
Evaluation Services Directorate
July 7, 2025

Cette publication est aussi disponible en français.

This publication is available in PDF and HTML formats on the Internet at
Canada.ca/canadian-heritage

© His Majesty the King in Right of Canada, as represented by the Minister of Canadian Heritage, 2025.
Cat. No. CH7-77/2025E-PDF
ISBN 978-0-660-78149-5

Table of Contents

| | |
|---|-----------|
| List of tables | 2 |
| List of Acronyms and Abbreviations..... | 3 |
| Executive summary | 4 |
| 1. Introduction..... | 6 |
| 2. Program profile..... | 6 |
| 2.1. Program history..... | 6 |
| 2.2. Program objectives and expected results..... | 7 |
| 2.3. Program management and governance | 9 |
| 2.4. Program resources | 9 |
| 3. Evaluation approach and methodology..... | 10 |
| 3.1. Scope, calibration, and quality control | 10 |
| 3.2. Evaluation questions..... | 10 |
| 3.3. Data collection methods | 11 |
| 3.4. Evaluation limitations and mitigation strategies | 11 |
| 4. Findings..... | 12 |
| 4.1. Relevance | 12 |
| 4.2. Effectiveness | 21 |
| 4.3. Efficiency | 24 |
| 5. Conclusions..... | 30 |
| 6. Recommendations, management response, and action plan | 31 |
| Annex A: Evaluation Matrix..... | 35 |
| Annex B: Data Collection Methods, Limitations, and Mitigation Strategies | 37 |
| Annex C: Detailed results achievement tables..... | 39 |
| Annex D: Additional Tables | 41 |
| Annex E: Figures | 45 |
| Annex F: Bibliography | 47 |

List of tables

Table 1: Description of the Program’s components 7

Table 2: Expected outcomes of the Program..... 8

Table 3: Planned and actual expenditures for 2018-19 to 2023-24 (in millions \$) 9

Table 4: Program full-time equivalent positions for 2018-19 to 2023-24 9

Table 5: Evaluation questions by core issue 10

Table 6: Total amounts requested and funded, (in millions \$), 2018-19 to 2023-24..... 14

Table 7: Recommendation 1 – Action plan..... 31

Table 8: Recommendation 2 – Action plan..... 33

Table 9: Recommendation 3 – Action plan..... 34

List of Acronyms and Abbreviations

| | |
|----------------------|--|
| GBA Plus | Gender-Based Analysis Plus |
| 2SLGBTQI+ | Two-spirit, lesbian, gay, bisexual, transgender, queer, intersex, and additional sexually and gender diverse people |
| The Program | The Canada Cultural Investment Fund |
| The component | Refers to either the Endowment Incentives, the Strategic Initiatives components or the Limited Support for Endangered Arts Organizations |

Executive summary

The Canada Cultural Investment Fund encourages private sector investment, partnership and sound business practices to help arts and heritage organizations. Over the period covered by this evaluation, the Program offered funding through three components: Endowment Incentives, Strategic Initiatives and Limited Support to Endangered Arts Organizations.

The evaluation was conducted in accordance with the requirements set out in the *Financial Administration Act* and the Policy on Results (2016). It covers the period from 2018-19 to 2023-24 and examined the relevance, effectiveness, and efficiency of the Program using a mixed-methods approach.

Relevance

The Canada Cultural Investment Fund remains relevant through its support of the arts sector which plays a vital role in the sustainability of Canadian society and economy. The Program addressed important and distinctive needs of arts organizations by fostering sustainability and partnerships, increasing capacity and financial health.

The primary focus of the Program, the Endowment Incentives, directly supported the financial autonomy of arts organizations. However, high funding demands outweighed available resources.

The Strategic Initiatives component offered support to improve business practices of arts organizations, but there are concerns about funding gaps for partnership projects moving forward. This is in part due to the announcement in 2024 that the Program would no longer fund these types of projects as well as recent changes to programming offered through the Canada Council for the Arts.

The third component of the Program, the Limited Support for Endangered Arts Organizations, did not have specific budget allocations and went unused during the 6-year evaluation period, despite rising bankruptcies in the sector.

The Program was crucial for arts organizations during the Covid-19 Pandemic. The arts sector continues to face important post-pandemic challenges, including decreasing attendance, changing donation habits, inflation, escalating operational costs, and labour-related issues.

The Program complements other arts support initiatives and aligns with government priorities. It supports, to some extent, priorities on inclusion, diversity, equity, and accessibility, though access for equity groups and Indigenous communities is limited.

Effectiveness

The Program has largely met its expected outcomes. The Endowment Incentives component effectively leveraged matching funds through private donations, facilitated the creation of new endowment funds, and promoted long-term sustainability.

The Strategic Initiatives component allowed arts organizations to form partnerships and improve business practices. The Limited Support for Endangered Arts Organizations did not meet expected results as no funding was allocated during the evaluation period.

Efficiency

The Program was delivered efficiently, maintaining consistently low administrative ratios and providing positive client experiences. The design of the Endowment Incentives component effectively supports sustainability and self-sufficiency for arts organizations. However, increasing eligible applications has led to a lower matching ratio and reduced funding per organization.

Smaller organizations and equity groups encountered some barriers to accessing funding, while larger organizations disproportionately receive a greater share of available resources.

The Endowment Incentives component has seen numerous changes since its inception, including throughout the evaluation period. Although these changes are generally positive, they have occasionally led to confusion among some applicants.

Recommendations

In light of the findings and conclusions, the evaluation offers three recommendations to the Senior Assistant Deputy Minister, Cultural Affairs.

Recommendation 1

Investigate further options to enhance supports for the arts sector, particularly for smaller arts organizations including those representing Indigenous peoples and equity groups.

Recommendation 2

Improve data collection tools and methods to strengthen performance measurement, reporting and decision making by further disaggregating data, particularly for equity groups and Indigenous communities.

Recommendation 3

Explore options and possible changes to the Limited Support for Endangered Arts Organizations component to better address the needs and gaps in the arts sector.

1. Introduction

This report presents the findings, conclusions, and recommendations from the evaluation of the Canada Cultural Investment Fund (Program). The evaluation was conducted to meet the evaluation requirements outlined in the Treasury Board Policy on Results (2016), the *Financial Administration Act*, as well as the information needs of senior management.

The evaluation was conducted as specified in the Departmental Evaluation Plan 2024-25 to 2028-29. It covers the six-year period from 2018-19 to 2023-24 and examines the relevance, effectiveness, and efficiency of the Program.

2. Program profile

2.1. Program history

The Canada Cultural Investment Fund was launched in 2001 under the name of the Canadian Arts and Heritage Sustainability Program. It was composed of six components including Endowment Incentives and Limited Support to Endangered Arts Organizations.

In 2010, the Strategic Initiatives component was added and three were closed: Stabilization Projects, Capacity Building and Networking Initiatives. Another component, Cultural Capitals of Canada, was closed in 2013. In November 2018, the First Spark Initiative was launched as an experiment for a one-year period. The goal of the First Spark Initiative was to bring Canadian arts and heritage organizations and experts together to explore creative ways of problem solving related to common business challenges.

The budget for the Program's Endowment Incentives component has increased incrementally over time from \$3.1 million in its initial year to approximately \$20 million in the evaluation period.

As a result of the Federal Government's 2023 Budget's Refocusing Government Spending exercise, two changes were announced for the Program. First, a \$1.8 million reduction for the Endowment Incentives component will bring the annual budget to \$16.7 million in 2026-27.¹ Second, the Strategic Initiatives component was eliminated, and its application intake was closed as of 2024-25.²

Endowments are established through donations or gifts from individuals and organizations. These funds are invested, and the income generated from the investments is used to support specific purposes, such as operational costs. The principal amount of these funds is preserved to generate income in perpetuity, while only a portion of the generated income is spent.³

¹ [Refocusing Government Spending to Deliver to Canadians](#)

² [Departmental Plan 2024-25 – Canadian Heritage – Canada.ca](#)

³ [University of Guelph. Fund definitions.](#)

2.2. Program objectives and expected results

The ultimate objective of the Program is to encourage private sector investment, partnership and sound business practices to help arts and heritage organizations be better rooted and recognized in their communities. Table 1 describes the Program component objectives, applicants, and annual budget during the evaluation period.

Table 1: Description of the Program’s components

| Components | Objectives | Applicants | Annual Budget (in millions \$) |
|--|---|--|--------------------------------|
| Endowment Incentives | Encourage private donors to contribute to endowments that allow professional arts organizations to access new sources of funding. The government provides matching funds of up to one dollar for every dollar raised from private donors. | Publicly registered charitable foundations that manage and invest funds to provide some or all the annual income to professional arts organizations. | 18.5 to 20 |
| Strategic Initiatives⁴ | Provide financial assistance for projects involving multiple partners that help arts and heritage organizations improve their business practices and diversify their revenues. | Not-for-profit organizations or equivalent Indigenous peoples’ organizations with a mandate and activities related to the arts or heritage sector, post-secondary education institutions and heritage organizations governed by a provincial, territorial or municipal government. | 3 to 4 |

⁴ Following the Federal Governments 2023 Budget’s Refocusing Government Spending exercise, the 2024-25 Departmental Plan announced that the Strategic Initiatives component has been eliminated, and the application intake closed. All approved and ongoing projects were not affected by this decision.

| Components | Objectives | Applicants | Annual Budget (in millions \$) |
|---|--|--|--------------------------------|
| Limited Support to Endangered Arts Organizations ⁵ | Support professional organizations that face closure but have high support to continue and have already developed viable business and restructuring plans. | Not-for-profit professional arts organizations with missions related to the creation or production or presentation of artistic activities. | Unfunded |

Source: Program Guidelines

Table 2 presents the expected outcomes of the Program.

Table 2: Expected outcomes of the Program

| | |
|-----------------------|---|
| Long-Term Outcome | <ul style="list-style-type: none"> • Canadians appreciate and invest in arts and cultural organizations |
| Intermediate Outcomes | <ul style="list-style-type: none"> • Endowment Incentives: Arts organizations benefit from income earned on endowments • Strategic Initiatives: Arts and heritage organizations benefit from improved business practices developed through funded projects |
| Immediate Outcomes | <ul style="list-style-type: none"> • Endowment Incentives: Matching funds leverage private sector donations to raise capital for endowment funds for arts organizations • Strategic Initiatives: Arts and heritage organizations partner to develop and share resources to improve business practices • Limited Support to Endangered Arts Organizations: Arts institutions avoid bankruptcy |

Source: Canada Cultural Investment Fund Performance Information Profile

⁵ This component has not been used since 2008.

2.3. Program management and governance

The Canada Cultural Investment Fund is under the responsibility of the Senior Assistant Deputy Minister of Cultural Affairs. It is delivered by the Arts and Cultural Sector Strategy Branch of the Department.

2.4. Program resources

From 2018-19 to 2023-24, Canadian Heritage planned to spend \$147.4 million on the Program. The actual expenditures during this period were comparable, amounting to \$149.5 million (Table 3). In 2021-22 and 2022-23, actual expenditures included \$3.4 million in COVID-19 Recovery funding.

