, a line department may involve 'red-tape' and a pre-occupation with procedure. What guarantee is there that corrective measures in the departmental delivery model will reduce the present level of complexity in the grants procedures? By the same token, a pure bureaucratic model may not be hospitable to the kinds of creative skills which are thought to be operative in the cultural and heritage sectors. For example, the implementation of the Policy Expenditure and Management System (PEMS) may well assist the Minister in terms of managerial control, but there is bound to be some difficulty in a policy sector in which peer reviewers are used to assess the 'worth' of a collection. To what degree could PEMS take account of external review, and to what extent would such review functions be located at the Departmental level? It can also be argued that the location of heritage funding in a large department such as Communications would have the effect of reducing the overall visibility of heritage concerns.

While these scenarios are intended to stimulate discussion, it is fair to weigh them. On the basis of the evidence presented so far, the departmental model appears to make the most sense. The federal department involved would have a

greater payoff in the successful execution of a viable heritage policy. Political credit would flow partly from this, and partly from the greater visibility of federal effort at the local level. The support system for small museums could be better coordinated not only in terms of federal-provincial agreements but also in terms of a more coordinated approach among various federal departments as well. While the argument is not a new one, a federal approach which is departmentally-based would be less likely to take an ad hoc approach to the dissemination of Canadian heritage. Given the extent to which the symbols of our society may be threatened or come under pressure from a free market in goods and services in the near future, the federal commitment to heritage may assume a much larger degree of importance.

Appendix A

EXAMPLE MUSEUM ASSISTANCE PROGRAMME APPLICATION
FORM



National Museums
of Canada

Musées nationaux
du Canada

Museum Assistance Programmes
Programmes d'appui aux musées

Museum Assistance
Programmes

Programmes d'appui
aux musées

EXHIBITIONS ASSISTANCE PROGRAMME

Programme Description

Museum Assistance Programmes

The Museum Assistance Programmes are part of the National Programmes of the National Museums of Canada. They provide financial and technical assistance to help further the objectives of the National Museum Policy. These objectives are to increase physical and intellectual access to our natural, cultural and technological heritage as represented in collections across Canada, and to ensure that these collections are preserved for the benefit of present and future generations.

There are nine Museum Assistance Programmes: Associate Museums, National Exhibition Centres, Specialized Museums, Conservation Assistance, Exhibitions Assistance, Registration Assistance, Special Activities Assistance, Training Assistance, and Upgrading and Equipment Assistance. Information on all of these programmes is available upon request.

Exhibitions Assistance Programme

The Exhibitions Assistance Programme provides financial and technical assistance for the planning, production and circulation of exhibitions. The purpose of the Programme is:

to provide opportunities for the production of exhibitions which extend access to the collections which reflect our natural, cultural and technological heritage.

Assistance is available for travelling exhibitions, temporary exhibitions which cannot travel and in some special cases, permanent exhibitions. Exhibitions for which assistance is sought may include collections relating to science, technology, human history or art. Exhibitions of contemporary art are not eligible as these may be supported by the Canada Council.

Who can
Apply

Applicants will ordinarily be museums, art galleries, exhibition centres and other related non-profit institutions and organizations. However, professional organizations at the regional, provincial or national level, provincial government organizations, and educational institutions may also be eligible. A specific requirement is that the applicant be a non-profit organization or institution open year round. Individuals are not eligible unless they are sponsored by an institution willing to develop a proposal.

General
Guidelines

The content of an exhibition should be listed and consist of specimens, artifacts or works of art drawn primarily from public collections in Canada. Enhancement of these works with non original material is acceptable. Curators are encouraged to assemble the best examples available to illustrate an exhibition theme rather than restrict themselves to the content of one collection. Exhibitions of material from private collections should be drawn from a variety of sources.

Art exhibitions eligible for funding are those historically oriented, i.e., which focus on the historical development of an artist or artist's work over a period of time, or a thematic exhibit with an historical perspective.

Exhibitions of contemporary art are not eligible for funding as they may be supported by the Canada Council. For further information contact the Visual Arts Section, Canada Council, P.O. Box 1047, Ottawa, Ontario, K1P 5V8.

Exhibitions of objects or works of art from collections outside Canada will be considered a low priority. Applications will be considered only when the key personnel undertaking the planning and production are curators working in Canada, and when the exhibition is relevant to Canada's cultural heritage.

Applicants may request assistance for all phases of the exhibition, or specific phases such as the planning, the production and/or the circulation.

Applicants must anticipate that staff with formal training or suitable work experience will remain in place for the duration of the project.

An applicant requesting assistance for planning only, should provide a description of the exhibition, its intent and content, to enable the assessors to determine the significance of the research at the core of the proposal.

Also, if possible, an estimate of the cost of the production and circulation should be provided.

