

11/7/2016

Final Report

Museum Evaluation Program



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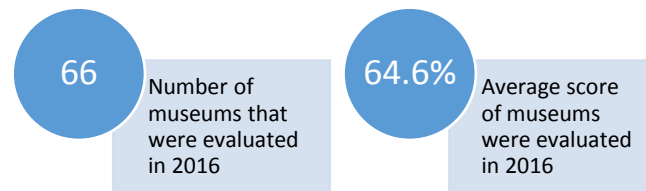
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I. EXECUTIVE SUMMARY

The Association of Nova Scotia Museums (ANSM) is a non-profit organization which supports museums in Nova Scotia. Part of its mandate is "to encourage the development of professional best practices in Nova Scotia's museums". In 2014, ANSM agreed to take on the administration, redevelopment and implementation of a Museum Evaluation Program (MEP) for the museums of Nova Scotia. This program was previously administered as part of the Community Museums Assistance Program of the Department of Communities, Culture & Heritage (CCH) and applied to the 67 participating community museums.

Refinements of the MEP included working with a Museum Evaluation Steering Committee, development of application and review process for selection of professional caliber evaluators, delivery of evaluation orientation sessions for participating museums, provision of evaluator training and comprehensive evaluation reports with detail photographs.

In 2016, the Association of Nova Scotia Museums evaluated 66 of the 67 CMAP museums. The average score was 64.6%. In-depth reports were provided to each museum. These reports allow museums to review their strengths and weaknesses and see exactly where the scores originated in the evaluation process.



Museums were encouraged to provide feedback on their reports, and 54 of the 67 museums did so. Responses ranged from simple thank you messages or requests for a digital copy, to queries for clarification, as well as comprehensive challenges to the evaluation process and scoring. Each query was responded to in detail.

Statistical analysis of the evaluation scores demonstrates the importance of communication and community engagement. The museums that are active in their local and professional communities, work collaboratively, and maintain regular communications with their peers scored much higher on average than museums that operate in isolation. Resource level was not the most influential factor in scoring.

This report outlines the evaluation methodology, analyzes scoring trends, provides feedback on the new evaluation process from participant museums, and includes recommendations for moving forward. Supporting documents are provided as appendices.

II. PREPARATION WORK

Museum Evaluation Steering Committee

In 2014 a Steering Committee was established to provide vision, expertise, and guidance to ANSM on the Museum Evaluation Program (**Appendix 1**). The committee consists of 9 members who have expertise related to one or more areas of the MEP. Museum representatives applied to be part of the committee and were selected based on knowledge of and experience with museum evaluations, experience as CMAP recipients and as previous evaluators, regional diversity, and size and operating structure of museum. Two representatives from CCH provide government perspective. The committee was initially tasked with providing advice on the development and testing of evaluation criteria, on-site and documentation evaluation processes, determining evaluator criteria and selection, and reviewing evaluation score grievances.

Committee members:

Oralee O'Byrne (Chair), Age of Sail Heritage Centre

Lisette Bourgeois-Aucoin, Les Trois Pignons Centre Culturel

Peter Crowell, Argyle Township Courthouse & Gaol (recently stepped down, a new southwest representative is being sought)

Michelle Davey, McCulloch Genealogy Centre & McCulloch House Museum

Karin Kierstead, ANSM

Janice Kirkbright, Cole Harbour Heritage Farm Museum

Valerie Lenethan, MEP Evaluator

Anita Price, ANSM

Stephanie Smith, Nova Scotia Museum

Jake Whalen, CCH (stepped down after the pilot process when he moved to a new job. A CCH replacement representative has not yet been provided)

The committee continues to meet 4-6 times per year. The next meeting agenda includes a review of the 2016 evaluations, and discussion of questions or issues that could be improved for the 2018 evaluation cycle.

Evaluation Orientation

Six orientation sessions took place in October and November 2015, in Annapolis Royal, Bridgewater, Cole Harbour, Port Hawkesbury, Sydney, and Truro. Neutral and centralized locations were selected so that museum representatives could easily travel to the sessions. CCH representatives did not attend any of the sessions. The three hour orientation focused on background work with CCH and the Museum Evaluation Steering Committee, the evaluator selection process, and highlights of



Figure 1: Evaluation Orientation Sessions

changes from the old CMAP evaluation process. A question and answer period was held at the end of each session, which lasted about 30 minutes on average. Museums were encouraged to start preparing for the evaluation immediately and to be in touch with ANSM with any questions. Sign-in sheets were used to capture up-to-date contact information, which was then used to develop an email group.

It should also be noted that prior to the finalization and release of the new evaluation documents or the scheduling of orientation sessions, ANSM encouraged museums to look at their previous CMAP evaluation results as a way to begin internal discussions about evaluation.

Overall, 112 individuals representing 61 museums attended the sessions.

Attendance by Session:

Annapolis Royal - 16 attendees from 8 museums

Bridgewater - 23 attendees from 12 museums

Cole Harbour – 18 attendees from 12 museums

Port Hawkesbury - 17 attendees from 10 museums

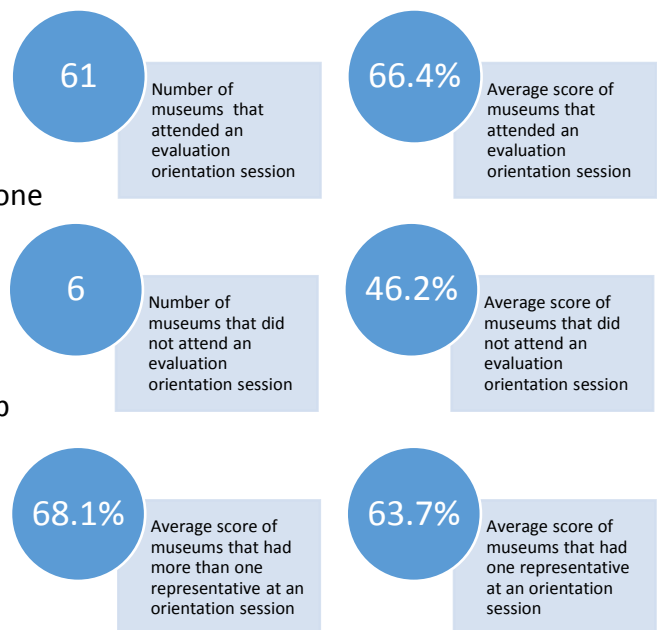
Sydney – 12 attendees from 7 museums

Truro – 26 attendees from 12 museums

Every CMAP museum was contacted and informed of the evaluation orientation sessions, and encouraged to send more than one representative from their museum. It was recommended that at least one attendee be a board member. Multiple contact attempts were made to connect with museums that did not RSVP to the initial email notice. Five museums declined to attend and one RSVP'd but did not show up for the orientation session.

Support for Museums

Given the number of museums to be evaluated, and the many individuals associated with these museums, support was primarily delivered via an email group list. This support was continuous throughout the evaluation process, especially during the winter and spring as museums prepared to submit their documentation packages for review. Questions received from individual museums were responded to, and then stockpiled and revisited in group emails with responses and additional resources, presuming that if one museum had the question, others would find the responses useful as well. Brief updates and quick tips were also included in monthly updates on the ANSM blog (<http://passagemuseums.blogspot.ca>).



In addition to email and phone support, ANSM staff attended each regional heritage group meeting and provided updates on the process, gave reminders and tips on how best to prepare, and answered questions from museum staff, volunteers, and board members. When questions arose about funding or other CCH-related issues, museums were advised to contact CCH directly.

Based on questions and responses to the evaluation results, it is clear that a small number of museums were disregarding these group emails, and those that did not attend regional heritage meetings would likely have benefited from them – statistics demonstrate that the discussions and information sharing at these meetings are key to a museum’s scoring level.