Table 3: Planned and actual expenditures for 2018-19 to 2023-24 (in millions \$)

| Fiscal Year | Salaries, EBP ⁶ and O&M ⁷ | | Grants and Contributions | | Total | |
|----------------|---|------------|--------------------------|--------------|--------------|--------------|
| | Planned | Actual | Planned | Actual | Planned | Actual |
| 2018-19 | 3.3 | 1.7 | 22.0 | 22.0 | 25.3 | 23.6 |
| 2019-20 | 2.8 | 1.5 | 22.0 | 22.0 | 24.8 | 23.4 |
| 2020-21 | 2.9 | 1.5 | 22.0 | 23.5 | 24.9 | 25.0 |
| 2021-22 | 1.5 | 1.5 | 22.0 | 24.6 | 23.5 | 26.1 |
| 2022-23 | 1.2 | 1.5 | 24.5 | 25.2 | 25.7 | 26.7 |
| 2023-24 | 1.3 | 1.7 | 22.0 | 23.0 | 23.2 | 24.7 |
| TOTAL | 13.1 | 9.3 | 134.3 | 140.2 | 147.4 | 149.5 |

Source: Canadian Heritage Financial Management Branch

Note: Funding amounts are rounded, which explains the difference in some totals

Table 4 provides a portrait of the full-time equivalent resources that supported the delivery of the Program during the period of this evaluation.

Table 4: Program full-time equivalent positions for 2018-19 to 2023-24⁸

| | 2018-19 | 2019-20 | 2020-21 | 2021-22 | 2022-23 | 2023-24 |
|----------------|---------|---------|---------|---------|---------|---------|
| Planned | 13.2 | 13.2 | 12.8 | 13.3 | 13.5 | 12.7 |
| Actual | 14.8 | 13.2 | 13.4 | 13.3 | 13.0 | 12.7 |

Source: Canadian Heritage Financial Management Branch

⁶ Employee Benefit Plan

⁷ Operations and Maintenance

⁸ These figures include indirect costs to deliver the Program, including a portion allocated to Assistant Deputy Minister and Director General offices and corporate services.

3. Evaluation approach and methodology

Canadian Heritage’s Evaluation Services Directorate led the evaluation with targeted support from a consulting firm. This section describes the evaluation approach and methodology, including scope, calibration, evaluation questions, data collection methods, limitations and mitigation strategies.

3.1. Scope, calibration, and quality control

The evaluation includes all Canada Cultural Investment Fund spending from 2018-19 to 2023-24 and examined its relevance, effectiveness, and efficiency.

The evaluation prioritized the following elements to meet the information needs of Program management:

- extent to which the Program maximized reach to new arts organizations;
- effectiveness of the Program design, including equitable distribution of funds;
- impact of the Program changes over time; and
- lessons learned from the Strategic Initiatives component.

For efficiency, the evaluation was calibrated by having targeted evaluation questions and leveraging existing program data. Questions related to the Strategic Initiatives component were focused on reporting its results and identifying lessons learned.

To ensure the quality of the evaluation, the evaluation team:

- included professional and experienced evaluators;
- collected data from a variety of primary and secondary sources to ensure reliable results;
- validated findings through rigorous analysis and appropriate triangulation; and
- reviewed preliminary results with program representatives and evaluation management to ensure the clarity of analysis, conclusions and recommendations.

3.2. Evaluation questions

Table 5 presents the evaluation questions by core issue only. The indicators for each question along with the data collection methods are presented in [Annex A](#).

Table 5: Evaluation questions by core issue

| Core Issues | Evaluation questions |
|---------------|---|
| Relevance | 1. To what extent does the Canada Cultural Investment Fund meet current and emerging needs? |
| Effectiveness | 2. To what extent has the Canada Cultural Investment Fund achieved its intended results? |
| Efficiency | 3. To what extent is the Canada Cultural Investment Fund efficiently delivered? |

3.3. Data collection methods

The evaluation used a mixed-methods approach to respond to evaluation questions. It relied on both primary and secondary sources of information from the following methodologies: document, data, file and literature reviews, and key informant interviews. See [Annex B](#), Table B-1 for more details on the methodology.

3.4. Evaluation limitations and mitigation strategies

The evaluation faced some limitations. In particular, the Strategic Initiatives component was eliminated prior to the evaluation. Therefore, the evaluation focused on its performance and lessons learned. Also, the Limited Support to Endangered Organizations component was not used during the evaluation period, so its performance could not be evaluated. However, the evaluation considered the continued relevance and any barriers to assessing the component. See [Annex B](#), Table B-2 for more details on the limitations and mitigation strategies.

4. Findings

4.1. Relevance

To assess relevance, the evaluation examined the Canada Cultural Investment Fund's response to current and emerging needs in the arts sector, its extent of complementarity with other programs, and its alignment with government priorities.

Evaluation question: To what extent does the Canada Cultural Investment Fund program meet current and emerging needs?

Key findings:

- The Program directly supports the arts sector which plays a vital role in the sustainability of Canadian society and economy. It addressed important and distinctive needs of arts sector organizations by fostering sustainability and financial health as well as capacity and partnerships.
- While the Program was particularly critical during pandemic, post-pandemic trends like inflation, rising costs, decreasing attendance, changing donation habits and labour issues are threatening the stability of arts organizations.
- The Endowment Incentives component has supported financial autonomy of arts organizations; however, high funding demands outweigh available resources.
- The Strategic Initiatives component addressed important needs related to partnerships and improving business practices for the diversification of revenues. There are some concerns about future funding gaps for these activities due to the elimination of the component coupled with changes to the Canada Council for the Arts fund.
- The Limited Support for Endangered Arts Organizations went unused during the 6-year evaluation period, despite rising bankruptcies in the sector, raising questions about its importance.
- The Program is well aligned with the government's priority of supporting sustainability in the arts sector. It supports, to some extent, priorities on inclusion, diversity, equity, and accessibility, though access for equity groups and Indigenous communities is limited.

4.1.1 Program response to current and emerging needs

The arts sector is a valuable contributor to the Canadian economy

The Program directly supports the arts sector, which plays a vital role in the sustainability of societies, impacting economic and social domains. In 2023, the Canadian arts sector contributed \$60.8 billion to the gross domestic product and employed around 650,000 people. The arts sector serves as a cornerstone of communities, driving economic activity in cities and regions throughout all provinces and territories.⁹

The Program has a national reach

⁹ Statistics Canada. Table 36-10-0652-01 National culture and sport indicators by domain and sub-domain. *Rest of culture - Sound recording, governance, funding and professional support, education and training, multi-domain, heritage and libraries.

The Endowment Incentives component funding appears to be relatively representative of the overall distribution of Canada's population and arts organizations from across Canada were recipients of the component.

The province that was most successful at raising matching funds was Ontario, followed by Quebec, Alberta, and British Columbia; but Alberta raised the most funds in 2020-21 and British Columbia in 2023-24. The Atlantic provinces received some of the smallest percentages of matching funds, with Newfoundland and Labrador receiving no funding since 2018-19 ([Annex D](#), Table D-2).

The provinces with the most recipients were British Columbia (22%), Quebec (22%), and Ontario (18%). The western provinces averaged 52% of the total funded recipients. The Atlantic provinces averaged 8% and the Territories had no recipients ([Annex D](#), Table D-1).

The Strategic Initiatives component was also successful in reaching a wide range of regions across Canada through its funded projects. The most funded projects were those with the widest reach, with 28 national projects. In addition to these, funding was allocated to 17 provincial projects, 3 municipal projects, 3 inter-provincial projects, and 9 regional projects. This reflects the component's support of projects capable of impacting participants from local to national levels.

The Canada Cultural Investment Fund addressed important and specific needs in the arts sector

Overall, the Canada Cultural Investment Fund addressed important and distinctive needs by supporting sustainability within the arts sector and increasing the overall capacity and financial health of arts organizations. It has fostered the development of partnerships and capacity-building to address sector issues and enhance business practices.

Arts organizations highlighted the importance of this financial support, of establishing endowment funds as part of their financial planning and of charitable status to ensure their sustainability. Thanks to the financial incentives of this component, many arts organizations succeeded in collecting donations. In 2021-22, 16 organizations collected donations of \$1 million or more; in 2022-23, 11 organizations were in this category ([Annex E](#), Figure E-1). Moreover, endowment funds supported by the Program have experienced constant growth, with their market value peaking at \$1.1 billion in 2023-24.

Since its launch in 2010, the Strategic Initiatives component helped arts and heritage organizations across Canada address important needs as well. Through 157 projects, totalling \$47.9 million, it supported arts organizations' partnerships, addressing structural issues and common challenges in the arts sector. For example, interviewees highlighted its positive impacts on audience development, funding acquisition, shifts to digital, and sustainability. They emphasized the importance of government support to improve business practices and support capacity-building initiatives like professional development. Interviewees felt the component effectively met the needs of Canadians and arts organizations, some expressed concern about the component's impending closure.

Furthermore, the First Spark Initiative was delivered through the Strategic Initiatives component during the evaluation period. It helped bring organizations and experts together to explore creative ways of problem solving. Evidence showed that it improved the quality of proposals, and the success rate of applications submitted to the component. Over two years (2018-20), it delivered a total of \$205,473 to 43 projects, averaging \$4,778 per project.

The success of the Endowment Incentives component contributes to high funding demands

Given its success in driving private sector donations and enhancing long-term sustainability, the Endowment Incentives component faced increasing demand outweighing available funding during the evaluation period. Total amounts requested peaked at \$36.6 million in 2021–22, while total funding approved remained stable, averaging \$19.6 million per year (Table 6).

Table 6: Total amounts requested and funded, (in millions \$), 2018-19 to 2023-24

| | 2018-19 | 2019-20 | 2020-21 | 2021-22 | 2022-23 | 2023-24 |
|------------------|---------|---------|---------|---------|---------|---------|
| Requested | 31.4 | 28.1 | 30.1 | 36.6 | 29.3 | 33.8 |
| Approved | 19.0 | 18.5 | 20.0 | 20.0 | 20.1 | 19.9 |

Source: Access Database – Endowment Incentives – Approved Projects – Updated Data

The Program can match up to \$1 for every \$1 raised. However, having a larger number of participants for the same funding envelope created a lower matching ratio ([Annex E](#), Figure E-2). The average matching ratio over the evaluation period was 62%, or \$0.62 and has remained below 70% since 2017 due to increasing demand. Despite the lower matching ratio, the component has maintained stable approval rates and continues to be an important source of funding for arts organizations in Canada.

No funding was delivered to assist arts organizations in financial distress

The Limited Support to Endangered Arts Organizations component remained inactive over the six-year evaluation period, raising important questions.