Applications which do not indicate funding support from other sources will not be accepted, nor will applications for retroactive funding of exhibitions completed or already in production.

If individuals or groups not regularly employed by the applicant institution are involved in the planning and production of an exhibition, the institution will be responsible for all aspects of the project and the provision of the required reports at its completion.

All printed materials relevant to a travelling exhibition supported by the Exhibitions Assistance Programme must be produced in both official languages. This refers to labels, posters, brochures and catalogues. However, if it is deemed more economical and appropriate to the community, two separate publications may be produced, as well as separate labels and posters.

In certain exceptional circumstances a précis of a catalogue (in the other official language) could be considered appropriate by the Board of Trustees or the National Museums of Canada.

Printed material relating to temporary and permanent exhibitions is required to be in the two official languages only when appropriate to the policies of the institution and the region.

The Exhibitions Assistance Programme may support the costs of translating printed material into one of Canada's two official languages.

Applicants producing projects which relate to native or minority groups might wish to consider producing all printed material in the appropriate language, in addition to English and French.

Grants
Available

Three kinds of grants are available, as follows:

1. TRAVELLING EXHIBITIONS

Grants are available for travelling exhibitions which are organized to tour to a minimum of three Canadian institutions. Associate Museums are expected to circulate the exhibition to a minimum of three of the

five major regions in Canada, namely, British Columbia/ Yukon the Prairies/NWT, Ontario; Quebec; and the Atlantic.

Guidelines:

Preference will be given to proposals which provide creative interpretation by means of catalogues, film, video, oral history, or innovative audience participation techniques; and, to those which show evidence of maintaining the required conditions for the preservation of the collections.

Recipients of grants for the planning and production of an exhibition may not charge rental fees to borrowing institutions but may apply to the Exhibitions Assistance Programme for support of costs related to circulation, i.e. insurance, crating and shipping and installation.

2. TEMPORARY EXHIBITIONS

Grants are available for temporary exhibitions which are planned for continuous exposure for a minimum period of two months.

Guidelines:

The collections to be displayed should be of national significance and should not be limited only to the applicant institution's collection.

The applicant institution should describe the reason why the exhibition cannot be made available for travel, and how the exhibition will be documented, and the information made available to the museum community.

3. PERMANENT EXHIBITIONS

Grants are available for permanent exhibitions which display nationally significant collections that are unique in dealing with a specific subject area. These exhibitions should be planned for continuous exposure to the public for a minimum period of five years.

Guidelines:

Before funding of the production phase of a permanent exhibition can be considered, applicants must undertake a planning phase, submitting the resultant report as part of their application, and must provide evidence that on-going maintenance of such an exhibition is assured.

The applicant institution must provide an adequate environmentally controlled area in which to construct the exhibition. Subsequent maintenance, repair or simple upgrading of existing exhibits will be the responsibility of the institution. Construction of building annexes is not eligible under the Exhibitions Assistance Programme.

Assistance will be provided for a permanent exhibition only once to any eligible institutions.

The material to be displayed should normally be owned by the applicant and currently inadequately displayed.

Assistance With
Developing a
Request

The formal request is the only direct contact an applicant has with the project's assessors, and therefore a well planned application is critical to the success of a proposal. Potential applicants are advised to contact the relevant Regional Coordinator within the Museum Assistance Programmes before completing an application. The Regional Coordinator can provide advice and up-to-date information on priorities and criteria. The contact should be made at least three months prior to the established deadline dates.

Timing of
Applications

Applications will be accepted twice a year, no later than September 1 for projects commencing after January 1, and no later than March 1 for projects commencing after July 1. Final decisions on each request will be communicated to all applicants in December and June.

Consultation and
Decision Process

Applications are first assessed by Regional and Programme Coordinators to ensure that all applications are complete, and meet the basic conditions of eligibility.

A peer evaluation system is then used. This system involves expert consultants or individuals who are recognized as experts in the subject area, and provide a written assessment; and Advisory Panels, composed of members of the museum community who review all projects competitively and make a group recommendation based on quality, feasibility and current priorities.

All applications are also sent for comment to the relevant provincial agencies which advise on how the proposal relates to provincial priorities and funding and to the appropriate National Museum and Associate Museum who assess the projects in relation to the needs of the particular region.

The comments of all consultants form the basis of a cumulative general assessment of each request which is presented to a Grants Committee. The recommendation of the Grants Committee is reviewed by the Visiting Committee which is a sub-committee of the Board of Trustees of the National Museums of Canada. This Committee assesses the recommendations which are presented to the Board of Trustees, for final decision.

Technical and
Information
Services

The Regional and Programme Coordinators are available to advise any institution or organization on completing applications, and can also counsel on other federal programmes and resources. Museum Assistance Programmes staff work closely with provincial government museum and cultural agencies to ensure cooperation and coordination at all stages of project development and funding.