Evaluator Recruitment, Selection & Training

In January 2016 a call for evaluators was issued, using a simple application form submission process (**Appendix 2**). In total, 34 applications were received. The Museum Evaluation Program Steering Committee reviewed the applications and individually selected their top 10 choices. Results were tabulated and the highest scoring evaluators’ applications were reviewed and discussed again in order to ensure a variety of experiences and skillsets would be present in all evaluation teams. Fifteen individuals were selected to form five teams of three, and several more individuals were selected to form a backup list in the event that an evaluator would not be available at the last minute. Biographies of the evaluation teams (**Appendix 3**) were provided to the museums in advance of the site evaluations. No museums requested that an adjustment to their team be made.

The use of teams is important for a number of reasons. Firstly, it allows for multiple perspectives and skillsets on a team. Evaluators’ specialities were charted and ANSM ensured that each team was capable of addressing all sections in the evaluation. Secondly, it allows for the averaging of the museum’s score, in the event that evaluators have differing opinions or notice different issues. And finally, having a team of evaluators allows the museum to receive qualitative feedback – three individual impressions of the museum that will almost certainly reflect impressions and views held by the diverse visiting public.

Evaluators were given a full day of training on July 5th. They were given an overview of the new process, concerns expressed by museums, and the list of museums they would be evaluating (**Appendix 4**). Briefing notes on each of the museums’ were also provided (**electronic attachment**). Evaluators were instructed to review their results prior to leaving the museum to

ensure that no questions had been missed and there were no glaring discrepancies in scoring that required remedying prior to departure. Evaluation teams also discussed their findings as they traveled together, frequently adding additional notes and recommendations as they drove from site to site, over lunch or dinner, or during the evenings of overnight trips.

Site Evaluation Scheduling

Scheduling of the site evaluations was done in collaboration with the 67 museums. Using the email group list, museums were asked to submit blackout dates or other pertinent information (staff vacation time, fundraisers or other events) that would affect the site evaluation schedule. This information was used to develop a schedule of Tuesday – Thursday evaluations from July 12th – August 4th (**Appendix 5**). The initial plan of completing all evaluations from July 12th – 28th was not feasible due to evaluation team schedules, travel routes, and museum blackout dates, so 3 museums were evaluated in the first week of August. One other museum was evaluated on August 8th after a water main break cut power and flooded the museum basement the day before their site evaluation.



Figure 2: Evaluator Orientation Day

III. EVALUATION PROCESS

Pre-Evaluation Documentation Review

The first part of the evaluation was a documentation review (**electronic attachment**), where museums submitted policies, procedures, and other supporting documentation and information about their operations. This was due May 6th, 2016. The pre-evaluation documentation review questionnaire complements the site evaluation questionnaire, mirroring the sections and addressing those questions that cannot easily be addressed by the evaluators during the site evaluation. Museums were given a list of documents to submit, and it was also recommended that they complete and submit the questionnaire so that it could be compared with their file submission. This made the marking process much faster and easier.

Association of Nova Scotia Museums Evaluation Program Submission Form

Welcome to the Museum Evaluation Program's online submission form. Please identify your organization by entering the full, legal name of the museum. You can submit multiple files by dragging and dropping them or by using the browse feature and selecting the appropriate files. You will receive a confirmation email outlining which files were successfully submitted. Files do not need to be submitted in one session. It is the responsibility of the museum to ensure that all files are submitted prior to the submission deadline.

Museum Name:

Your email address:

File 1 of 1: No file chosen

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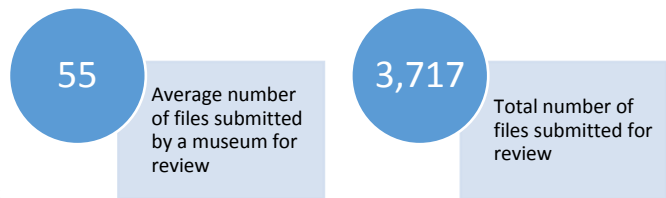
Figure 3: FTP Site for Documentation Submissions

A secure file transfer protocol (ftp) website was set up to receive file submissions, which is linked to the ANSM website. Museums were provided with a username and password, and were asked to identify their museum during the submission process. This enabled files to automatically be added to the museum's folder, regardless of how many times they uploaded. Some museums submitted documents in a gradual way as they were prepared, but most submitted everything at once during the week of May 2-6, as the deadline to submit was May 6th.

At the end of April, ANSM reached out to 15 museums that had not been in communication over the winter/spring. Two responded that they had been quietly compiling their documentation submission and that the group emails with tips and resources were very helpful, but the remaining 13 simply said they would send their information by the May 6th deadline.

Two museums did not submit anything for Pre-Evaluation Documentation Review. Both museums attended an evaluation orientation session and were included in the group email list.

3,717 files were received from 65 museums. Some museums combined documents and files into zipped folders or overarching documents. Others sent each one as an individual file. Although museums were informed of the electronic submission process in the orientation sessions, and were provided login instructions via the group email, two museums mailed document packages to the ANSM office, and several others submitted their information by fax.



All submissions were reviewed and scored by ANSM prior to the site evaluations. Results of this scoring was not shared with evaluators, but highlights of the submissions were shared in the museum briefing notes.

The Pre-Evaluation Documentation Review will be simplified by name to Documentation Review in order to avoid any confusion over its role in the evaluation process.

Site Evaluation

The second part of the evaluation was a site evaluation (**electronic attachment**), where a team of three evaluators visited the museum and spent approximately three hours talking with workers and making observations about the facility and operations by completing the site evaluation questionnaire. Each evaluator completed their own questionnaire, and the scores were averaged to determine the museum's final results.

As previously mentioned, evaluators were given briefing notes on each of their museums. This was a new component to the evaluation process, and evaluators expressed their appreciation for the notes on



Figure 4: Evaluators in Action
Cape Breton

numerous occasions. The briefing notes provided valuable background information about the museums – contact information, mission statement, annual budget, building ownership, human resources, links to online presence, community involvement highlights, and an overview of what was and was not submitted for Pre-Evaluation Documentation Review. All of this information was distilled into a one-page document that evaluators could refer to in advance of their visit, as well as during the site evaluation. Briefing notes were not shared with the museums, but highlights were included in the site report as part of the evaluation summary section.

Another new element of the site evaluation was that each museum was given 30 minutes to orient the evaluation team and provide information on its activities and operation. This time was used differently at almost every museum; some wanting to simply take the team on a tour, others sharing PowerPoint presentations about their work, others showcasing recent improvements or discussing future plans, and some venting about frustrations. Although recommendations on how to effectively orient the team within these 30 minutes were provided in the group emails, it is clear that many museums still felt uncertain about how to use this time. A number of evaluation teams reported that they had to ask questions and provide guidance during this time in order to learn more about the museum’s work, and that they also used this time to reassure the museum workers that they were very keen to hear about the museum and offer their constructive input through the evaluation.



*Figure 5: Evaluators in Action
Northeast Region*

The evaluation team then worked through the site evaluation questionnaire, conferring with museum workers when required, and otherwise making their own notes and assessment of the museum’s operation. Evaluators discussed their findings to ensure that they were in general agreement and had not missed questions or answered questions in such different ways that it would cause confusion in the marking and reporting processes. Discrepancies were reconciled and in some cases different scoring was maintained so that the average would demonstrate mid-range or partial marks being given for questions.

Site Report

During consultations with museums and in discussions with the Steering Committee, it was made clear that museums wanted concrete feedback about their evaluation. It was noted that they were often frustrated over their previous scores because it was difficult to see where they fell short or what they could do to improve. This feedback was shared with evaluators and they were encouraged to leave comments and share their expertise with the museums; to provide guidance and helpful insights whenever possible.

A report template was developed that would provide museums with a reminder of the evaluation process, results from previous evaluations, a summary of their 2016 evaluation, and

their results in each of the 7 sections of the evaluation. The evaluation scoresheet was also included so that museums could see their score for every question and by each evaluator. Evaluators were very conscientious in the remarks they left on the evaluation forms, and these were transcribed and included in the museums' site reports. If remarks did not align with a particular question they were included as general remarks in the appropriate section. Remarks, tips and resources were provided on any question to which the museum received a score of 50% or lower. Standard responses to each question were provided by ANSM that included links to resources and other tips, which supplemented the evaluators' comments, or could be provided in cases where evaluators did not leave remarks. Evaluators were also encouraged to take photographs of both positive and negative issues at the museums for inclusion in the reports.