Trends suggest a continued need for dedicated funding and early intervention for arts organizations facing financial challenges:

- bankruptcies in the arts, entertainment, and recreation sector increased from 52 in 2018 to 114 in 2023;
- business exit rate increased by 3.5 percentage points from 2019 to 2020;¹⁰
- for-profit performing arts companies in Canada declined from 9,897 in 2019 to 9,564 in 2023; and
- not-for-profit performing arts organizations fell from 1,729 to 1,480 in 2023.¹¹

¹⁰ [Economic and Social Reports, Statistics Canada](#)

¹¹ Office of the Superintendent of Bankruptcy

While this component of the program is meant to be used only in rare instances, the fact that it went unused over many years, along with the lack of a specified budget and its strict conditions, suggests that it may not be meeting the needs of arts organizations. Many interviewees highlighted the importance of having contingency funds available, especially in times of crisis. However, some also noted that the component is too complex, and supports are needed before the bankruptcy stage.

In the past, the component has been used to help arts organizations restructure while under the protection of the Bankruptcy and Insolvency Act. Between 2001 and 2008, for example, one organization that accessed the support in 2008 is now a major recipient of Endowment Incentives funding.

The Program proved to be particularly valuable during the COVID-19 pandemic

The COVID-19 pandemic created unprecedented challenges for arts organizations during the evaluation period. Government support, including the emergency funding delivered by Canadian Heritage, played a key role in helping arts organizations survive.¹²

The Program took measures to adapt to the pandemic by introducing temporary means to address reduced access to private funding. Through the Strategic Initiatives component, it distributed the following recovery funds to arts sector organizations:

- 2021-22 - \$1.2 million; and
- 2022-23 - \$2.2 million.

It was especially important during the pandemic to accelerate digital transformation and the use of artificial intelligence. The number of projects approved with pandemic recovery funds rose to 73% whereas the number was 38% in 2018-19 and 30% in 2023-24.

The Endowment Incentives component emerged as a crucial support during the pandemic, with recipients benefiting from the income generated from their endowments to overcome some financial hardships.

¹² Emergency funds related to COVID-19, Support for Workers in Live Arts and Music Sectors Fund, Recovery Fund, Reopening Fund, Canada Arts and Culture Recovery Program

Post-pandemic economic trends create challenges for the arts sector

During the ongoing recovery from the pandemic, the arts sector continues to deal with a range of challenges:

- Decreased and changing revenue sources
- Decreasing attendance
- Changing and declining donations and corporate sponsorships
- Inflation and increased costs
- Labour issues and shortages

While public sector funding had increased during the evaluation period, earned revenues decreased. Typically, a healthy revenue mix for the arts sector consists of around 50% earned revenue, 25% private funding, and 25% public funding. However, total earned revenue from performances, other sales, and licensing for not-for-profit performing arts companies dropped from \$428 million in 2018 to \$226 million in 2020, with a slight recovery to \$259 million in 2022.

Meanwhile, total public sector funding increased from \$237 million in 2018 to \$311 million in 2020, reaching \$417 million in 2022.¹³ Canada Council for the Arts survey respondents agreed that additional public funding is critical for the arts sector to transform and adapt to be more sustainable.¹⁴

Post-pandemic, many arts organizations are still facing reduced audiences. In fact, audience view data found that 41% of North American patrons attended fewer performances in 2023 compared to 2019.¹⁵ However, the live performance sector did show slight recovery, with a 3.1% increase in real gross domestic product in the first quarter of 2023, although this was still 5.3% below its pre-pandemic level.

The arts sector is navigating declining traditional donations, changing donor demographics, and the need for innovative funding strategies to ensure long-term sustainability and growth.¹⁶ Over the past decade, Canada has experienced a steady decline in the number of charitable donors across all income levels. For instance, arts donations made up just 9% of total charitable giving in 2024.¹⁷

Before COVID-19, individual donations accounted for more than one third of private funding for the arts. This amount rose to nearly 43% in 2020 as donors responded to the crisis.

¹³ Statistics Canada, Table 21-10-0187-01 Performing arts, detailed sources of revenue, not-for-profit (x 1,000) DOI: <https://doi.org/10.25318/2110018701-eng> and Statistics Canada. Table 21-10-0189-01 Performing arts, sources of public sector grants, not-for-profit (x 1,000) DOI: <https://doi.org/10.25318/2110018901-eng>

¹⁴ Canada Council for the Arts – Arts Community Pulse Survey, 2024

¹⁵ Statistics Canada. Table 21-10-0186-01 Performing arts, performances and attendance, not-for-profit

¹⁶ canadacouncil.ca

¹⁷ [Philanthropy Statistics in Canada for 2024 | Made in CA](#)

Demographic trends also play a key role in these changes. People 55 years and older are more likely to donate to traditional arts organizations, whereas younger generations contribute less. Instead, they prefer to support specific projects or causes that align with their values.¹⁸

Inflation and increased costs are adding pressure to the arts sector. Inflation began rising in May 2021 and remained consistently high for a year. Although it started to decrease in 2024, it remained higher than pre-pandemic. Inflation has changed consumer behaviours with less room for discretionary purchases beyond necessities.¹⁹ An August 2023 CIBC survey found that nearly half of all Canadians (46%) are cutting back on nonessential spending, such as entertainment and dining out.²⁰ In addition, changes to federal tax laws, including reductions in tax incentives for high-value donations, have led to fewer large contributions from wealthy donors. Furthermore, corporate sponsorships and fundraising events saw drastic reductions in 2020, and have continued to decline.²¹

Employment in both for-profit and not-for-profit performing arts companies fell during the pandemic due to lockdowns and other health measures. The arts, entertainment, and recreation sector experienced a dramatic 40% reduction in hours worked in July 2020, outpacing other industries. Many artists were unable to generate adequate revenue from their work, with 20% of them earning less than \$10,000 in 2023.²² By 2023, overall employment in live performances remained below pre-pandemic levels.²³ Artists continue to struggle financially with widespread underemployment and income insecurity.

Many arts organizations turned to digital platforms to maintain engagement, though the low compensation from streaming services has left many artists relying on live performances and merchandise sales for income.²⁴

In addition, the arts sector faced challenges in attracting and retaining skilled workers including in specialized skilled trades. During the COVID-19 pandemic public health closures, many workers in the arts sector left to find more stable or higher-paying jobs. Currently, the arts sector is struggling to attract new employees due to low wages, lack of stability, and high living costs in areas where many arts employers are based.²⁵ At the same time, rising labour costs, driven by the ongoing labour shortage, competitive wages, and increased cost of living, are putting pressure on operating expenses. According to the Professional Association of Canadian Theatres, since before the pandemic, theatre companies

¹⁸ <https://forcharities.canadahelps.org/charity-life-blog/the-2024-giving-report-insights-for-charities>

¹⁹ Bank of Canada's Canadian Survey of Consumer Expectations

²⁰ <https://www.newswire.ca/news-releases/as-the-cost-of-living-goes-up-most-canadians-are-making-daily-sacrifices-while-holding-on-to-big-ambitions-829010056.html>

²¹ Statistics Canada. Table 21-10-0190-01 Performing arts, sources of private sector revenue, not-for-profit (x 1,000)

²² Hill Strategies Research Inc., 2024

²³ Canadian Association for the Performing Arts

²⁴ Jeannotte, 2021

²⁵ Business for the Arts: Written Submission for the Pre-budget Consultations in Advance of the 2024 Federal Budget, August 2023.

have seen operational costs rise by an average of 35%, with higher labour expenses being a major contributing factor.²⁶

Furthermore, the number of volunteers is declining, resulting in an increased need for paid staff.²⁷ Two-thirds of arts organizations report a volunteer shortage, and more than half struggle with retention. Other issues include 42% of organizations noting that volunteers are unable to commit long-term, 29% citing a lack of time or resources for recruitment, and 26% reporting high burnout and stress among volunteers.²⁸

4.1.2 Extent of complementarity with other programs that support the arts

There is no duplication between the Program and other initiatives. The Program's Endowment Incentives component is unique at the federal level in providing financial incentives which attract private funding for arts organizations. It is complementary to other programs offered by Canadian Heritage and its funding partners.

To be eligible for the component, arts organizations must demonstrate that they operate at a professional level. This means they must have received support within the past five years from one of the following public arts funding sources:

- The Canada Arts Presentation Fund
- The Canada Arts Training Fund
- Canada Council for the Arts
- The Fathers of Confederation Buildings Trust
- Municipal/Provincial/Territorial Arts Council (operating funding)

Currently, Quebec is the only province that has matching funding programs for to arts organizations in that province:

- Mécénat Placements Culture: is a provincial government program that aims to encourage organizations to develop methods of diversifying their sources of funding from fundraising by matching the funds raised.
- Mécénat Musica: is a private cultural program that encourages philanthropic families to match individuals' donations.

Some similarities existed between the Strategic Initiatives component and the Canada Council for the Arts' Strategic Innovation Fund, though each of them had distinct areas of focus. Funding through the Canada Cultural Investment Fund prioritized collaborative projects with a broader scope (provincial or national) while the Canada Council had a much bigger budget (\$40 million vs \$3-4 million annually) and its grants could go directly to artists as well as organizations.

²⁶ Professional Association of Canadian Theatres Submission to the Standing Committee on Finance, August 2024

²⁷ Statistics Canada. Table 21-10-0190-01 Performing arts, sources of private sector revenue, not-for-profit (x 1,000). Stakeholders and media monitoring.

²⁸ Statistics Canada. Table 33-10-0617-01 Volunteers and challenges businesses face in volunteer recruitment and retention, fourth quarter of 2022

Moving forward, with the elimination of the Strategic Initiatives component from the Canadian Heritage program and the redesign of the Canada Council for the Arts Strategic Innovation Fund, concerns were raised about funding gaps for projects involving multiple partners that help arts and organizations improve their business practices and diversify their revenues.²⁹

There may be opportunities to support partnerships by developing, sharing or implementing expertise, best practices and tools to benefit arts organizations. For example, the 2024 Federal Budget announced the Prairie Performing Arts Initiative, a fund that will support projects that help strengthen and grow the performing arts sector in the Prairie provinces. Over three years, 2024-2027, the Initiative will provide \$20 million in one-time support by giving non-repayable contributions directly to eligible professional performing arts organizations. Like the Strategic Initiatives component, the Initiative will fund projects that benefit multiple performing arts organizations through, innovations in marketing and audience development, strategic use of technology to improve operational efficiency, and in the development of new approaches and tools to diversify revenue bases and increase exposure to new partners and investments.

4.1.3 Alignment with government's priorities

Strong alignment of the Program with Government value of promoting sustainability

The Canada Cultural Investment Fund is well-aligned with Canadian Heritage's core responsibility: creativity, arts, and culture. The activities support Canadian Heritage's mandate which includes ensuring that a broad and diverse range of Canadian artistic and cultural content is accessible at home and abroad.

Since 2015, the Government of Canada has consistently prioritized investment in Canada's creative and cultural industries, through various references in Speeches from the Throne and Ministers' mandate letters.³⁰ In 2021, the government specified that they will be guided by values of sustainability and prudence with Canada Cultural Investment Fund showing an increase rate of return from government contributions.³¹

²⁹ As of 2024, the Canada Council for the Arts' [Strategic Innovation Fund](#) was closed for applications. The Council indicated plans to support innovation and the development of the sector through existing programs such as the [Sector Innovation and Development](#) component of the [Supporting Artistic Practice](#) program.