Technical advice is offered by Museum Assistance Programmes staff in consultation with other components of the National Museums of Canada. This service deals with advice on building construction and layout, security, environmental conditions, climate control, lighting, exhibit case design, storage, and other technical aspects of institutional design. These assessments are based on the review of design plans and specifications. If warranted, field assistance may be offered, such as consultation with directors of institutions and their architects, as well as conducting environmental surveys of existing facilities. Technical brochures and reference material can be provided to help with the initial planning of services and facilities. Enquiries should be addressed to the Regional Coordinator for the region.

Information can also be provided on a variety of subjects relevant to museums and art galleries, and on various projects supported by Museum Assistance Programmes. This includes documentation of special projects, reports or research projects and evaluations, and lists of publications including manuals, studies, guides and directories designed to improve service to the public.

The Regional Coordinators travel extensively in the field and visits may be arranged by contacting them directly.

For further information and assistance, contact the Regional Coordinator for the province or territory in which your institution is located. The Coordinator may be reached at:

Museum Assistance Programmes
National Museums of Canada
219 Argyle Street
4th Floor
Ottawa, Ontario
K1A 0M8

Telephone: (613) 996-8504

Cette description de programme est également disponible en version française.

September 1983



National Museums
of Canada

Musées nationaux
du Canada

Museum Assistance
Programmes

Programmes d'appui
aux musées

CE DOCUMENT EST ÉGALEMENT DISPONIBLE EN FRANÇAIS

NATIONAL MUSEUMS OF CANADA
MUSEUM ASSISTANCE PROGRAMMES

EXHIBITIONS ASSISTANCE PROGRAMME
APPLICATION FORM

BEFORE FILLING OUT THIS APPLICATION, WE REQUEST THAT YOU READ THE PROGRAMME DESCRIPTION ATTACHED TO THE APPLICATION, AND THE GENERAL INFORMATION BROCHURE ON THE MUSEUM ASSISTANCE PROGRAMMES. SHOULD YOU HAVE ANY QUESTIONS CONCERNING YOUR ORGANIZATION'S ELIGIBILITY FOR ASSISTANCE, OR ANY QUERIES CONCERNING THE APPLICATION, PLEASE DO NOT HESITATE TO CONTACT THE REGIONAL OFFICER FOR YOUR PROVINCE AT THE ADDRESS BELOW:

MUSEUM ASSISTANCE PROGRAMMES
NATIONAL MUSEUMS OF CANADA
219 ARGYLE AVENUE, 4TH FLOOR
OTTAWA, ONTARIO K1A 0M8
613-996-8504

PROJECTS MUST BE DISCUSSED WITH THE REGIONAL COORDINATOR PRIOR TO SUBMISSION OF AN APPLICATION TO THIS OFFICE. REQUESTS FOR FUNDING SHOULD BE SUBMITTED SIX MONTHS PRIOR TO THE TIME WHEN THE FUNDS ARE ACTUALLY REQUIRED. RETROACTIVE FUNDING IS NOT AVAILABLE. DEADLINES FOR RECEIPT OF APPLICATIONS FOR THIS PROGRAMME ARE SEPTEMBER 1 AND MARCH 1 EACH YEAR. THESE DEADLINES ARE FINAL.

APPLICATIONS WILL BE ACCEPTED ONLY ON THIS FORM WHICH MUST BE COMPLETED IN ITS ENTIRETY AS INDICATED. PROJECTS ARE ASSESSED ON THE QUALITY OF PLANNING AS INDICATED IN THIS APPLICATION. TO FACILITATE THE ASSESSMENT PROCESS ALL APPLICATIONS FOR EXHIBITIONS MUST INCLUDE A DETAILED LIST OF CONTENTS, ACCOMPANIED BY VISUALS IN THE FORM OF SLIDES, PHOTOGRAPHS, OR CATALOGUES WHICH ILLUSTRATE THE MATERIAL THAT WILL FORM THE EXHIBITION.

ALL REQUESTS FOR PRODUCTION AND ENHANCEMENT COSTS MUST BE ACCOMPANIED BY PRINTED QUOTES OF COSTS AND WHEN POSSIBLE DIAGRAMS OR MOCK-UPS ILLUSTRATING THE DESIGN OR GENERAL FORMAT.

APPLICATIONS WILL NOT BE ACCEPTED FROM ORGANIZATIONS WHICH HAVE BEEN NOTIFIED THAT THEY HAVE AN OUTSTANDING FINANCIAL REPORT OR AUDITED FINANCIAL STATEMENT FOR A PREVIOUS GRANT FROM THE EXHIBITIONS ASSISTANCE PROGRAMME.