Compilation of this information resulted in reports ranging from 12-23 pages in length. Hard copies of the reports were mailed to each museum in reflection of the formal nature of the evaluation process. ANSM offered to provide digital copies as well, which many museums took advantage of in order to facilitate sharing among their boards of directors.

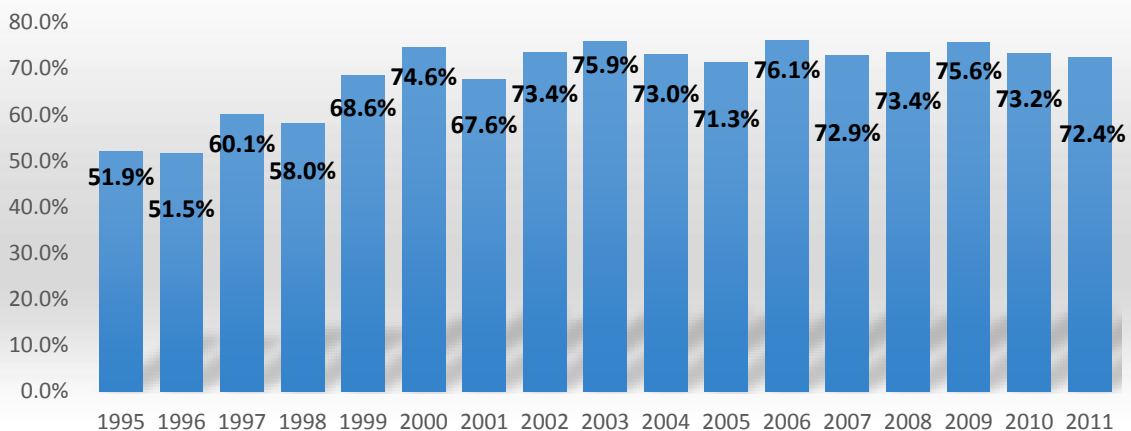
Each museum's site report is included as an **electronic attachment** to this report.

IV. SCORING TRENDS & ANALYSIS

Previous Evaluation Scoring Trends

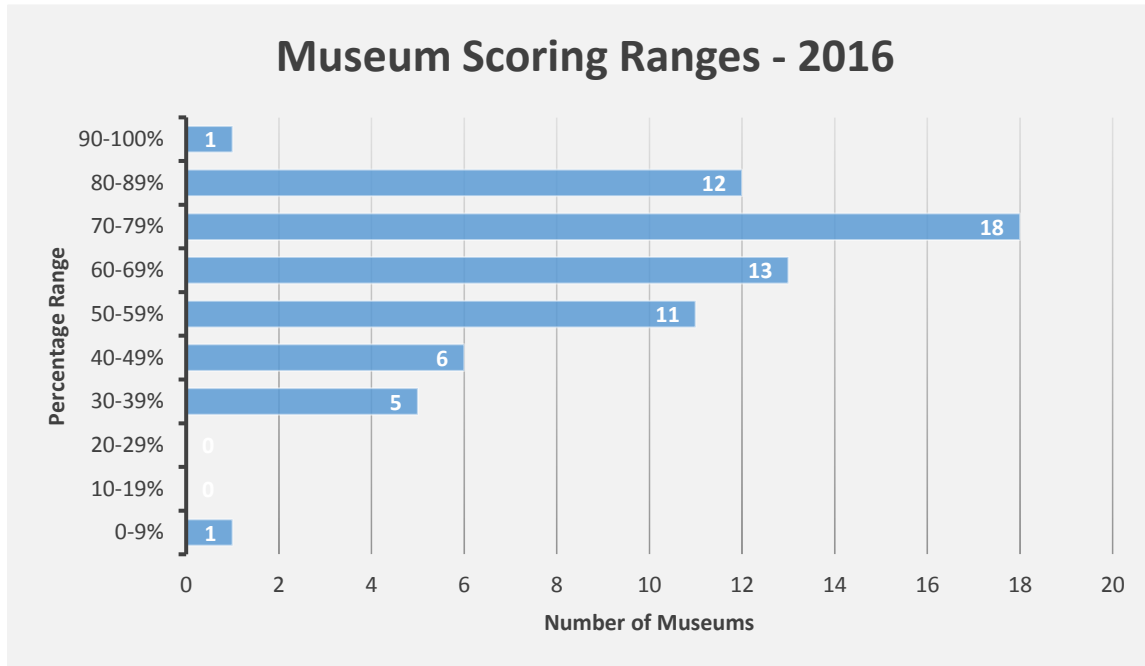
Although the evaluation tool and process was extensively altered from the previous CMAP evaluation, the majority of museums compared their 2016 score to their previous evaluation score. Many museums had reported an inability to find previous CMAP documentation, so previous scores were included in the evaluation reports for reference purposes. ANSM provided caution that there were often great shifts in scoring due to the many changes made to the evaluation and the length of time that had passed since the last evaluation.

Overall Average Scores from Previous Evaluations



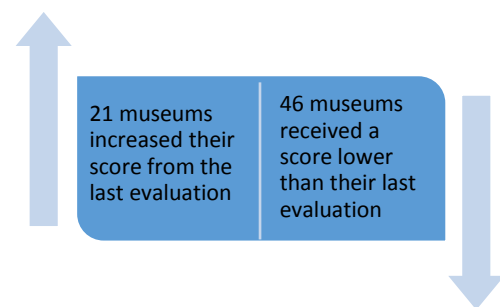
In reviewing the previous average scores, the three-year cycle is not readily apparent in the graph. Since only one-third of CMAP museums were evaluated in any given year, the average score for one cycle remained almost constant from 2002-2011, around 74%. It can be anticipated that many of the factors that influenced evaluation scores in 2016 were factors affecting the old evaluation scores.

2016 Evaluation Scoring Trends



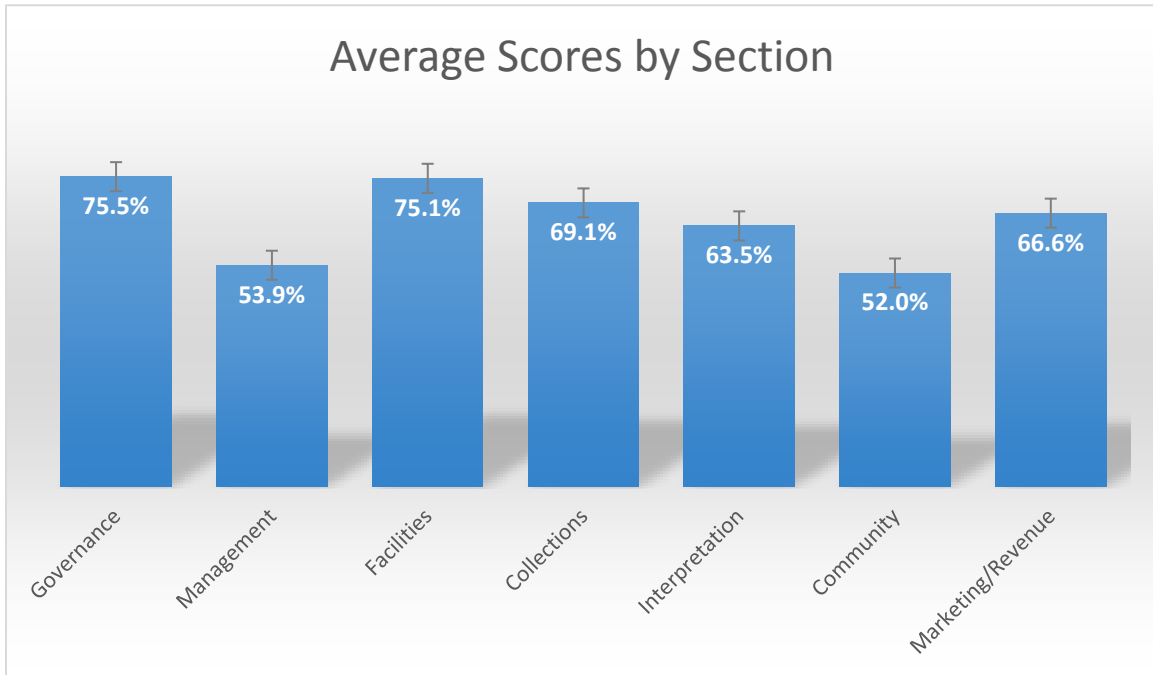
In redeveloping the evaluation tool and process, it was recognized that ANSM would be asking museums to demonstrate their relevance and effectiveness in new ways. In short, the evaluation would be more difficult than previous years. While some discrepancies in scores among the museums were expected, it was surprising to see the extreme range of the results. In the previous evaluation it was very rare for a museum to receive a score lower than 50%, but in this year’s evaluation 12 museums fit into this category. This is of great concern to all involved. These museums felt discouraged by their results, and ANSM recognizes the need to respond to common problem areas through training and support initiatives.