³⁰ "[Speech from the Throne 2015](#)," Government of Canada, August 31, 2020.; "[Speech from the Throne 2020](#)," Government of Canada, October 2, 2020.; "[ARCHIVED – Minister of Canadian Heritage and Multiculturalism Mandate Letter](#)," Office of the Prime Minister, August 28, 2018.; "[ARCHIVED - Minister of Economic Development and Official Languages Mandate Letter](#)," Government of Canada, August 31, 2021.; "[ARCHIVED - Minister of Canadian Heritage Mandate Letter](#)," Office of the Prime Minister, December 16, 2021.

³¹ [ARCHIVED - Minister of Canadian Heritage Supplementary Mandate Letter | Prime Minister of Canada](#)

Equity groups and Indigenous communities face access barriers

The Program has made efforts to address the needs of equity groups and reconciliation with Indigenous peoples. Overall, the Program data shows that an average of 11% of organizations funded through the Program represented the following communities: Indigenous peoples, visible minorities, ethnocultural, culturally diverse, Deaf people, people with a disability, official language minorities, 2SLGBTQI+, and youth.³²

However, when examining only visible minorities, culturally diverse and ethnocultural organizations, the average falls to 2.9%.³³ Furthermore, there was limited funding to arts organizations representing Indigenous communities (0.2%), with no Indigenous representation in the Endowment Incentives component.³⁴ This level of disaggregated data was not collected by the Program for the temporary First Spark Initiative.

Data related to the Program's reach to equity groups and Indigenous communities is limited and varies between components. The Program manually identifies organizations that it believes align with inclusion, diversity, equity and accessibility, and Indigenous communities. This leads to inconsistencies and oversights in the data.

Equity groups and Indigenous communities face limitations in accessing the Program. For the Endowment Incentive component, interviewees noted a lack of specific funding for diverse organizations and challenges for marginalized groups to meet the minimum funding requirements. These organizations often have limited capacity and resources to engage donors who, in turn, tend to support more Eurocentric arts organizations.³⁵ The Program funds more traditional arts disciplines such as ballet and orchestra; music and theatre organizations are the most consistent recipients.

In 2022, the Program held informal consultations with foundations to better understand the barriers for equity groups to apply to the Endowment Incentives component. In 2023, Canadian Heritage also conducted a review on Indigenous and racialized communities and several areas for improved reach to inclusion, diversity, equity and accessibility groups were identified.³⁶

³² Culturally diverse is defined as: A group of people whose members identify with each other, through a common heritage. For this definition, ethnocultural communities include Canadians of diverse culture such as, but not limited to African, Arab, Asian, Latin American or mixed heritage.

³³ Endowment Incentives: 2% and Strategic Initiatives: 13%.

³⁴ Endowment Incentives: 0% and Strategic Initiatives: 3%.

³⁵ Eurocentric refers to the dominance of European ideals, traditions, and artistic practices in the arts and cultural sector. The paper highlights how major Canadian arts institutions have historically prioritized Western artistic traditions, such as ballet, opera, and Shakespearean theatre, while marginalizing non-Western art forms. Wall-Andrews, C., Wijesingha, R., Cukier, W., & Lightwala, O. (2022). The state of diversity among leadership roles within Canada's largest arts and cultural institutions. *Equality, Diversity and Inclusion: An International Journal*, 41(9), 30–46. <https://doi.org/10.1108/EDI-02-2021-0054>

³⁶ Department of Canadian Heritage, *Canadian Heritage Equity, Diversity and Inclusion Review*, Final Report, March 2023. The 9 areas for improvement focused on internal knowledge and capacity, outreach and engagement of equity groups, exploring additional incentives, stream or funding to address gaps, and the application process.

Furthermore, interviewees noted that differences in cultural traditions and perceptions within Indigenous communities affect the use of endowment funds. They mentioned that the concept of an endowment may not be easily relatable to Indigenous peoples.

4.2. Effectiveness

To assess effectiveness, the evaluation examined the extent to which the Program achieved its intended outcomes.

| Evaluation question: To what extent has the CCIF achieved its intended results? |
|--|
| <p>Key findings:</p> <ul style="list-style-type: none">• Overall, the Program has achieved its expected outcomes. It contributed to the appreciation and investment in arts and heritage organizations by Canadians.• The Endowment Incentives component has been effective in leveraging matching funds through private donations, encouraging the creation of new endowment funds, and promoting sustainability and self-sufficiency through earned income on endowments.• The Strategic Initiatives component enabled arts organizations to develop partnerships, create and share resources to improve business practices.• The Limited Support to Endangered Arts Organizations component, which did not have specific funding allocations, was not used during the evaluation period, despite evidence of financial stress in the sector.• There are some challenges and gaps in performance measurement. |

4.2.1. Achievement of program outcomes

The Canada Cultural Investment Fund mostly achieved its short and medium outcomes and contributed to the achievement of long-term outcomes. The COVID-19 pandemic may have negatively affected the ability of the Program to meet a few of its performance targets in some years covered by the evaluation.

Private sector donations were leveraged to create and raise capital for endowment funds

The Endowment Incentives component demonstrated leveraging power to match funds and increase private sector donations. Endowment Incentives recipients far exceeded the target of \$20 million in donations raised from the private sector, raising an average of \$32 million per year, and \$189 million over the six years covered by the evaluation. Although fluctuations were observed, the overall trend indicates growth, rising from \$31.4 million in 2018-19 to \$36.6 million in 2021-22.

Further, interviewees noted that matching funds played an important role in influencing the decision to support the arts sector. Endowment funds motivate donors by the appeal of maximizing the impact of their donations with matching funds.

The Program successfully encouraged arts organizations to create new endowment funds

Of the organizations funded during the evaluation period, an average of 76% had created an endowment since the component was created in 2001. This exceeds the Program's target of 75%. That said, there has been a decline of 8% over the evaluation period. The reason for this decline may be because arts organizations with legacy endowments, meaning those created before 2001, started accessing the component in recent years.

Arts organizations benefited from income earned on endowments, helping sustainability

Foundations have increased the amount of income earned on endowments that they distribute to arts organizations over the years. The overall annual income earned by all Endowment Incentives recipients greatly exceeded the target of \$20 million per year, achieving an annual average of \$40 million. The important rise over the years is evident when compared to the previous evaluation period (2013-14 to 2017-18), which reported an annual average of \$22.5 million in income earned on endowments disbursed by foundations to arts organizations.

The funded arts organizations not only gain from the income generated by the funds but also have the potential for these returns to grow steadily over time. Some interviewees highlighted the invaluable security of having a guaranteed source of revenue, particularly in the face of unforeseen challenges such as the pandemic. Furthermore, the endowment funds play a crucial role in mitigating the funding gaps currently faced by many in the sector.

Since 2015, the income earned from the endowments have consistently outpaced the initial amounts that the component invested. According to the Program, endowment funds now represent a range of up to 30% of the revenue for both large and small arts organizations across Canada funded by the Program.³⁷

Arts and heritage organizations have partnered to improve business practices

The Strategic Initiatives component fostered collaboration across organizations of all sizes, encouraging partnerships at national, provincial, and regional levels. It prioritized funding to projects that developed partnerships that benefited the entire arts and heritage sector. In total, the component supported 113 projects, which brought together 1,054 partners and benefited nearly 45,000 organizations.

Within the evaluation period, the Strategic Initiatives component consistently met its target of at least 10 partners per project, averaging 16 partners per year, except in 2019-20 with an average of 9 partners. The average number of partners per project varied over the period ranging from 9 partners to 29 partners. Similarly, the number of organizations reached through projects fluctuated, from 1,052 in 2022-23 to 21,236 in 2020-21.³⁸

³⁷ Program administrative data

³⁸ Variation potentially due to a shift to digital projects and digital interaction.

Projects were successful in enabling, facilitating and encouraging arts organizations to partner with others with the intent of improving their business practices. The most funded project areas targeted best practices (42), marketing (31), technology (26) and innovation (15). These projects have enabled organizations to share data, transfer knowledge, train and conduct research. Some have acquired new technological skills in data collection and use that have generated strategic insights to better understand customer behavior. Other partnerships have led to the creation of new websites and platforms and the standardization of shared data.

Interestingly, some of the projects achieved improved practices as part of the proposal development process itself. That is, the lead organization formed partnerships with other organizations in preparing their proposals to the Program, and as part of this process knowledge sharing occurred.

No results were achieved related to supporting endangered arts organizations

No organizations were funded through the Limited Support to Endangered Arts Organizations component during the evaluation period, therefore the expected outcome of avoiding bankruptcy for arts institutions could not be evaluated.

However, program staff stated that there has been an increase in inquiries regarding the component, suggesting that it may be used again in the future. Some interviewees also stated that, if improved and properly utilized, the component could benefit arts organizations at risk of closure. However, several interviewees stated that the application criteria are too complex and restrictive. For example, applicants must demonstrate that they have secured community support funds, equal to or greater than the amount requested, as well as support from provincial and/or municipal governments. It was reported that this support is difficult to obtain.

Canadians appreciate and invest in arts and cultural organizations

The Program worked towards its long-term outcome that Canadians appreciate and invest in arts and cultural organizations – both are important for the sustainability of the arts and cultural sector. The Program achieved its target and contributed to 70% of Canadians appreciating arts and cultural organizations.³⁹

As reported by the Arts and Heritage Access and Availability Survey of 2020-21, 84% of respondents agreed that arts enhance community living. However, this survey also showed that the percentage of Canadians that donated to arts or cultural organizations declined from 31% in 2017 to 20% in 2021. The pandemic appears to have had a negative impact on Canadians' ability to donate and the Program did not achieve its target of 30%.

Despite this general trend, total donations to the Canada Cultural Investment Fund recipients increased by \$2.4 million from 2018-19 to 2023-24, with an average of \$31.6 million in donations over the evaluation period. Interviewees noted that donors are more likely to give through the Endowment

³⁹ Arts and Heritage Access and Availability Survey of 2020-2021

Incentives component due to the matching funding and its long-term impact on arts organizations, particularly in a situation of crisis. There was an increase in donations during the pandemic with individual donors growing to 50% of private sector contributions, the highest proportion in recent years.

There are some challenges and gaps in performance measurement

Overall, the Program has performance measurement data available to support decision making and reporting. There were two gaps:

- The Program’s manual identification of equity group recipients as well as unclear categories for certain equity groups compromises the comprehensiveness and accuracy of the collected data and reporting. While the Program has made efforts to identify recipients, there is still no clear definition for identifying recipients or projects from inclusion, diversity, equity and accessibility groups, either at the Program level or at the Department level.
- Over achievement of medium-term target for the Endowment Incentives component indicates an opportunity for reviewing the targets moving forward.