IF YOU DO NOT RECEIVE A LETTER OF ACKNOWLEDGEMENT FOR YOUR APPLICATION WITHIN TWO WEEKS OF MAILING DATE, PLEASE CONTACT THE REGIONAL OFFICER FOR YOUR PROVINCE.

PROJECT

DESCRIPTION: (Use only space provided; do not add additional sheets. Include information on need for project, aim or objectives, audience to be served and anticipated duration. If applicable explain need for research, conservation, staff travel and/or justify why exhibition may not travel nationally.)

PERSONNEL

List all permanent or part-time staff associated with the Project, their title and function. If person(s) contracted for this project, please attach resumé(s) and list duties.

LIST OF CONTENTS

TITLE, TYPE OR DESCRIPTION OF OBJECTS	ARTIST OR PROVENANCE	OWNED BY	AVAILABILITY CONFIRMED	VISUALS ATTACHED

If additional space is required, please attach additional sheets following the same format.

RUNNING OR SQUARE FEET
(METRES) REQUIRED FOR
EXHIBITION: _____

DURATION OF
EXHIBITION
FROM: _____ TO: _____

CATALOGUES/BROCHURES/POSTERS

9 (OR 12 FOR ART SHOWS) COPIES OF ALL PRINTED CATALOGUES AND BROCHURES PRODUCED WITH EXHIBITIONS ASSISTANCE PROGRAMME ASSISTANCE MUST BE FORWARDED, FREE OF CHARGE, TO THE EXHIBITIONS ASSISTANCE PROGRAMME. THESE WILL BE DISTRIBUTED TO THE NATIONAL MUSEUMS LIBRARY, THE NATIONAL LIBRARY, AND THE NATIONAL GALLERY LIBRARY. THE APPLICANT IS ALSO RESPONSIBLE FOR DISTRIBUTING ONE COPY EACH, FREE OF CHARGE, TO ALL APPROPRIATE ASSOCIATE MUSEUMS. (A CURRENT LIST OF ASSOCIATE MUSEUMS WILL BE FORWARDED TO SUCCESSFUL APPLICANTS WHEN FUNDS ARE RELEASED.)

Describe the educative value and objectives.

	CATALOGUES	BROCHURES	POSTERS
DIMENSIONS.....	-----	-----	-----
NUMBER OF PAGES.....	-----	-----	-----
NUMBER OF COLOUR REPRODUCTIONS.....	-----	-----	-----
NUMBER OF BLACK AND WHITE REPRODUCTIONS.....	-----	-----	-----
NUMBER OF CATALOGUES, BROCHURES, POSTERS.....	-----	-----	-----
ESTIMATED PUBLISHING COST.....	\$ -----	-----	-----
ESTIMATED HANDLING COST.....	\$ -----	-----	-----
NUMBER TO BE GIVEN AWAY.....	-----	-----	-----
NUMBER TO BE SOLD.....	-----	-----	-----
SELLING PRICE.....	\$ -----	-----	-----
ESTIMATED ADMINISTRATIVE COST.....	\$ -----	-----	-----
ANTICIPATED REVENUE.....	\$ -----	-----	-----
PRICE QUOTES AND MOCK-UPS ATTACHED.....	-----	-----	-----
TOTAL ANTICIPATED REVENUE FROM ALL PRINTED MATERIAL	\$ -----	-----	-----

ALL EXHIBITION MATERIAL MUST BE PRODUCED IN BOTH OFFICIAL LANGUAGES.

ENHANCEMENT

ACTIVITIES AND MATERIALS WHICH FACILITATE A BETTER UNDERSTANDING OF AN EXHIBITION ARE SUPPORTED WHEN THEY CAN BE JUSTIFIED IN TERMS OF NEED, EXHIBITION OBJECTIVES AND THE AUDIENCE TO BE SERVED. THEY MAY INCLUDE FILM, VIDEO, SLIDES, PERFORMANCES, DEMONSTRATIONS, TAPES, ETC. IN THE SPACE BELOW DESCRIBE THE ENHANCEMENT PROPOSED AND ITEMIZE THE COSTS.