Having said that, there are some very encouraging results in this evaluation, as the graph demonstrates. 31 museums, almost half of those that were evaluated, scored above 70%, and 55 museums scored above the 50% mark. 21 museums saw an increase in their score from the previous evaluation. As this report has already alluded, those museums that are proactively engaged in the professional museum community;

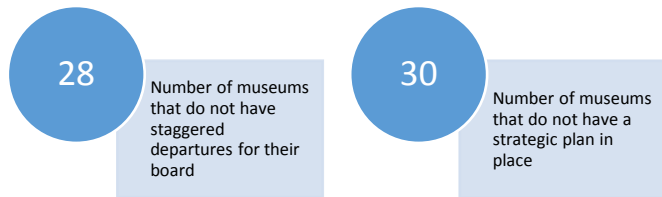


those that attended the evaluation orientation sessions and regularly attend regional heritage meetings, scored far better than their peers that operate in isolation.

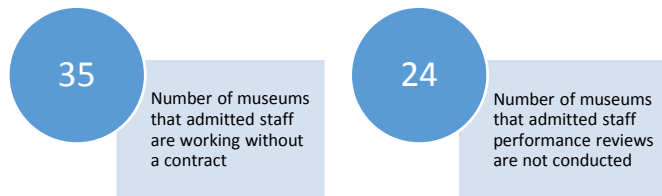
The museum that did not participate in the evaluation process was given a score of 0.0% and was included in statistical analysis.



Breaking out the average scores by section of the evaluation demonstrates the museums' areas of strength and weakness. Governance results were generally strong, but museums shared that they are struggling with board and volunteer recruitment, which makes it very difficult to achieve the goal of staggered departures for board members. Strategic plans was also a weakness in this section. Some museums submitted plans that had expired, or did not provide adequate direction. Some museums simply did not have any form of strategic plan.

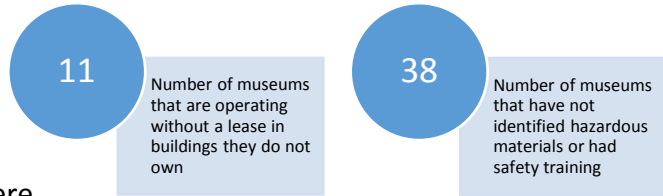


While many have established solid governance policies, there is a serious drop-off in Management. This could demonstrate that some policies and procedures are not actually being put into practice. Questions relating to human resources were especially problematic. Generally speaking, human resource policies were vague and/or limited, as were job descriptions for board members, staff, and key volunteers. Many staff members are working without a contract

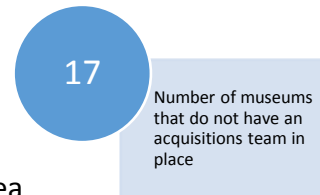


in place, and many boards are not conducting performance reviews of staff or volunteers. This leaves the institutions and individuals in very vulnerable positions.

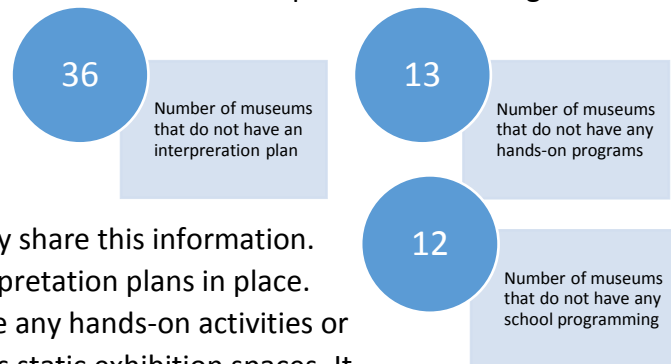
Encouragingly, the Facility section results are strong, which suggests that Nova Scotia's material culture and history is being housed in facilities that are safe, secure, and well-maintained. Of particular concern though, is the number of museums that are operating in provincially-owned buildings without a lease or management agreement that outlines responsibilities of both parties. There were also many museums that did not have Material Safety Data Sheets (MSDS) on file, or had up-to-date training in WHMIS, First Aid, or other safety protocols. ANSM was also very concerned by the number of museums that either do not have an Emergency Preparedness plan in place, or submitted the 1995 Nova Scotia Museum's Disaster Plan as their own. As with poor management practices, this leaves museum's extremely vulnerable in the event of an emergency. ANSM has already identified the Canadian Conservation Institute's workshop on Disaster Planning as a means to address this serious problem.



The Collections & Access to Information section was updated to accommodate the current standards of database systems, online sharing, and enriched documentation. Evaluators conducted information integrity checks on random artifact and associated records to determine adherence to these standards. Results in this area aligned with ANSM expectations, demonstrating that much work needs to be done in this area. It was also identified that a number of museums do not have an acquisitions team that is responsible for the review of potential donations in accordance with professional and ethical guidelines.



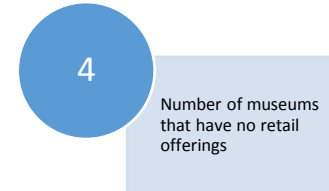
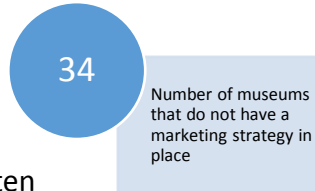
For Interpretation, it is clear that a number of museums are in the process of evolving from traditional museums to institutions with dynamic programming. Those that provided interpretation plans have good understandings of the important stories and history of their communities, and are proactively working to diversify the way they share this information. However, many museums do not have interpretation plans in place. Likewise, a number of museums do not have any hands-on activities or programs available, and are still operating as static exhibition spaces. It should be noted that the number of museums that have no school programs available is very close to the number of those that do not have hands-on programming.



The community section will be discussed further in scoring influences, but this has been flagged as a high priority for support initiatives. One area that requires further research and work is in using visitor statistics to focus programming and marketing efforts. Less than half of the museums evaluated were able to demonstrate a tangible way that visitor statistics are used in their planning efforts.



The final section, Marketing & Revenue Generation, again demonstrated that overarching, strategic documents are often lacking. While many museums submitted fundraising plans, these were often



vague, did not include tangible goals or financial projections, and focused on small-scale activities. Many evaluation teams noted that the questions relating to museum gift shops require adjustment. There is a great variance in the type and extent of museum retail offerings, and yet the evaluation did not distinguish between an actual gift shop and a table with a few books or postcards available for purchase. This will need to be adjusted in the future, as the majority of museums have some sort of retail offering, but many of these should not be called gift shops due to their limited nature.

Scoring Influences

Throughout the evaluation redevelopment process, questions were asked and hypotheses were presented that could explain trends in the scoring results. The most common of these related to resource level – that small, volunteer-run institutions would be unable to achieve the professional standards and expectations outlined in the new evaluation. Concerns were also expressed about how different types of museums would be accommodated.