4.3. Efficiency

To assess efficiency, the evaluation examined Program practices and mechanisms, equitable funding distribution and sustainability, the impact of changes over time and lessons learned.

| |
|---|
| <p>Evaluation question: To what extent is the Canada Cultural Investment Fund efficiently delivered?</p> |
| <p>Key findings:</p> <ul style="list-style-type: none">• The Program was delivered efficiently overall with low administrative ratios and positive client experiences.• While the Endowment Incentives component consistently met service standards, the Strategic Initiatives component did not for funding decisions and payments.• The design model of the Endowment Incentives component supports sustainability and self-sufficiency in many ways. However, higher demands on the Program means a lower matching ratio and smaller organizations and equity groups face barriers with larger organizations receiving most funding.• The Endowment Incentives component has seen numerous changes since its inception and throughout the evaluation period. Although these changes are generally positive, they have occasionally led to confusion among some applicants. |

4.3.1 Efficient delivery practices

Relatively low administrative ratio

The Canada Cultural Investment Fund maintained a low administrative ratio.⁴⁰ The actual administrative ratio decreased slightly from 7% reported in the last evaluation to 6%. This was due to reduced staffing and an increase in the funding envelope under the Strategic Initiatives component from 2021-22 to 2022-23, as well as with the delivery of COVID-19 Recovery funding.

Recipient experience was generally positive with some challenges identified

Recipients valued the Program staff for their availability and follow-ups and were satisfied with the electronic application process, especially the recent improvement in digital signatures.

However, recipients mentioned some barriers such as the time and assistance needed to complete documents and certain requirements, such as providing audited financial statements. Endowment Incentives recipients noted some confusion over the variable matching ratio and frequent eligibility changes that could have been better communicated.

Despite some challenges, the Program generally met most service standards

The Endowment Incentives component consistently met service standards, including timely acknowledgment, funding decisions, and payments.

The Strategic Initiatives component met receipt acknowledgments but struggled to meet other service standards, particularly the 24-week funding decision target. It declined from 83% in 2018-19 to 18% in 2021-22, due to external factors like the federal election and pandemic. The First Spark Initiative faced similar delays. While payment issuance generally met the 4-week standard, adherence to the standard dropped in 2019-20 (64%) due to delays in approvals and 2020-21 (50%) for the same reasons ([Annex E](#), Figure E-3, details can be found in [Annex D](#), Tables D4 to D6).

Program often had to recruit team members from the other component to deal with the volume of work at peak periods. On one hand this arrangement made it possible for employees to gain experience in another component; on the other hand, it was not sufficient to deal with the workload. In fact, the Program had to recruit from other program areas because the staff reported being overworked.

The December 1 deadline for the Endowment Incentive component posed some challenges, particularly due to its proximity to a busy holiday season. However, it remained the preferred timing for recipients.

Program put into place measures to enhance client experience

Although the Program experienced capacity issues, it introduced measures to help alleviate pressures of the program staff and recipients.

⁴⁰ The administrative ratio represents operations and maintenance expenditures as a percentage of total expenditures.

Endowment Incentives component

- To address challenges expressed by applicants in meeting the 12-month period, particularly with late donations, the donations eligibility period was changed from 12 to 24 months.
- An “upfront” funding agreement was implemented in 2018 to decrease the time between approvals and issuance of payment.
- The component application form was streamlined.

Strategic Initiatives component

- In October 2018, the Program raised the component’s financial statement audit threshold to \$250,000 to reduce the administrative burden on applicants for smaller funding amounts.

Lower matching ratio impacts the ability to raise funds

While the Endowment Incentives component can provide matching funds of up to one dollar for every dollar raised from private donors to create endowment, due to its popularity, stagnant funding levels and more recently decreased funding, the capacity of the component to match amounts raised varied from a high of 68% to a low of 55% during the period of the evaluation. Even if the Program is achieving their expected outcomes, interviewees noted that a lower matching ratio has made it more challenging for arts organizations to leverage additional funding and attract private sector donors.

The design and delivery of the Endowment Incentives component create barriers to equitable distribution

Funding inequity is an ongoing issue, as larger arts organizations with greater fundraising capacity have benefitted the most from the Endowment Incentives component of the Program. The current design and delivery of the component pose challenges for equitable distribution making it more difficult for smaller organizations and equity groups to access the component funding. Some recent changes were noted such as an increased threshold in private sector donations from none to \$5,000 and the requirement for increased revenue diversification under the Financial Health criteria.

The 10 largest recipients accounted for nearly 40% of the funding during the evaluation period. In 2023-24, 30 arts organizations were managing their endowments through their own dedicated foundations. These organizations received 58% of matching funds available in 2023-24 representing \$11.6 million. Twelve organizations have each exceeded \$10 million in funding received from the Program.

These larger arts organizations benefit from larger disbursements from their endowment funds, providing additional revenues that often further support their capacity to raise private sector donations and access more matching fund. In this regard, smaller organizations have more challenge to create or build their endowment funds, among others, because of less diversified revenue source, limited fundraising capacity, and less donations, therefore accessing less of the funding envelope.

The Canada Cultural Investment Fund has considered amendments to the component to encourage greater participation by smaller organizations such as those serving priority groups. Most recently, the Program's annual maximum amounts that can be requested for matching per arts organization have been reduced.⁴¹ While some of the previous adjustments may have inadvertently created barriers for smaller organizations, the recent change related to annual maximum amounts that can be requested is expected to improve the equitable distribution of funds and matching ratio for all applicants.

The Endowment Incentives component has evolved through several important changes

The Endowment Incentives component has undergone several changes since its inception and during the evaluation period. These include adjustments in eligibility criteria, guidelines, and budget levels to support the financial viability and sustainability of applicants. While changes appear positive overall, due to some lack of communications, they sometimes caused confusion among some applicants.

- **Adjustment to lifetime cap and maximum annual amounts** – Since the Program's inception, the lifetime cap and maximum annual amount that can be requested by recipient organizations, changed several times to adapt to sector needs:
 - The lifetime cap initially set at \$10 million in 2001, increased to \$15 million in 2013 and was eliminated in 2018.
 - During the evaluation period, the maximum annual amount per fiscal year was \$2 million for an organization whose endowment fund has been granted up to \$10 million. After \$10 million granted, the maximum request per fiscal year was \$1 million.
 - Following the decreased annual budget of the Endowment Incentives component as part of the 2023 Refocusing Government Spending exercise, the Program's maximum annual amounts were reduced. Implemented in 2024-2025, these changes aim to minimize the impact on the matching ratio. Each arts organization can annually request matching funds up to 50% of their average operating revenues over the past three years.⁴²
- **New financial health definition** – A definition was added in the guidelines and application forms in 2022-23 to strengthen the assessment of applicants. Following this change, and in addition to assessing the net asset ratio, the Program evaluates the financial health of not-for-profit professional arts organizations through:
 - their financial statements which must demonstrate 3 years of active involvement in professional arts activities; and
 - diversified operating revenue sources that are aligned to the landscape of the arts sector.

⁴¹ Starting in 2024-2025, an eligible arts organization can request the lesser of 50% of the average total operating revenues of the organization's past three completed fiscal years or: \$1,500,000 for arts organizations whose endowment fund were granted less than \$10,000,000 from the component.

⁴² Maximum amounts of \$1.5 million for an organization whose endowment fund has been granted less than \$10 million; \$500,000 for an organization whose endowment fund has been granted between \$10 million and \$18 million; and \$250,000 for an organization whose endowment fund has been granted more than \$18 million.

The revenue breakdown in [Annex D](#), Table D-2 reflects the data that is used by the Program as a guide when assessing financial health and shows the impact of the pandemic on operating revenue sources.

- **Changes in guidelines and application forms** – Changes were made to the guidelines and application forms over the evaluation period. These changes led to re-application of previously refused applicants and the refusal rate doubled from 5% in 2021-22 to 10% in 2022-23. While changes were communicated, some interviewees mentioned that these changes could have been communicated earlier. The Endowment Incentives component had an overall refusal rate of 7% over the evaluation period.
- **Budgetary constraints** – The component operated with a stagnant annual budget of approximately \$18.5 million during the period. As part of the government refocusing exercise, a \$1.8 million reduction was announced for the Endowment Incentives component, reducing the annual budget to \$16.7 million by 2026-27.

4.3.2 Strategic Initiatives component lessons learned

As the Strategic Initiatives component ended following the 2023 Refocusing Government Spending exercise, the evaluation gathered some lessons learned that could be valuable for the development or enhancement of other programs in the future.

Apply transparent project assessment - The lack of an independent peer review process for scoring project applications can lead to unclear funding decisions, highlighting the need for a more transparent assessment process.

Incorporate sharing of best practices - Holding annual workshops for project applicants could facilitate the sharing of experiences and best practices.

Increase flexibility and adaptability for smaller organizations - There could be a need for more flexibility for smaller organizations that face unique challenges in completing projects. These organizations, typically rely on paid volunteers or a small team of part-time or full-time staff, frequently struggle to engage in these types of projects.

Improve performance measurement - There would be potential improvements to processes for performance data collection, monitoring, and reporting:

- Simplifying and clarifying targets and performance indicators could improve project assessment as tracking and reporting were not consistent across all projects.
- Requiring registration for downloads or follow-up surveys could help track resource usage and assess their impact on improving business practices in cultural organizations.
- Adjusting reporting after completion to better assess long-term impacts.

- Preparing annual case studies to provide a better understanding of the broader impacts of funded projects.
- Conducting a client satisfaction survey post-project completion to help in understanding the full impact of the projects on stakeholders in the longer term.

5. Conclusions

The Canada Cultural Investment Fund addresses important and specific financial sustainability needs in the arts sector. This was proven to be even more important during the pandemic.

While arts organizations continue to struggle with post pandemic challenges, the unique funding model of Endowment Incentives component stands out as strategic and as an important mechanism for the Government to support sustainability through its investment in the sector.

This funding model is effective in leveraging and matching important donations from the private sector and creating or building endowments and other sources of revenues for arts organizations. Those who benefit from this type of financial strategy are more self-sufficient and sustainable, making them more resilient in a time of crisis and financial instability.

The arts sector is under new and increasing pressures to meet financial needs and adapt to changes. Going forward, it will be important to understand the evolving needs of the philanthropic and private sector donors and ensure the right incentives are in place to help arts organizations leverage and maximize private donations.

There are opportunities for the Program to further improve equitable access to its funding and sustainability of the arts sector. Adjustments to the Program could be made to support a broader range of arts organizations who would benefit from endowments such as smaller organizations, equity groups and those representing less traditional arts disciplines. Furthermore, gaps in tracking and reporting on equity groups are affecting the comprehensiveness and accuracy of the data for supporting decision making and to better understand the needs and barriers of equity groups.

There are questions that the Program must consider related to the Limited Support to Endangered Arts Organizations component. Given that its main expected result is helping artistic institutions avoid bankruptcy and that the number of bankruptcies in the sector has more than doubled since 2018, its inactivity during the evaluation period is surprising. The component is not responding to needs of struggling arts organizations and expected outcomes. There appear to be ways in which the component could be simplified or redesigned to better address the needs of struggling arts organizations sooner, thus mitigating further crises in the sector.