INSTRUCTIONS FOR COMPLETION OF BUDGET

1. BEGIN WITH PAGES 8 AND 9 - BUDGET. TWO COPIES OF THESE PAGES ARE INCLUDED WITH THE APPLICATION FORM, SO THAT ONE MAY BE USED AS A WORKING COPY FOR PREPARATION OF THE BUDGET. USE THE COMPLETED BUDGET ON PAGES 8 AND 9 AS A GUIDE IN FILLING OUT THE BUDGET SUMMARY ON PAGE 10.
 2. PLEASE BE ADVISED THAT NATIONAL MUSEUMS OF CANADA WILL NOT FUND 100% OF TOTAL COSTS OF ANY PROJECT. TOTAL COST MEANS THE ENTIRE EXPENSE OF THE PROJECT, THAT IS, HOW MUCH IT WILL COST TO REALIZE THE PROJECT. PLEASE INCLUDE COSTS OF ALL ITEMS, INCLUDING SPACE, LABOUR, MATERIALS, CONSERVATION, PUBLICATIONS, EDUCATION ACTIVITIES, ETC., WHICH MAY BE DONATED OR CONTRIBUTED BY THE APPLICANT OR AN OUTSIDE SOURCE. THIS WILL NECESSITATE ASSIGNING MONETARY VALUES TO SUCH ITEMS AS DONATED EXHIBITION SPACE, CONTRIBUTED LABOUR, ETC.
 3. CONTRIBUTION OF APPLICANT IS THE AMOUNT CONTRIBUTED BY YOUR INSTITUTION OR ORGANIZATION IN EITHER SERVICES OR MONEY. IN ORDER TO COMPLETE THIS COLUMN, YOU WILL HAVE TO ASSIGN A MONETARY VALUE TO STAFF TIME, MATERIALS, SERVICES, ETC., WHICH WILL BE USED IN THE DEVELOPMENT, PREPARATION AND ADMINISTRATION OF YOUR PROJECT.
 4. OTHER INCOME IS MONEY OR SERVICES CONTRIBUTED BY OTHER DONORS OR GRANTING AGENCIES. IT IS ALSO THE REVENUE ANTICIPATED FROM THE SALE OF CATALOGUES, BROCHURES OR POSTERS.
 5. BALANCE IS THE AMOUNT OF MONEY NEEDED TO REALIZE THE PROJECT AFTER SUBTRACTION OF THE APPLICANT'S CONTRIBUTION. FOR EXAMPLE, UNDER SUPPLIES AND MATERIALS, THE APPLICANT MAY CONTRIBUTE 4 DISPLAY CASES FOR AN EXHIBITION, VALUED AT \$2400. IN ORDER TO PREPARE AN ADEQUATE PRESENTATION, 4 ADDITIONAL DISPLAY CASES ARE REQUIRED, AT A COST OF \$2800. TOTAL COST OF DISPLAY CASES IS \$5200, APPLICANT'S CONTRIBUTION IS \$2400, AND BALANCE FOR DISPLAY CASES IS \$2800.
 6. EACH BUDGET CATEGORY MUST BE ITEMIZED. AS A GUIDE TO ITEMIZING THE CATEGORIES, SOME OF THE EXPENSE ITEMS WHICH MIGHT BE INCURRED UNDER EACH CATEGORY ARE LISTED BELOW.

PERSONNEL SALARIES AND FEES:	CONTRIBUTED STAFF TIME CONTRACTED STAFF FEES OR HONORARIUM TO GUEST LECTURERS, ETC. FEES TO ARTISTS: MUST BE PAID BY THE APPLICANT TO CONTEMPORARY CANADIAN ARTISTS WHEN WORKS ARE LOANED BY THE ARTIST FOR INCLUSION IN EXHIBITIONS FUNDED BY THE NATIONAL MUSEUMS OF CANADA, SUCH FEES TO BE AGREED UPON BY BOTH THE ARTIST AND THE BORROWING INSTITUTION. PAYMENT OF FEES REQUESTED MUST BE INDICATED IN THE FINAL AUDIT OR FINANCIAL REPORT.
PERSONNEL TRAVEL:	TRANSPORTATION AND PER DIEM FOR PROJECT EMPLOYEES OR CONTRACTED SPECIALISTS
RESEARCH COSTS:	EXPENSES NOT COVERED BY SALARIES OR TRAVEL
PRODUCTION COSTS:	EXPENSES NOT COVERED ABOVE THAT MUST BE INCURRED IN THE PROCESS OF CREATING THE FINISHED EXHIBITION (CRATES, DISPLAY UNITS, MOUNTING, EQUIPMENT RENTALS, CONSERVATION)
ENHANCEMENT COSTS:	EXPENSES NOT COVERED ABOVE THAT MUST BE INCURRED TO ENHANCE THE PUBLIC'S UNDERSTANDING OF THE OBJECTS DISPLAYED. (TRANSLATIONS, PRINTING, CATALOGUES, DEMONSTRATIONS, PERFORMANCES, A-V, FILM, POSTERS, ADVERTISING, PRESS KITS, INFORMATION KITS)
CIRCULATION:	EXPENSES NOT COVERED ABOVE AND INCURRED DURING THE PERIOD OF CIRCULATION (INSURANCE, SHIPPING, STORAGE, MAINTENANCE)
 7. BE AS ACCURATE AS POSSIBLE. IF YOU HAVE RECEIVED A QUOTATION FROM A CONTRACTOR OR SHIPPER ON A PARTICULAR ITEM, PLEASE INCLUDE A COPY WITH YOUR COMPLETED BUDGET.
 8. ALL PROJECTS IN EXCESS OF \$10,000 WILL HAVE 10% WITHHELD UNTIL THE MUSEUM ASSISTANCE PROGRAMMES RECEIVE FINAL AUDITING OF THE TOTAL AMOUNT REQUIRED.
 9. EXHIBITIONS ASSISTANCE PROGRAMME DOES NOT GRANT FUNDS TO AID INSTITUTIONS TO BORROW EXHIBITIONS. EXHIBITION ORGANIZERS MAY APPLY FOR ALL SHIPPING AND INSURANCE COSTS. NEITHER OF THESE COSTS NOR ANY OTHER PARTICIPATION FEE MAY BE CHARGED TO INSTITUTIONS BORROWING AN EXHIBITIONS ASSISTANCE PROGRAMME FUNDED EXHIBITION.
- * IF YOU HAVE FURTHER QUESTIONS PLEASE CONSULT YOUR REGIONAL OFFICER.