A number of factors have been identified as having influenced evaluation results. The majority of these are unrelated to resource level. Instead, the corporate mindset of the institution, its approach to the evaluation preparations and process, and its engagement with its professional and local communities were the most influential factors. Each influence will be addressed below, in order of impact level.

SCORING INFLUENCES

1. Documentation Review
2. Communications
3. Community Engagement
4. Professional Development
5. Disengagement & Procrastination
6. Evaluation Time Lapse
7. “Not Applicable” Misunderstandings
8. Professional Evaluators
9. Resource Levels
10. Succession Planning

1. Documentation Review

In past evaluations, museums shared governance information via a self-assessment. In terms of management policies and practices, the limited time of site evaluations

meant that evaluators could, at best, take a quick scan through documents to ensure policies and procedures were in place. There was no external incentive for museums to review and update governing documents. In-depth review of governing documents uncovered that many museums are operating with very out-of-date, inadequate policies and procedures that do not align with current professional standards. A common example was found in collections management policies; many included a clause that if a donated artifact was no longer desired by the museum it would be returned to the donor or their family. This is not legal, but reflects common practice of decades past. Following this practice today could result in the Canadian Revenue Agency revoking the museum's charitable status.



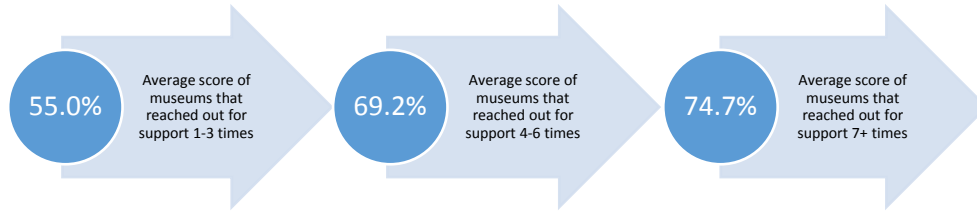
In 2003 recipients of CMAP funding were asked to submit governance and management documents to the Nova Scotia Museum for review by consultant

Veronica McNeil. She issued a detailed report on 56 museums (some declined to participate), but the results had no impact on evaluation scores or funding levels. Some of her findings are still reflected in the 2016 evaluation – policies that are lacking key components, practices that do not align with professional standards, and in some cases, documents from other museums/organizations that have been adopted without any customization to make them fit the museum's unique situation. In 2003, eleven museums received scores below 50%. One of these museums has since closed, and four others have new staff/volunteers who had never been through an evaluation prior to 2016.

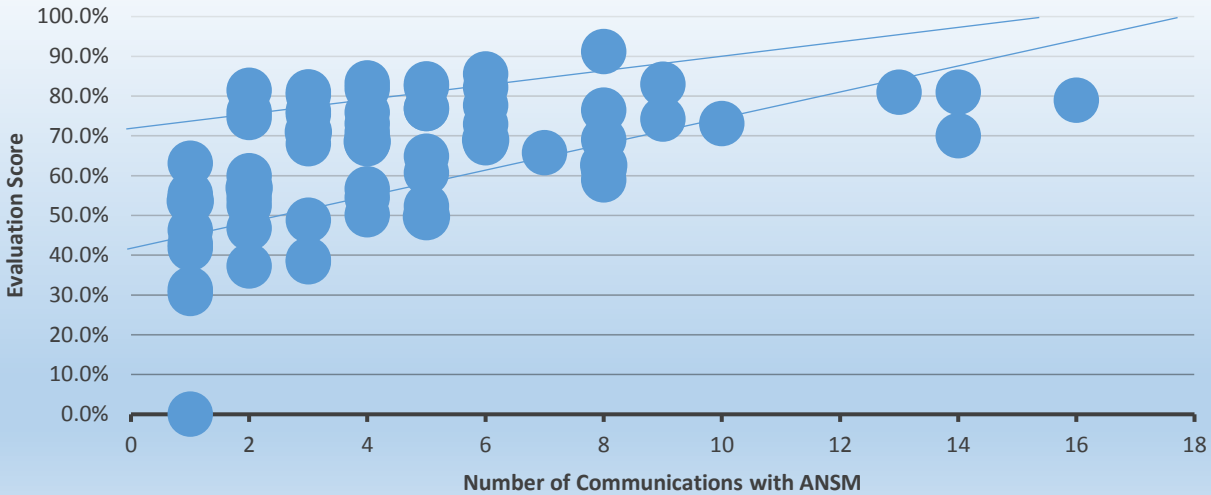


2. Communications

ANSM expected to see a correlation between frequency of communication and evaluation scores. It was anticipated that the museums that were proactive and sought additional assistance to the information provided during the orientation sessions, at regional meetings, and circulated to the email group list (clarification of questions, the seeking of sample forms, templates, and other best practice examples, policy review, etc.), would likely receive a higher score than those that did not seek additional assistance. This hypothesis has been confirmed.



Scoring Correlation to Communication



Two distinct groups exist in this dataset – museums that appear to have noticeably increased their score based on the number of communications with ANSM (the lower line that begins around the 40% mark), and museums that appear to have nominally increased their score through communications with ANSM (the upper line that begins around the 70% mark). It is important to remember that all museums were receiving the same information via the email group list. Scoring results suggest that some museums did not take advantage of these resources and tips. It should also be noted that the museums which were represented on the MEP Steering Committee did not reach out as much for additional assistance, but all align with the upper line on the scoring correlation chart, at the lower end of the communication spectrum.

3. Community Engagement

Another scoring hypothesis was that those museums which are actively engaged in their professional and local communities would score higher than those that are operating in isolation.



Anecdotal evidence and trends within the museum sector demonstrate the integral nature of community engagement. It suggests that those museums which are an active

part of their local and professional communities are thriving, while inwardly focused neighbouring museums are struggling with low visitation, have difficulty attracting new volunteers, are dipping into reserve funds to pay the bills, and in some cases are questioning how much longer they can operate.

The previous evaluation had a very limited community section that was not reflective of the paradigm shift around museums and community engagement. The site evaluation questions focused on brochures and promotion, and the remaining questions were addressed in the self-assessment. In the new evaluation, museums were asked not only whether they were engaged with their community, but were asked to submit specific examples and dates. Many museums struggled to provide recent examples of activities for the pre-evaluation documentation review, or simply left these questions blank, which greatly impacted their overall scores. Evaluators shared that some museums did not see their programs and activities as community engagement, but explained these as simply “something we do”. There appears to be a disconnect between *what* the museum does and *why* it does it.

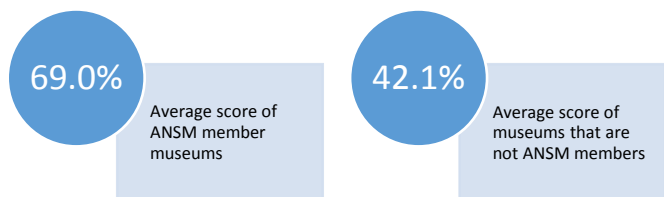
4. Professional Development

As mentioned during evaluation orientation sessions, museums are educational institutions, but sometimes focus more on being external educators and struggle with

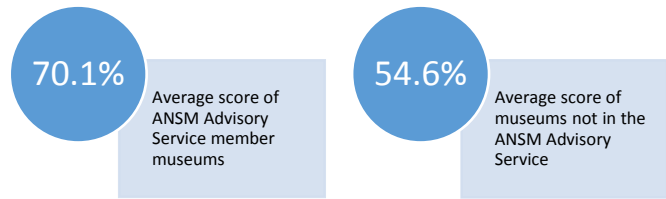
internal education. Evaluation results demonstrate that those museums that make professional development a priority scored better than those that operate in isolation.