The Strategic Initiatives component was beneficial in fostering partnerships and improving business practices within the arts sector. The recent decision to eliminate this component of the Program has led to concerns about the lack of support for collaboration-based projects, which are important for strengthening the sector. There are lessons learned from its delivery that provide valuable insights for the development or improvement of other programs supporting the arts.

6. Recommendations, management response, and action plan

In light of the findings and conclusions presented in this report, the evaluation offers three recommendations to the Senior Assistant Deputy Minister, Cultural Affairs.

| |
|---|
| Recommendation 1 |
| Investigate further options to enhance supports for the arts sector, particularly for smaller arts organizations including those representing Indigenous peoples and equity groups. |
| Management response |
| <p>The Senior Assistant Deputy Minister, Cultural Affairs Sector, agrees with the recommendation.</p> <p>The program recognizes the challenges faced by small professional arts organizations, especially those in rural and remote areas and those representing Indigenous peoples and equity groups, to private fundraising and/or endowment building. The Department of Canadian Heritage is committed to identifying and exploring ways to mitigate potential barriers and improve the opportunity for small organizations to benefit from endowments. The program will undertake engagement and information-gathering activities and will explore opportunities to support the efforts of small organizations.</p> |

Table 7: Recommendation 1 – Action plan

| Action Plan Item | Deliverable | Timeline | Responsible |
|---|---|------------|--|
| 1.1. Develop and execute an engagement and information-gathering plan to identify the barriers faced by small professional arts organizations to private fundraising and/or endowment building. | 1.1.1. A list of completed engagement and information-gathering activities. | June 2026 | Director, Arts Infrastructure and Investment Directorate |
| 1.2. Understand and analyse the barriers identified by small arts organizations to private fundraising and/or endowment building. | 1.2.1. A report of the learnings and findings derived from completed engagement and information-gathering activities (deliverable 1.1.1) that identifies barriers and their causes. | March 2027 | Director, Arts Infrastructure and Investment Directorate |

| Action Plan Item | Deliverable | Timeline | Responsible |
|--|---|-----------|---|
| 1.3. Develop potential measures for implementation to address barriers, if required. | 1.3.1. Evidence that any measures to address barriers are implemented, if required. | June 2027 | Director General, Arts and Cultural Sector Strategy |
| Full implementation date: June 2027 | | | |

| Recommendation 2 |
|--|
| <p>Improve data collection tools and methods to strengthen performance measurement, reporting and decision making by further disaggregating data, particularly for equity groups and Indigenous communities.</p> |
| Management response |
| <p>The Senior Assistant Deputy Minister, Cultural Affairs Sector, agrees with the recommendation.</p> <p>The Arts and Culture Sector Strategy Branch, where the program is housed, is committed to reviewing its performance measurement indicators and data collection tools to provide for disaggregation of data for inclusion, diversity, equity, and accessibility (IDEA) communities. The Branch acknowledges long-standing gaps and limitations in its programs’ data collection and analysis capacities that have constrained both its ability to understand the potential differential reaches of its funding and to tell a comprehensive performance story.</p> <p>In alignment with concurrent Department-level modernization efforts, the Branch will launch a phased plan to improve its data collection practices, and tools. This work will be equity-informed and advance the standardization of administrative data collection; performance, outcome and impact indicators; and application and reporting templates across its programs, improving the program’s ability to track participation and outcomes.</p> |

Table 8: Recommendation 2 – Action plan

| Action Plan Item | Deliverable | Timeline | Responsible |
|---|---|--------------|--|
| 2.1. Review the Branch’s performance measurement strategy and data collection tools and practices in alignment with Department-level modernization efforts. | 2.1.1. A data needs inventory informed by meetings with and recommendations received from corporate partners. | June 2026 | Director General, Arts and Cultural Sector Strategy Branch |
| 2.2. Update the program’s performance measurement strategy, and Performance Information Profile (PIP), if required. | 2.2.1. Assistant Deputy Minister-approved updated Performance Information Profile (PIP) or explanation of why changes were not pursued. | October 2026 | Director General, Arts and Cultural Sector Strategy Branch Strategy Branch |
| 2.3. Update the program’s tools, if required. | 2.3.1. Updated program tools, or explanation of why updates were not made. | June 2027 | Director General, Arts and Cultural Sector Strategy Branch |
| Full implementation date: June 2027 | | | |

| |
|--|
| Recommendation 3 |
| Explore options and possible changes to the Limited Support for Endangered Arts Organizations component to better address the needs and gaps in the arts sector. |
| Management response |
| <p>The Senior Assistant Deputy Minister, Cultural Affairs Sector, agrees with the recommendation.</p> <p>The Limited Support to Endangered Arts Organizations component was put in place in 2001 to support not-for-profit professional arts organizations facing insolvency. Its objectives were designed for those rare instances in which an organization is in imminent danger of permanent closure or bankruptcy and requires limited and special assistance. This component has strict conditions that must be met before an organization can access funding. The last time the component provided funding was in 2008-09 and has only been used five times throughout its existence. The program recognizes that this component may not sufficiently address the needs of the arts sector and that alternative approaches should be explored.</p> |

Table 9: Recommendation 3 – Action plan

| Action Plan Item | Deliverable | Timeline | Responsible |
|---|--|-----------------|---|
| 3.1. Explore alternative options and/or changes to the component. | 3.1.1. Formal proposal to advance options and/or potential changes, or rationale provided for not advancing options. | April 2026 | Director General, Arts and Cultural Sector Strategy |
| 3.2. Implement options, if required. | 3.2.1. Evidence that options are implemented, or rationale provided for not implementing any changes. | April 2027 | Director General, Arts and Cultural Sector Strategy |
| Full implementation date: April 2027 | | | |

Annex A: Evaluation Matrix

Relevance – Question 1: To what extent does the Canada Cultural Investment Fund meet current and emerging needs?

| Indicator | Literature Review | Document Review and File Review | Administrative Review | Interviews |
|--|-------------------|---------------------------------|-----------------------|------------|
| 1.1. Evidence that the Canada Cultural Investment Fund is meeting current and emerging needs of Canadians, arts organizations and the arts sector (including COVID-19 and post pandemic) | Yes | Yes | No* | Yes |
| 1.2. Evidence of the need for government to support arts organizations improve revenue sources and business practices | Yes | Yes | No* | Yes |
| 1.3. Evidence of overlap or complementarity with other programs | Yes | Yes | No* | Yes |
| 1.4. Degree of alignment of Canada Cultural Investment Fund and the art sector with government priorities (including GBA Plus & IDEA, Reconciliation, Official Languages, Environment) | Yes | Yes | Yes | Yes |

* Not included in outlined ToR, program data was available to support indicators

Effectiveness – Question 2: To what extent has the Canada Cultural Investment Fund achieved its intended results?

| Indicator | Literature Review | Document Review and File Review | Administrative Review | Interviews |
|--|-------------------|---------------------------------|-----------------------|------------|
| 2.1. Evidence of the of achievement of targeted results in the short, medium and long-term | No | Yes | Yes | Yes |
| 2.2. Evidence of factors that either facilitated or hindered the achievement of results | No | Yes | Yes | Yes |

Efficiency – Question 3: To what extent is the Canada Cultural Investment Fund efficiently delivered?

| Indicator | Literature Review | Document Review and File Review | Administrative Review | Interviews |
|---|-------------------|---------------------------------|-----------------------|------------|
| 3.1. Evidence of efficiency practices and mechanisms (including administration ratio, service standards, collaboration and client experience) | No | Yes | Yes | Yes |
| 3.2. Evidence that design and delivery support equitable distribution and the sustainability of the funded arts organizations | Yes | Yes | Yes | Yes |
| 3.3. Evidence of impact of changes and lessons learned in the Program over the evaluation period | No | Yes | Yes | Yes |

Annex B: Data Collection Methods, Limitations, and Mitigation Strategies

Table B-1: Summary of methodology

| Methodology | Description |
|-----------------------------------|--|
| Program Document Review | Review of key government and program documents (approximately 140 documents). |
| Administrative Data Review | Analysis of administrative data from separate sources: <ul style="list-style-type: none"> • departmental Grants and Contributions Information Management System; • program databases (Access and Internal Program Component Databases); • financial data from the Chief Financial Officer Branch; • published service standards. |
| File Review | Review of 8 project files within the Strategic Initiatives component, focused on the performance, achievement of objectives, best practices and lessons learned over the evaluation period. |
| Literature Review | Targeted review of academic literature, media articles, public policy studies, and a jurisdictional scan focused on the current climate post-pandemic in cultural investment programs. |
| Key informant Interviews | 22 interviews with key internal and external partners and stakeholders such as funding recipients, publicly registered charitable foundations, and not-for-profit professional arts organizations. |

Table B-2: Evaluation limitations and mitigation strategies

| Limitations | Mitigation Strategy |
|--|--|
| <p>Maintaining integrity</p> <ul style="list-style-type: none"> Selected interviewees randomly, based on representative criteria (e.g. geography, fiscal year). Asked some organizations that were not selected in the initial sample to participate in the interviews. | <p>Reducing bias</p> <ul style="list-style-type: none"> Informed organizations that they were added to a list of alternates. Interviewed some of the organizations that met the criteria. |
| <p>Discrepancies</p> <ul style="list-style-type: none"> Accessed databases that vary in terms of methods used to collect data and validity. | <p>Validation</p> <ul style="list-style-type: none"> Validated data with program officials, where possible. |
| <p>Strategic Initiatives Component</p> <ul style="list-style-type: none"> Announcement made, before the evaluation started, that it would be eliminated. | <p>Strategic Initiatives Component</p> <ul style="list-style-type: none"> Focused on the performance, key impacts, and lessons learned. |
| <p>Limited Support to Endangered Arts Organizations</p> <ul style="list-style-type: none"> Not accessed during the evaluation period (therefore, performance could not be evaluated). | <p>Limited Support to Endangered Arts Organizations</p> <ul style="list-style-type: none"> Assessed its utility and explored barriers to its use. |

Annex C: Detailed results achievement tables

Immediate Outcome 1: Arts and heritage organizations partner to develop and share resources to improve business practices (Strategic Initiatives)

| Indicator | Target | 2018-19 | 2019-20 | 2020-21 | 2021-22 | 2022-23 | 2023-24 |
|---|--------|---------|---------|---------|---------|---------|---------|
| Number of project partners that develop and share resources to improve business practices | 10 | 29 | 9 | 15 | 14 | 11 | 13 |

Immediate Outcome 2: Matching funds leverage private sector donations to raise capital for endowment funds for arts organizations (Endowment Incentives) (%)

| Indicator | Target | 2018-19 | 2019-20 | 2020-21 | 2021-22 | 2022-23 | 2023-24 |
|--|--------|---------|---------|---------|---------|---------|---------|
| Percentage of recipients whose endowment was created since component inception | 75 | 81 | 76 | 77 | 75 | 73 | 70 |