BUDGET		Please read the instruction page before completing the budget. Itemize each category.			
CATEGORY	TOTAL COST	CONTRIBUTION OF APPLICANT	OTHER INCOME donations grants or revenue	BALANCE REQUESTED FROM E.A.P.	
PERSONNEL SALARIES & FEES SUB-TOTAL					
PERSONNEL TRAVEL SUB-TOTAL					
RESEARCH COSTS SUB-TOTAL					

29/5/81

BUDGET, CONTINUED		TOTAL COST	CONTRIBUTION OF APPLICANT	OTHER INCOME donations grants revenue	BALANCE REQUESTED FROM E.A.P.
PRODUCTION COSTS					
	SUB-TOTAL				
ENHANCEMENT COSTS					
	SUB-TOTAL				
CIRCULATION COSTS					
	SUB-TOTAL				

Appendix B
SURVEY QUESTIONNAIRE

Dear Sir or Madam:

I am currently involved in research for my Masters thesis and I would very much appreciate your assistance and expertise with regard to small museums and their sources of funding. Specifically, I am studying the National Museums of Canada Museum Assistance Programmes in terms of their disbursement of grants and other types of support to small museums. I am in no way affiliated with National Museums of Canada or with any level of government. Nor am I employed by a museum or a museum-related organization.

The questionnaire which I have enclosed is designed to:

1. elicit information concerning sources of financial assistance in general;
2. pursue a specific set of questions pertaining to the Museum Assistance Programmes and the implications they may have for small museums;
3. explore the needs of small heritage institutions such as yours, including the importance given to them in policy mandates and in practice.

Your views on all of these issues would be a major contribution to this research, and I want to assure you that all correspondence and all responses will be kept confidential. The final research report will not permit the identification of those who respond to this request.

If you wish to receive additional information concerning this study or if you wish to receive an executive summary of the analysis, please fill out the enclosed sheet and return it with your completed questionnaire.

Yours sincerely,

Bonita Eastwood,

PREAMBLE:

Your museum was selected from the Official Directory of Canadian Museums and Related Institutions, 1984-1985, published by the Canadian Museums Association and from Statistics Canada's Survey of Heritage Institutions. In order to update the basic information listed under your museum's entry in the Directory, would you please complete the "Basic Background Information" section below, before you respond to the questionnaire proper. This section includes questions pertaining to Operating Budget as well as some items having to do with the status of your institution.

SECTION I: BASIC BACKGROUND INFORMATION

Name of Institution _____ Location _____

1. Which of the following categories best describes your museum? Please check [X] one category below:

- a. General museum
- b. History museum
- c. Natural Science museum
- d. Science and Technology Museum
- e. Art Museum
- f. Archive
- g. Historic Building or Site
- h. Other:(please describe):

2. What is the governing authority (i.e. sponsoring organization) of your museum? Please check [X] one category below:

- a. federal government
- b. provincial government
- c. provincial Act

- d. municipal government
 - e. university
 - f. non-profit organization
 - g. privately owned
 - h. religious organization
 - i. corporation
 - j. Other (please describe)
-
-
-
-

3. Into which of the following categories did your organization's annual operating budget fall, for each of the years 1981-1985? Please check [X] the appropriate box in each year.