It is important to note that when questions about professional development were asked, they were not framed as exclusively museological training. Given the diverse nature of museums in Nova Scotia, the training they require is also diverse. First-Aid, Food Handling, SuperHost, and WHMIS are all examples of broad-based training of which many museums take advantage. However, workshops and conferences by ANSM, the Council of Nova Scotia Archives, Heritage Trust of Nova Scotia, Strategic Arts Management, and other arts and heritage organizations agencies make up the bulk of training received by community museums. Casual learning through activities such as regional heritage group meetings is also crucial, as previously demonstrated. Whichever training options are chosen by the museum, it can be demonstrated that engagement with the professional museum community has very clear benefits and a positive impact on evaluation results. For example, ANSM members scored higher on average

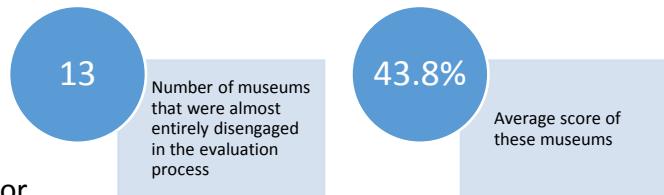


than non-members, and ANSM Advisory Service members scored higher than both groups. These museums are kept abreast of trends in the museum sector, provided with information on funding and partnership opportunities, and are far more likely to send staff or volunteers to workshops or other learning opportunities.



5. Disengagement & Procrastination

One discouraging trend in the scoring results is that a number of museums did not take the evaluation process seriously, and either did not engage in the process, or waited until the last possible moment to engage, at which point little preparation work could be done that would improve their results.



Several museum staff and volunteers from these sites remarked that they were glad this evaluation was just a “test drive” or that it “didn’t matter”. As such, they did not put significant time or effort into reviewing policies/procedures, or making on-site improvements based on recommendations from previous evaluations. These were the same museums referenced earlier that did not respond to messages and were not proactive in communicating and/or preparing for the documentation review.

Several museums requested extensions to the May 6th deadline for pre-evaluation documentation submission. These were all museums that had attended the orientation session but had not been in touch over the winter months. When they finally responded to messages in April & May they expressed surprise at all the work required for the evaluation and dismay that there was not enough time. One museum even admitted that they expected everyone would be given an extension and that was why they had not started working on it yet.

6. “Not Applicable” Misunderstandings

A number of museums responded to questions in the documentation review by crossing them out or typing in “Not Applicable”. Unfortunately, many of these questions were in fact applicable to all museums, such as having an HR policy. Some of the museums whose only staff members are students and are otherwise entirely volunteer-operated, noted that they had “no human resources”. A number of museums were also confused by the idea of job descriptions for key volunteer positions. Some of the museums that responded affirmatively to this question actually submitted board member job descriptions instead, and based on feedback received by ANSM they did not understand

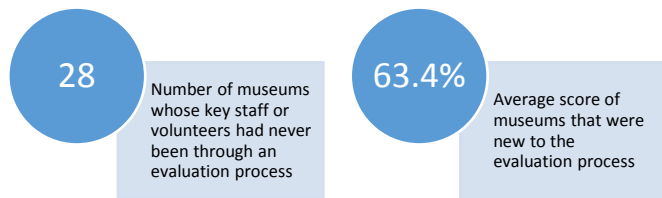
the difference between the two.

There were also a few museums that did not submit a completed pre-evaluation documentation review form. It was suggested that they do so, but an alternative option was given where they could draft a document to answer any of the direct questions requiring examples or other written input. In the future, ANSM will present completion of this form as a requirement.

7. Succession Planning

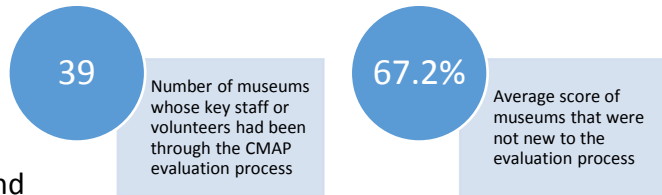
Nova Scotia's museum community is seriously lacking in succession planning, and as a result almost all museums experience a severe loss in corporate memory when one person leaves the organization. Information is not being shared as it should be.

28 museums (approximately 42%) reported that their lead staff/volunteer had never been through an evaluation. Ten of these



institutions could not find records related to previous CMAP evaluations. ANSM provided them with the score sheets for their previous 2 evaluations using the files supplied by CCH.

Conversely, some museums that had been through CMAP evaluations did not conduct preparatory work over the winter and



spring. Several of these expressed frustration over the number of changes and work required in the days leading up to the Pre-Evaluation Documentation review deadline, admitting that nothing had been done over the winter.

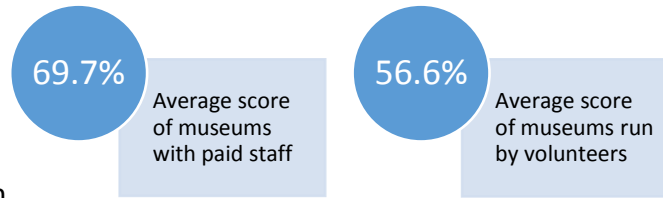
At first glance there is not a large discrepancy between sites with staff/volunteers who had been through the evaluation process before, and those that had not. In some cases, inexperience led to serious, extensive preparatory work in order to achieve positive results.

8. Evaluation Time Lapse

Evaluators shared with ANSM that they felt museums struggled with this year's evaluation in part because of the lapse in time since the previous evaluation. Whereas in the past museum boards, staff, and volunteers were regularly conversing about evaluation results and being mindful of work to be accomplished prior to the next evaluation, a 5-year gap in evaluations put a stop to these conversations. Resources were directed towards internal priorities, personnel changes took place that often left information gaps, and to put it simply, museums got out of the habit of being evaluated.

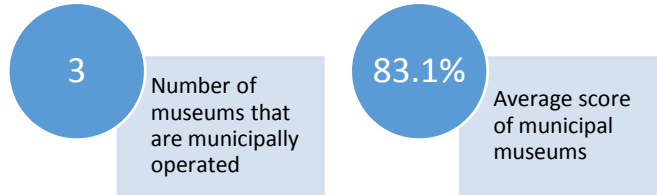
9. Resource Level

As previously noted, resource level has an influence on evaluation results, but was not the deciding factor that many assumed it would be. In terms of entirely volunteer-run museums vs. museums with paid staff (in addition to summer students), there was a marked difference in score results. Museums run by volunteers averaged 56.6%, although seven of these museums scored in the 70th and 80th percentile ranges. Museums with paid staff scored on average 69.7%, although 11 of these scored in the 30th through 50th percentile ranges.



It is very important to note that many of the smaller museums that did not score well are the same museums that did not engage in the process, whether through attending an evaluation orientation session, reaching out for support, or by attending regional heritage group meetings – all of which are free methods assistance.

It should also be noted that municipal support of a museum appears to translate into very positive evaluation results. While only three such museums were evaluated, the average score of a municipally-operated museum was 83.1%.



10. Professional Evaluators

In the past, participating in site evaluations as an evaluator was seen as a learning opportunity for new museum staff, volunteers, and board members. Evaluation teams were comprised of a team leader, usually from the Nova Scotia Museum, and two volunteers from community museums. Through consultations with the museums and in researching evaluation standards, it was determined that this practice should be discontinued, and that museum professionals should be sought for this role. ANSM also encouraged evaluators to share their knowledge and provide in-depth feedback to the museums they were evaluating. While difficult to quantify given the many changes to the evaluation tool, it can be assumed that evaluation results experienced a shift due to the professional expertise of evaluators.

V. RECOMMENDATIONS

1. CCH needs to communicate more with CMAP museums.

Museums expressed frustrations over the lack of communication from CCH and government in general. In general, museums feel that messages are not being returned in a timely manner, and that information about their funding program is not being shared. It was noted that museums have still not been informed by CCH that ANSM is managing the new evaluation program. Several other specific issues noted multiple times from multiple museums include:

- i. Uncertainty over funding level adjustments, and fear that adjustments would be made with little or no notification to the museums.
- ii. Many museums are operating in provincially-owned buildings without leases and/or comprehensive outlines of maintenance responsibilities. Some of these noted that the province also handles their insurance coverage but that they do not know what is included in the insurance plan.
- iii. A desire to replace or acquire new key signs or flags, but not getting straight answers from CCH about who to talk to or how to get these. One museum noted that the people they were referred to just referred them to others, and no answers were ever obtained.