Immediate Outcome 3: Arts institutions avoid bankruptcy (Limited Support to Endangered Arts Organizations – LSEAO component) (%)

| Indicator | Target | 2018-19 | 2019-20 | 2020-21 | 2021-22 | 2022-23 | 2023-24 |
|--|--------|---------|---------|---------|---------|---------|---------|
| Percentage of supported organizations that are operating five years from date of funding | 100 | N/A | N/A | N/A | N/A | N/A | N/A |

Intermediate Outcome 1: Arts and heritage organizations benefit from improved business practices developed through funded projects (Strategic Initiatives component)

| Indicator | Target | 2018-19 | 2019-20 | 2020-21 | 2021-22 | 2022-23 | 2023-24 |
|--|---------------------------|---------|---------|---------|---------|---------|---------|
| Number of organizations benefitting from improved business practices via the Strategic Initiatives component | Greater than 1,000 | 7,029 | 3,499 | 21,236 | 7,022 | 1,052 | 5,065 |

Intermediate Outcome 2: Arts organizations benefit from income earned on endowments (\$)

| Indicator | Target | 2018-19 | 2019-20 | 2020-21 | 2021-22 | 2022-23 | 2023-24 |
|---|------------|------------|------------|------------|------------|------------|------------|
| Income disbursed by foundations to arts organizations from interest earned on endowments (Endowment Incentives) | 20M | 39,371,988 | 37,323,144 | 40,185,776 | 32,120,683 | 39,499,990 | 50,929,592 |

Ultimate Outcome 1: Canadians appreciate and invest in arts and cultural organizations (%)

| Indicator | Target | 2012 | 2017 | 2021 |
|--|-----------|------|------|------|
| Percentage of Canadians that donate to arts or cultural organizations | 30 | 26* | 31* | 20 |
| Percentage of Canadians' that appreciate arts and cultural organizations | 70 | 66 | 69 | 70 |

*Note: Wording for this question differed in 2012/2017; it included three additional personal activity options not asked in 2021.

a) Donated money, goods or services to an arts or cultural organization

b) Had a membership or subscription to an arts or cultural organization

c) Volunteered with an arts or cultural organization

Annex D: Additional Tables

Table D-1: Endowment Incentives number of eligible applications per by province and territories

| Provinces & Territories | Endowment Incentives | Percentage (%) |
|---------------------------|----------------------|----------------|
| Alberta | 116 | 15 |
| British Columbia | 177 | 22 |
| Manitoba | 106 | 13 |
| New Brunswick | 29 | 4 |
| Newfoundland and Labrador | 1 | 0 |
| Northwest Territories | 0 | 0 |
| Nova Scotia | 25 | 3 |
| Ontario | 147 | 18 |
| Prince Edward Island | 7 | 1 |
| Quebec | 176 | 22 |
| Saskatchewan | 12 | 2 |
| Yukon | 0 | 0 |
| Nunavut | 0 | 0 |
| Total | 796 | 100 |

Source: GCIMS Project Data

Table D-2: National Distribution of Canada Cultural Investment Fund Endowment Incentives Component Funding

| Province | Recommended Funding | | | | | | | | | | | | | | Funding All Years: \$367M | | Population (2023) | |
|------------|---------------------|-----------|--------------|-----------|--------------|-----------|--------------|-----------|--------------|-----------|--------------|-----------|-------------------------------|----------------------|---------------------------|----------------------|-------------------|------|
| | 2018-19 (\$) | 2018-19 % | 2019-20 (\$) | 2019-20 % | 2020-21 (\$) | 2020-21 % | 2021-22 (\$) | 2021-22 % | 2022-23 (\$) | 2022-23 % | 2023-24 (\$) | 2023-24 % | Total 2018-19 to 2023-24 (\$) | 2018-19 to 2023-24 % | 2001-02 to 2023-24 (\$) | 2001-02 to 2023-24 % | 40,513,781 | % |
| AB | 3,563,719 | 18.8 | 2,763,361 | 14.9 | 5,659,864 | 28.3 | 3,490,230 | 17.5 | 3,864,473 | 19.3 | 2,820,672 | 14.2 | 22,162,319 | 18.9 | 69,555,371 | 18.9 | 4,744,897 | 11.7 |
| BC | 3,340,010 | 17.6 | 3,493,821 | 18.9 | 3,595,399 | 18.0 | 3,799,745 | 19.0 | 2,395,125 | 11.9 | 6,552,729 | 32.9 | 23,176,829 | 19.7 | 51,275,001 | 14.0 | 5,593,961 | 13.8 |
| MB | 648,622 | 3.4 | 561,009 | 3.0 | 423,808 | 2.1 | 707,475 | 3.5 | 1,225,553 | 6.1 | 1,257,016 | 6.3 | 4,823,483 | 4.1 | 23,133,273 | 6.3 | 1,465,035 | 3.6 |
| NB | 288,028 | 1.5 | 336,451 | 1.8 | 326,282 | 1.6 | 246,970 | 1.2 | 317,097 | 1.6 | 454,530 | 2.3 | 1,969,358 | 1.7 | 5,171,316 | 1.4 | 840,578 | 2.1 |
| NL | 155,688 | 0.8 | 0 | 0.0 | 0 | 0.0 | 0 | 0.0 | 0 | 0.0 | 0 | 0 | 155,688 | 0.1 | 638,583 | 0.2 | 541,000 | 1.3 |
| NS | 329,644 | 1.7 | 112,782 | 0.6 | 442,954 | 2.2 | 781,497 | 3.9 | 118,881 | 0.6 | 271,922 | 1.4 | 2,057,680 | 1.8 | 8,871,937 | 2.4 | 1,064,297 | 2.6 |
| ON | 5,762,295 | 30.4 | 6,794,362 | 36.7 | 5,157,434 | 25.8 | 5,435,059 | 27.2 | 5,818,108 | 29.0 | 4,240,780 | 21.3 | 33,208,038 | 28.3 | 111,160,101 | 30.3 | 15,818,465 | 39.0 |
| PEI | 67,754 | 0.4 | 59,260 | 0.3 | 57,315 | 0.3 | 33,715 | 0.2 | 79,125 | 0.4 | 94,299 | 0.5 | 391,468 | 0.3 | 4,963,471 | 1.4 | 175,871 | 0.4 |
| QC | 4,644,226 | 24.5 | 4,402,327 | 23.8 | 4,335,981 | 21.7 | 5,258,910 | 26.4 | 5,539,959 | 27.6 | 4,079,097 | 20.5 | 28,260,500 | 24.1 | 90,299,132 | 24.6 | 8,918,906 | 22.0 |
| SK | 164,208 | 0.9 | 4,052 | 0.0 | 963 | 0.0 | 197,069 | 1.0 | 695,377 | 3.5 | 147,005 | 0.7 | 1,208,674 | 1.0 | 2,238,761 | 0.6 | 1,219,702 | 3.0 |
| YT | 0 | 0.0 | 0 | 0.0 | 0 | 0.0 | 0 | 0.0 | 0 | 0.0 | 0 | 0 | 0 | 0.0 | 0 | 0.0 | 45,676 | 0.1 |
| NT | 0 | 0.0 | 0 | 0.0 | 0 | 0.0 | 0 | 0.0 | 0 | 0.0 | 0 | 0 | 0 | 0.0 | 0 | 0.0 | 44,495 | 0.1 |
| NU | 0 | 0.0 | 0 | 0.0 | 0 | 0.0 | 0 | 0.0 | 0 | 0.0 | 0 | 0 | 0 | 0.0 | 0 | 0.0 | 40,898 | 0.1 |

Source: Internal Program Database; [Statistics Canada, Population Estimates Quarterly](#)

Table D-3: Percentage of typical operating revenue sources for not-for-profit professional performing arts organizations

| Not-for-profit Operating Revenue Sources | 2018 | 2020 | 2022 |
|--|------|------|------|
| Earned revenues (such as ticket sales, production admissions, box office, subscriptions, memberships, touring revenues, gift shop sales) | 48 | 31 | 29 |
| Public Sector (federal, provincial, municipal, territorial, Canada Council for the Arts, other Arts Councils) | 27 | 42 | 47 |
| Private Sector (such as donations, sponsorships, foundation grants, fundraising events) | 21 | 22 | 18 |
| Investment Income (such as trust, endowment, and investment revenue) | 4 | 5 | 6 |

Source: Canadian Heritage (Endowment Incentive-Canada Cultural Investment Fund) published data

Table D-4: Canada Cultural Investment Fund Acknowledgement of Receipt Service Standards

| Fiscal Year | Component | Applications (volume) | Standard (weeks) | % Met |
|-------------|----------------------------|-----------------------|------------------|-------|
| 2021-22 | Strategic Initiatives | 23 | 2 | 100% |
| 2021-22 | Endowment Incentives | 163 | 2 | 99% |
| 2020-21 | Strategic Initiatives | 32 | 2 | 100% |
| 2020-21 | Endowment Incentives | 129 | 2 | 99% |
| 2019-20 | Strategic Initiatives | 17 | 2 | 100% |
| 2019-20 | Endowment Incentives | 137 | 2 | 100% |
| 2019-20 | The First Spark Initiative | 78 | 2 | 100% |
| 2018-19 | Strategic Initiatives | 48 | 2 | 100% |
| 2018-19 | Endowment Incentives | 141 | 2 | 100% |

Source: [PCH Service Standards](#)

Table D-5: Canada Cultural Investment Fund Funding Decision Service Standards

| Fiscal Year | Component | Applications (volume) | Standard (weeks) | % Met |
|-------------|----------------------------|-----------------------|------------------|-------------------------|
| 2021-22 | Strategic Initiatives | 22 | 24 | 18% |
| 2021-22 | Endowment Incentives | 163 | 16 | Yes, (average 12 weeks) |
| 2020-21 | Strategic Initiatives | 32 | 24 | 16% |
| 2020-21 | Endowment Incentives | 129 | 16 | Yes (average 13 weeks) |
| 2019-20 | Strategic Initiatives | 17 | 24 | 41% |
| 2019-20 | Endowment Incentives | 137 | 16 | Yes (average 11 weeks) |
| 2019-20 | The First Spark Initiative | 87 | 8 | 63% |
| 2018-19 | Strategic Initiatives | 29 | 24 | 83% |
| 2018-19 | Endowment Incentives | 141 | 16 | Yes (average 14 weeks) |
| 2018-19 | The First Spark Initiative | 11 | 8 | 91% |

Source: [PCH Service Standards](#)