Annual Operating Budget:	1981	1982	1983	1984	1985
less than \$60,000	<input type="checkbox"/>				
\$60,000-119,999	<input type="checkbox"/>				
\$120,000-499,999	<input type="checkbox"/>				
more than \$500,000	<input type="checkbox"/>				
not available	<input type="checkbox"/>				

4.a. What percentage of your annual operating budget is normally allocated by your sponsoring organization? _____%

% of operating budget from sponsoring organization _____%

4.b. What percentage of your annual operating budget is normally self-generated? _____%

% of operating budget generated by own organization _____%

4.c. What percentage of your annual operating budget is normally derived from sources other than your sponsoring organization or your own organization? _____%

% derived from sources other than the sponsoring organization or own organization _____%

5. Considering your operating budget as a whole, what percentage is normally allocated to each of the following categories:

a. personnel (salaries and wages) _____%

b. exhibit display _____%

c. maintenance _____%

d. physical plant (incl. utilities) _____%

e. publications _____%

f. education programmes _____%

g. library _____%

h. research _____%

i. acquisitions _____%

j. upgrading and expansion _____%

k. other (please specify) _____%

_____%

_____%

_____%

6. How many people are served annually in each of the following categories?

- a. museum exhibits # served: _____
- b. membership activities # served: _____
- c. library # served: _____
- d. publications # served: _____
- e. education programmes # served: _____
- f. research # served: _____
- g. consultations # served: _____
- h. other (please specify):
_____ # served: _____
_____ # served: _____
_____ # served: _____

7. How many full-time staff are currently employed at your museum?

number of full-time staff: _____

8. How many volunteer workers currently work at your museum?

- a. number of full-time volunteers: _____
- b. number of part-time volunteers: _____

9. Does your museum remain open to the public on an annual basis, a seasonal basis, or on request? Please check the appropriate box and add additional details, such as hours of operation and admission fees, in the space provided.

- a. open on an annual basis | _____ |
| _____ |
- b. open on a seasonal basis only | _____ |
| _____ |
| _____ |
- c. open on request only, but premises heated year round | _____ |
| _____ |
| _____ |

d. other (Please specify): _____

10.a. How large is your museum? Please check [X] the one category which best describes your museum:

very small medium
small large
very large

10.b. Please list the criteria which you use to classify your museum's size:

11. In which [if any] of the following activities have staff from your museum participated during the past five years? Please check [X] as many activities as apply.

- a. management skills seminars
[Eg. topics could include management by objectives, communications, personnel or human resources]
- b. seminars or courses in finance or accounting
- c. seminars or courses in legal aspects of museums
- d. fund-raising workshops or courses [EG. how to organize manage and follow-up on fund-raising activities]

- e. collections-management courses or workshops
- f. courses or seminars related to conservation
- g. courses, seminars or workshops on grantsmanship
- h. information sessions with funding agencies
- i. administrative or management internship/study leave
- j. presentation of brief to cultural agency or commission
- k. other (Please Specify)

SECTION II:

Preamble:

This section of the questionnaire deals with some central issues concerning small museums and assumptions which are made about them. Since the literature and even policy documents are often vague concerning these aspects of small museums, your responses are vital. Space has been provided for additional comments, where necessary.

1. In your view, to what extent if any is a small museum, [for example, one with an annual budget of \$60,000 or less and a management staff of 1-2 persons], advantaged or disadvantaged when competing with larger museums for federal funding? Please indicate which of the following responses best represents your experience.

Small museums are:

- a. disadvantaged to a large extent
- b. disadvantaged to a moderate extent
- c. disadvantaged to a small extent
- d. neither advantaged nor disadvantaged
- e. advantaged to a small extent
- f. advantaged to a moderate extent
- g. advantaged to a large extent
- h. no experience in such competitions

i. Comments:

2. To what extent do you think that the winning of government grants depends on "grantsmanship" (eg. tailoring proposals to the needs or mandate of the funding agency; employing special skills in the production of applications). Please indicate your response with a [X].

- a. winning federal grants depends on grantsmanship to a large extent
- b. winning federal grants depends on grantsmanship to a moderate extent
- c. winning federal grants depends on grantsmanship to a small extent
- d. winning federal grants does not depend at all on grantsmanship
- e. no opinion
- f. comments:

3. This question contains a number of statements which are commonly made about small museums IN GENERAL. Please evaluate each statement in terms of how strongly you agree or disagree with it, based on your direct experience in, or knowledge of, small museums. Please check [X] the response closest to your view, in each case.

a. 'small museums are generally aware of the funding opportunities available to them.'

<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
strongly agree	moderately agree	neither agree nor disagree	moderately disagree	strongly disagree	don't know

b. 'small museums generally have the skills necessary to construct effective funding proposals.'

<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
strongly agree	moderately agree	neither agree nor disagree	moderately disagree	strongly disagree	don't know

c. 'small museums can easily obtain technical advice or assistance from larger or associate museums.'

<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
strongly agree	moderately agree	neither agree nor disagree	moderately disagree	strongly disagree	don't know

d. 'small museums could NOT function at their present level without the services of volunteer staff.'

<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
strongly agree	moderately agree	neither agree nor disagree	moderately disagree	strongly disagree	don't know

e. 'small museums rely too heavily on grants from funding agencies.'

<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
strongly agree	moderately agree	neither agree nor disagree	moderately disagree	strongly disagree	don't know

f. 'the heritage materials and exhibits presently located in small museums should be centralized in larger museums.'