2. Implement a new 4-year evaluation cycle.

A new evaluation cycle should be implemented that incorporates the 28 Nova Scotia Museum sites. Nova Scotia Museum sites will initially be evaluated in 2017. Given the numbers of museums requiring evaluation, a four year cycle is the most realistic practice to ensure a quality evaluation program and manageable workload is maintained. There are several museum related sites requesting addition to the evaluation program as soon as practicable. It is recommended that the new evaluation cycle be introduced based on the scores from 2016. The 22 lowest scoring sites should be evaluated again in 2018 to provide the opportunity to improve prior to any potential impact in funding levels from CMAP. Some exceptions might be made in order to develop efficient travel routes.

3. Maintain the current model of a 3-person evaluation team.

The ability to average scores and provide relevant feedback from individuals with a variety of perspectives and skillsets is critical to the success of the evaluation. As previously noted, ANSM was able to build teams with complementary skillsets,

RECOMMENDATIONS

1. CCH needs to communicate more with CMAP museums
2. Implement a new 4-year evaluation cycle
3. Maintain the current model of a 3-person evaluation team
4. Allow museums time to discuss evaluation reports
5. Implement the existing funding formula

providing the museums with solid feedback from experts in various elements of museum work.

4. Allow museums time to discuss evaluation reports.

Museums must always be able to respond to their evaluation results and report, but should be given no more than 30 days to respond in order to close the evaluation file and report to CCH in a timely manner. In the event of a clear mistake on the part of ANSM or the evaluation team, a scoring adjustment should be made. If the museum made the mistake when answering questions in either the documentation review or site evaluation, the score should not be adjusted. Requests for review or adjustments that are received after the deadline will not be considered.

5. Implement the existing funding formula.

Research conducted by ANSM of comparable museum evaluation and funding programs leaves no doubt that Nova Scotia's existing funding formula (budget X weeks open X score ÷ 52) is adaptive and responsive. Other jurisdictions make arbitrary decisions to define a seasonal vs. year-round museum, or provide tiered funding based on a museum's budget range or staffing level. The Nova Scotian formula is flexible and in theory would provide a museum with support as it expands or excels. It is unfortunate that it has not been implemented to date. The formula is fair and flexible and could be promoted as a model for other provinces and agencies.

Hypothetical implementation of the formula, based on last known budgets and number of weeks open would be as follows:

The current funding level is \$978,583. Implementing the existing funding formula and maintaining the funding cap of \$60,000 with this amount of money would require an additional adjustment to give each museum their share of the \$978,583 (approximately 79% of the amount they should receive based on the funding formula). This would result in 23 museums receiving an increase in funding, and 44 museums seeing a decrease.

An addition of \$261,512 to the program would enable the current formula to be implemented without requiring the 79% adjustment. If this took place, 33 museums would see a funding increase and 34 would see a decrease.

With consideration to redistribution of funding, it is important to note that museums use their operating grant as the foundation of their budget. If any changes to funding are made, these must be articulated clearly and well in advance of the change(s).

VI. MUSEUM FEEDBACK

54 museums (80.6%) responded to the evaluation reports in some capacity. Some museums simply requested a digital copy, but others had questions and/or were seeking clarification on scoring or comments from the report. Below are remarks received by email, separated into positive and negative feedback.

Museum affiliations have been removed to protect the privacy of the individuals.

Positive:

Bravo! Excellent job on the evaluation reports. They look great and are very easy to read and to understand.

First of all let me thank you all on behalf of the [society] for the amount of work that the Association did on behalf of the community museums of this province to pull off the 2016 Evaluation in such a timely and well-organized manner. We just got our report in the mail and found it thorough, well-laid out, and easy to understand --- Bravo! The staff was pleased with our score and while I haven't had a chance to review it completely with our Board yet I presume they will be pleased as well.

The score is almost exactly what I had estimated we would get based on what we were able to put in place and my estimated values.

We have received our evaluation report and the Board and I are happy with the result. Thank you very much for the detailed report and all the great feedback. This document will be extremely useful when developing our next strategic plan.

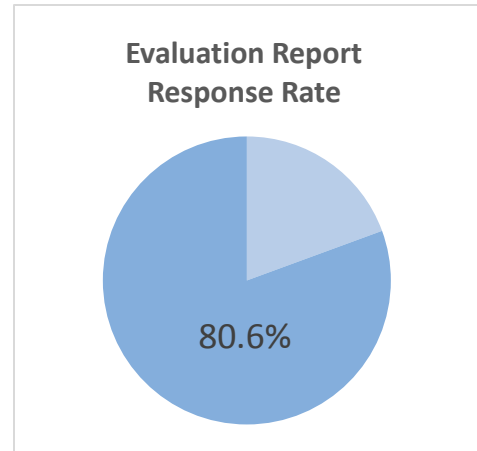
While we are disappointed with the results, we are determined to do better! I look forward to continuing the dialogue.

Thank you so much for all your hard work and dedication to this project. Everything seems to have gone off like clock work – at least it has from our point of view!

Congratulations on preparing a comprehensive and thorough report for us. Overall I think it is fair and accurate. I do think there are still some challenges for us as a living history / working collection site to “fit” with standard museum practices.

Received the evaluation...it's a great place for us to 'start' to properly present our museum and archives to the public. Thanks for all the work you and your staff have undertaken to get us to this point.

We're quite pleased with our evaluation outcome.



We were very pleased with the evaluation process. I can see a lot of time and work was put into this new evaluation. The evaluators were very knowledgeable and pleasant to work with. It was a positive and enlightening experience.

I was more-or-less happy with our score and the feed-back. I thought our team was pretty professional. Your hard work there (and everyone else's in the office) is appreciated by this old guy.

Overall I found the evaluation to be thorough, professional and informative. I particularly appreciated the many comments from the evaluators, both good and bad, I found them very helpful. I really like the new evaluation ratings by topic. Thank you to you and your team who obviously worked hard to make this a good experience, we appreciate it and appreciate finding ways to make our site better.

I found the process to be very positive and crucial to the betterment of our organization. Going through the evaluation documents allowed us to pin-point our organization's strengths and weaknesses. The evaluation emphasizes the importance of proper policy and procedure documents. I find these areas can often be neglected because they are generally not seen as particularly "fun" to develop or implement. But without proper policies and procedures organizations cannot reach their full potential and having the backing of the evaluation allowed me to spearhead improvements to our organization that I believe would have been left on the back burner otherwise. Preparing for the evaluation was a huge amount of work but I believe our organization is much stronger than it was before. For example, the evaluation prompted us to create a Volunteer Training Manual. Over the course of the summer, this manual has grown to a 30 page document that is being used by volunteers on a daily basis. It is an evolving document and volunteers continue to provide feedback to improve the contents of the manual. Without the evaluation, despite our very best intentions, I don't think we could have prioritized this manual. Our final evaluation report clearly lays out next steps to strengthen our organization further. I will be presenting a summary of our report at our next board meeting and will present a timeline to work on our weak points over the next three years. We're hoping to score even higher next time around! I could go on and on... but I won't! ANSM is doing great work. I feel so much support from you and everyone at ANSM. This is an exciting time for museums in Nova Scotia.

Thank you for the great feedback on things we are doing well, and things we need to improve on. The report will help guide us in the work that we need to schedule over the next year.

Thank you so much for the immense amount of work you have done on this project over the past year+! I know it's rare to have someone so dedicated and willing to work as hard as you did on this. We couldn't have asked for a better support person through this entire process! I really appreciate the comments and suggestions for improvements. That's very helpful!