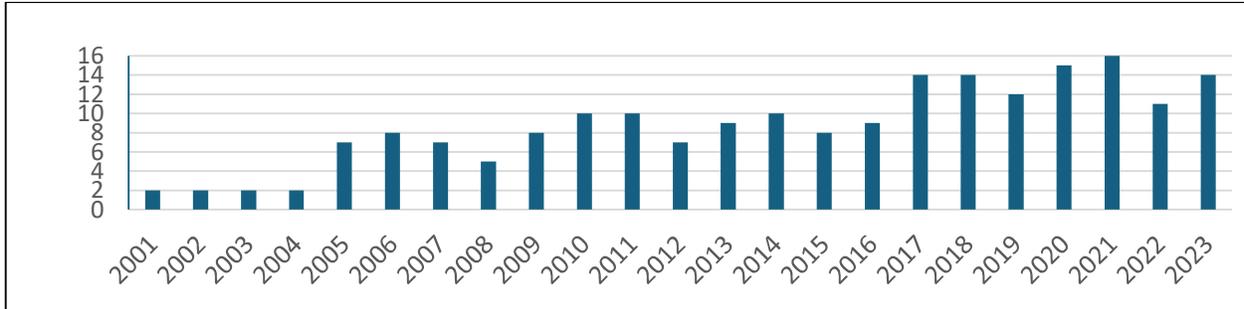
Table D-6: Canada Cultural Investment Fund Issuance of Payments Service Standards

| Fiscal Year | Component | Applications (volume) | Standard (weeks) | % Met |
|-------------|----------------------------|-----------------------|------------------|-------|
| 2021-22 | Strategic Initiatives | 13 | 4 | 92% |
| 2021-22 | Endowment Incentives | 145 | 4 | 100% |
| 2020-21 | Strategic Initiatives | 8 | 4 | 50% |
| 2020-21 | Endowment Incentives | 117 | 4 | 100% |
| 2019-20 | Strategic Initiatives | 7 | 4 | 100% |
| 2019-20 | Endowment Incentives | 122 | 4 | 100% |
| 2019-20 | The First Spark Initiative | 42 | 4 | 64% |
| 2018-19 | Strategic Initiatives | 12 | 4 | 92% |
| 2018-19 | Endowment Incentives | 139 | 4 | 100% |

Source: [PCH Service Standards](#)

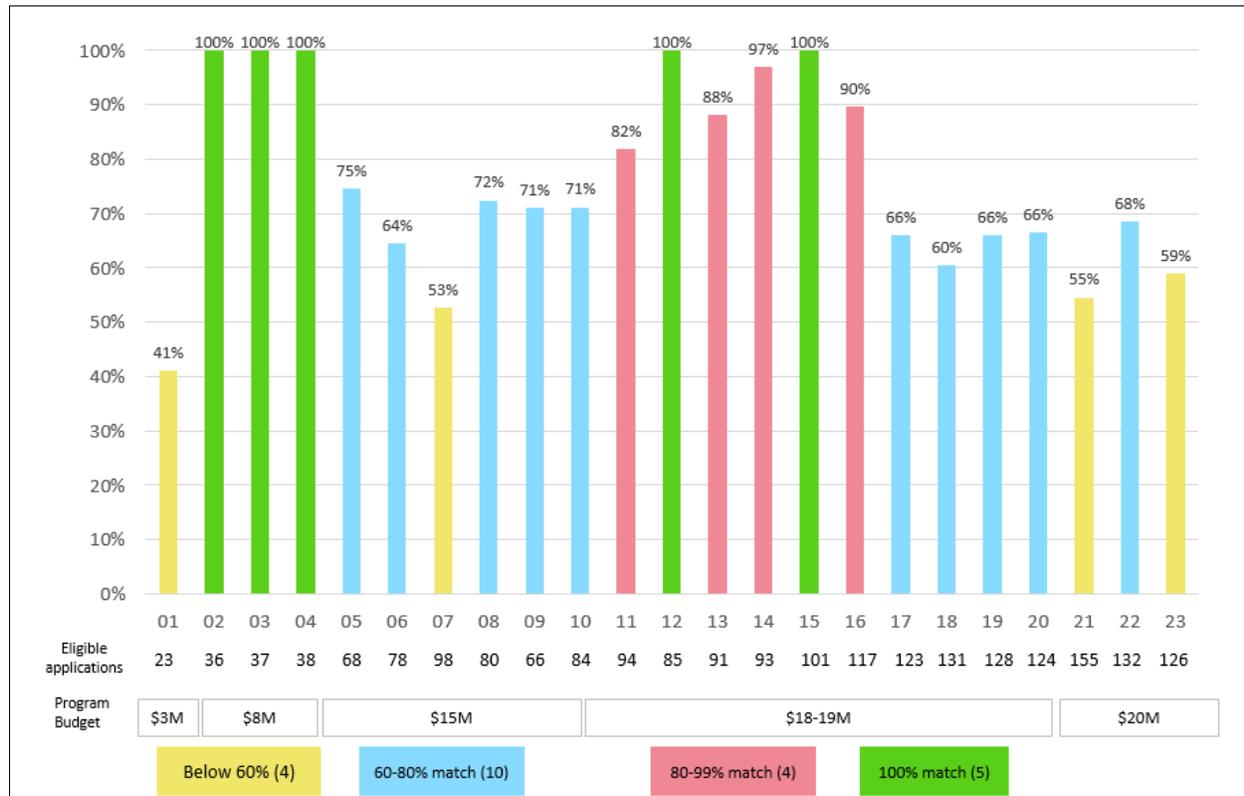
Annex E: Figures

Figure E-1: Number of organizations that have raised donations from the private sector of \$1 million or more for the Endowment Incentives component



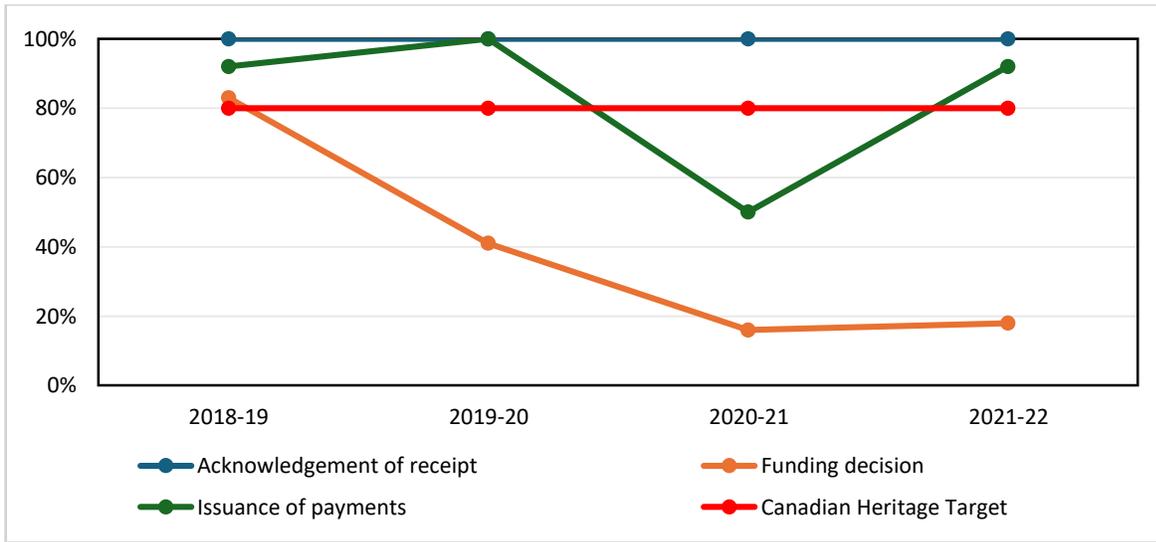
Source: Original Canada Cultural Investment Fund document

Figure E-2: Matching ratio of the Endowment Incentive component, 2001-02 to 2023-24



Source: Original Canada Cultural Investment Fund document

Figure E-3: Achievement of Strategic Initiatives component service standards



Source: Canadian Heritage published data

Annex F: Bibliography

- Bank of Canada. [Canadian Survey of Consumer Expectations](#). 2024
- Business for the Arts. [Written Submission for the Pre-budget Consultations in Advance of the 2024 Federal Budget](#). 2023
- Canada Council for the Arts. [Arts and Heritage Access and Availability Survey](#). 2021
- Canada Council for the Arts. [Arts Community Pulse Survey, 2024](#). 2024
- Canada Council for the Arts. [It's Time to Change the Story About the Arts](#). 2024
- Canada Helps. [The 2024 Giving Report: Insights and Takeaways for Charites](#). 2024
- Canada News Wire. ["As the cost of living goes up, most Canadians are making daily sacrifices - while holding on to big ambitions"](#). CIBC. 2023.
- Canadian Association for the Performing Arts. [COVID Impact Statistics - Canadian Association for the Performing Arts](#). 2023
- Canadian Heritage. Emergency funds related to COVID-19, Support for Workers in Live Arts and Music Sectors Fund, [Recovery Fund, Reopening Fund, Canada Arts and Culture Recovery Program](#). 2021
- Canadian Heritage. [Departmental Plan 2024-25](#). 2024
- Government of Canada. [Speech from the Throne](#). 2020
- Government of Canada. [Refocusing Government Spending to Deliver for Canadians](#). 2023
- Hill, Kelly. Hill Strategies Research Inc. ["How are Canada's artists doing? - Analysis of a survey of affordability and working conditions in early 2024"](#). Report prepared for the Cultural Human Resources Council. 2024
- Jeannotte, M. S. ["When the gigs are gone: Valuing arts, culture and media in the COVID-19 pandemic"](#). Social Sciences & Humanities Open, 3(1), 100097. 2021
- Made in CA. [Philanthropy Statistics in Canada](#). 2024
- Office of the Prime Minister. [ARCHIVED – Minister of Canadian Heritage and Multiculturalism Mandate Letter](#). 2020
- Office of the Prime Minister. [ARCHIVED - Minister of Economic Development and Official Languages Mandate Letter](#). 2018
- Office of the Prime Minister. [ARCHIVED - Minister of Canadian Heritage Mandate Letter](#). 2021
- Office of the Prime Minister. [ARCHIVED - Minister of Canadian Heritage Supplementary Mandate Letter | Prime Minister of Canada](#). 2021
- Office of the Superintendent of Bankruptcy. [Insolvency Statistics](#). January 2024

Professional Association of Canadian Theatres. [Submission to the Standing Committee on Finance](#). 2023

Statistics Canada. [Table 33-10-0617-01 Volunteers and challenges businesses face in volunteer recruitment and retention, fourth quarter of 2022](#). 2022

Statistics Canada. [Economic and Social Reports](#). 2023

Statistics Canada. Table 21-10-0187-01 Performing arts, detailed sources of revenue, not-for-profit (x 1,000) and Statistics Canada. [Table 21-10-0189-01 Performing arts, sources of public sector grants, not-for-profit \(x 1,000\)](#). 2024

Statistics Canada. [Table 21-10-0186-01 Performing arts, performances and attendance, not-for-profit](#). 2024

Statistics Canada. Stakeholders and media monitoring. [Table 21-10-0190-01 Performing arts, sources of private sector revenue, not-for-profit \(x 1,000\)](#). 2024

Statistics Canada. Table 36-10-0652-01 *Rest of culture - Sound recording, governance, funding and professional support, education and training, multi-domain, heritage and libraries. [National culture and sport indicators by domain and sub-domain \(x 1,000\)](#). 2025

Wall-Andrews, C., Wijesingha, R., Cukier, W., & Lightwala, O. "[The state of diversity among leadership roles within Canada's largest arts and cultural institutions](#)." Equality, Diversity and Inclusion: An International Journal, 41(9), 30–46. 2022