<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
strongly agree	moderately agree	neither agree nor disagree	moderately disagree	strongly disagree	don't know

g. 'small museums concentrate too heavily on acquisitions and too little on museum management.'

<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
strongly agree	moderately agree	neither agree nor disagree	moderately disagree	strongly disagree	don't know

h. 'under conditions of economic restraint, the distribution of federal funds favors large or medium-sized museums.'

<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
strongly agree	moderately agree	neither agree nor disagree	moderately disagree	strongly disagree	don't know

i. 'there should be an "arm's length" relationship between funding agencies and the museums which receive the funds.'

<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
strongly agree	moderately agree	neither agree nor disagree	moderately disagree	strongly disagree	don't know

4. In your view, what are the main issues and problems which concern small museums today?

SECTION III

The remainder of the questionnaire deals with the National Museums of Canada Museums Assistance Programmes.

1. During the past 5 years, what has been your organization's experience with each of the following National Museums of Canada Museum Assistance Programmes? Please check [X] the appropriate box in each case.

a. Upgrading and Equipment Assistance Programme:

<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
applied successfully	applied unsuccessfully	aware of programme, but did not apply	not aware of programme

b. Training Assistance Programme:

<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
applied successfully	applied unsuccessfully	aware of programme, but did not apply	not aware of programme

c. Special Activities Assistance Programme:

applied successfully applied aware of programme, but did not apply not aware of programme

d. Registration Assistance Programme:

applied successfully applied aware of programme, but did not apply not aware of programme

e. Exhibitions Assistance Programme:

applied successfully applied aware of programme, but did not apply not aware of programme

f. Conservation Assistance Programme:

applied successfully applied aware of programme, but did not apply not aware of programme

g. National Exhibition Centre Programme:

applied successfully applied aware of programme, but did not apply not aware of programme

h. Associate Museum Programme:

applied successfully applied aware of programme, but did not apply not aware of programme

i. Specialized Museums Programme:

applied successfully applied aware of programme, but did not apply not aware of programme

2. In general, would you say you are very well-informed about the application procedures for the Museums Assistance Programmes? Or would you say that you are moderately well-informed, or not so well-informed about these programmes? Please check [X] the response which most accurately reflects your experience.

very well-informed
 moderately well-informed
 not very well-informed
 not aware of programmes

3. [PLEASE ANSWER THIS QUESTION ONLY IF YOU HAVE APPLIED FOR A MUSEUMS ASSISTANCE PROGRAMME DURING THE PAST 5 YEARS]

a. How would you describe your experience in making the Museums Assistance Programme(s) application(s)? Would you say that you had no difficulty at all, a slight amount of difficulty, a moderate amount of difficulty, or a great deal of difficulty?

no difficulty at all
 a slight amount of difficulty
 a moderate amount of difficulty
 a great deal of difficulty

b. Please elaborate on your experience.

You should include your thoughts on: 1) interpreting the terms of eligibility for the programme(s) you applied for; 2) collecting the information required for the application; and 3) writing the application itself - its form and expression, for example.

4. If you applied, either successfully or unsuccessfully, for one or more of the nine Museums Assistance Programmes listed in Question 1 above, did you receive assistance in the application process? Please indicate which [if any] of the following sources of information and expertise provided assistance during different phases of the application process. Check [X] as many sources as appropriate.

ASPECT OF APPLICATION	SOURCES OF ADVICE AND ASSISTANCE			
	PRIVATE CONSULTANT	MUSEUM ADVISORY SERVICE	MUSEUM ASSISTANCE STAFF	OTHER (SPECIFY) NONE
a. project development	_____	_____	_____	_____
b. process of filling out the application	_____	_____	_____	_____
c. follow-up and project evaluation	_____	_____	_____	_____
d. counseling on other available federal programs and resources	_____	_____	_____	_____
e. technical aspects of museum: eg. building layout or construction, environmental conditions and control, exhibit design and storage of collections	_____	_____	_____	_____
f. Comments:	_____			

5. In your own experience, how would you describe the relationship of the Museums Assistance Programmes to the small museum?

6. What programmes do you think should be developed, specifically for the small museum community?

Please use the space provided below for any comments which you may have concerning the questionnaire.

Thank you for your cooperation and participation in completing this questionnaire. If you wish to receive an executive summary of the study, please complete the mailing form attached, and return it with your questionnaire.

MAILING FORM

If you wish to have an executive summary of the results of this study sent to you on completion of the research, please complete the form below. All survey responses are confidential and the results will be supplied in aggregated form only. In no case will individual responses be identifiable.

NAME: _____

TITLE: _____

ORGANIZATION/
INSTITUTION: _____

ADDRESS: _____

STREET: _____

CITY: _____

PROVINCE: _____

POSTAL CODE: _____

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