Thanks for all the work that went into doing these evaluations. The result is very interesting, raising good points but also showing that some questions were unclear, misunderstood or not

relevant but assessed anyway. Here is our feedback. It's generally very positive. ANSM and its evaluation teams did a great job but the job is not over because some refinements are needed so that it works even better next time. We hope that our remarks are seen as constructive and contribute to those refinements. The process was very good. During the pre-evaluation we discovered gaps that we needed to address and the site visit allowed a healthy discussion with the evaluating team. The final report and feedback is very valuable especially the scoring matrix as it allowed us to zero in on the details. The site visit was relaxed and informative. We felt we learned from the process and the information and viewpoints that were shared.

We appreciate your comments and concerns within our Museum and are striving to meet your specifications. We appreciate and welcome any assistance or comments you could provide to us to improve the overall [operation] of [the] Museum.

You and your team did an awesome job with this new task for your group.

We are happy with our overall score. It is the best we have done so far and that is heartening. We spent many volunteer and staff hours preparing the pre-evaluation documents and preparing for evaluation day so it is encouraging to know that this has paid off in results. We were generally pleased with the team that visited the museum. We think the evaluation was generally fair and we think an improvement over the process in the past.

You guys did a great job.....well done.

This CMAP evaluation will be driving a great deal of our reorganization as we create a new plan for strategic development.

I have been involved with four previous evaluations, including one as an evaluator, and the one you carried out this year was by far the best. Clear information on what was expected, great support from Karin throughout the process and a very informative report. Thank you and bravo!

I think the process worked quite well, and the fact that you're working with all the feedback to clarify or improve some things for future is great!

We thank the Association of Nova Scotia Museums for the opportunity to review the many facets of museum operation and look forward to acting on deficiencies identified by the exercise.

We really were pleased overall with the report. There were no surprises and we were well aware of areas we need to work on and several are already underway. I would also like to commend your team on both the development of the survey tools and the process, as well as all the help you provided.

Although the evaluation took up a large amount of time and effort and created a lot of stress, it was an excellent method to force us to look at what was missing in our day to day operations and close some of the gaps.

Negative:

At this point I have to say I give up, probably I am not the only one. It is most distressing to put years of your life into something with zero pay and leave other aspects of your life directly put off for a non profit.

I have to say after receiving the museums score I am completely deflated. I don't understand how with all the work we did to improve our score went down from last time. I knew we had work to do but what's the point of trying. There has been so much work put in since 2011 that it just seems unbelievable to me. I feel like I have wasted a bunch of my time the last few years and know that it will now be impossible to get the board to make any changes going forward. *[Follow-up conversation included the average score for museums and noted areas of improvement in this particular museum, which resulted in this additional feedback: Well that makes me feel way better! Not for the other groups that scored so low but knowing that it wasn't a waste of time with all the work we did!]*

We received our evaluation and, as I am sure you will understand, we were very surprised. Receiving a 50% downgrading from the prior evaluation after several improvements was unexpected. We expected a reduction but the scale surprised us. The consequence of our evaluation was not explained in the document we received. We would appreciate some clarification on this matter. It relates, amongst other matters, to budgeting for the next season.

I have read the report. It is very negative and I am totally surprised that there were not more positives. To be honest, I am totally blown away.

We found the whole process frustrating, puzzling and demoralizing.

Terms of Reference

Museum Evaluation Program Steering Committee

<p>Purpose:</p>	<p>To provide vision, expertise, and guidance to ANSM on the Museum Evaluation Program (MEP).</p>
<p>Roles & Responsibilities:</p>	<p>The committee shall advise ANSM in some or all of the following areas:</p> <ol style="list-style-type: none"> 1. Development and testing of evaluation criteria 2. On-site evaluation process 3. Pre-Evaluation Review 4. The overall participant experience, at all levels and stages, within the scope of the program. 5. Evaluator criteria, selection, and training 6. Review of evaluation score grievances <p>Committee members will be expected to:</p> <ol style="list-style-type: none"> 1. Think broadly about the information needs and perspectives of stakeholders who are not represented in the planning process and ensure that a variety of perspectives is represented. 2. Act as champions for the Museum Evaluation Program. Demonstrate to other stakeholders an interest in the process and products of the evaluation. Reinforce the notion that evaluation activities are intended to be helpful to museum workers and other decision makers. <p>As this is a working committee and members have expertise in different areas, members may be asked individually to assist on certain aspects of the work. Regional representatives may assist with communications between ANSM and participating organizations.</p>
<p>Membership:</p>	<p>The MEP Steering Committee shall consist of 9 members who have expertise related to one or more areas of the evaluation program. Two representatives from the Department of Communities, Culture & Heritage (CCH) will provide government perspective. Committee members may be part of other ANSM groups such as the Board of Directors.</p> <p>The committee includes participants of MEP, representing a variety of museum types. Individuals applied for committee membership and were selected based on:</p>

Appendix 1

	<ol style="list-style-type: none"> 1. Knowledge of and experience with museum evaluations 2. Regional diversity 3. Size and operating structure of museum <p>ANSM & CCH shall have two members each on the committee, but only one vote each.</p> <p>The committee shall appoint a chairperson and a secretary. The chair will be responsible to ensure meetings are organized and held in timely fashion, committee goals organized, appropriate membership and participation in the committee is maintained. The secretary shall prepare, maintain and circulate minutes of meetings and other supporting documents.</p> <p>The committee may recruit specific expertise to advise it or address specific situations, as required. Any such individuals are not formal members of the committee and will not participate in final decision making.</p>
<p>Meetings:</p>	<p>The committee will meet 4-6 times per year depending on the program timeline. Meetings may be held in person or by teleconference and it is the responsibility of the chair to call and organize them. Members are expected to:</p> <ol style="list-style-type: none"> 1. Act collectively as a group and not in the interests of a specific region, board or organization. 2. Adhere to all ANSM policies and practices including confidentiality and privacy. 3. Respect decisions made by majority vote.
<p>Commitment:</p>	<p>Members serve until the evaluation renewal process is complete and should expect 5-10hrs/month of work.</p>
<p>Formal Reporting:</p>	<p>The committee liaises with the ANSM Managing Director who reports to the Board and membership through regular meetings and communications about the progress of its activities.</p> <p>The Executive Director acts as a fulcrum ensuring that all ANSM projects and initiatives, often inter-related, are carefully aligned and in accordance with the organization's strategic plan.</p>
<p>Review & Evaluation:</p>	<ol style="list-style-type: none"> 1. The Terms of Reference shall be updated as required.
<p>Endorsed by:</p>	



Museum Evaluation Program Evaluator Application

The goal of the Museum Evaluation Program is to conduct professional assessments of museum operations by engaging with qualified, experienced individuals, which will result in helpful, practical feedback and advice to community museums of Nova Scotia.

Contact Information

Name	
Organization	
Street Address	
City, Province, Postal Code	
Daytime Phone	
E-Mail Address	
Available July 11-29, 2016	<input type="checkbox"/> Yes <input type="checkbox"/> No

Note: If possible please include a current résumé.

With which region in Nova Scotia would you most identify:

Region: Cape Breton Central/Halifax Northeast Southwest

Which position(s) have you held in museum-related work? (check all that apply):

Position: Staff Volunteer Board

Appendix 2

With which museum(s) in Nova Scotia do you have (or have you had) a working relationship?

Interest

Please tell us why you are interested in volunteering as an evaluator.

Special Skills or Qualifications

Please tell us about any experience you have in the following areas:

**Have you been involved previously with CMAP or other museum evaluation programs?
If yes, please explain:**

Appendix 2

Museum/heritage related experience. Please include relevant training & dates, and years of experience:

**Do you belong to any heritage organizations such as CMA or your local historical society?
If yes, please list them:**

Areas of Expertise. We are interested in learning about your specialty areas of knowledge and/or experience. Please check all that apply:

Governance:

- Policy Development Strategic Planning Working with Boards

Appendix 2

Other:

Management:

Accounting/Financial Human Resource Management Insurance Legal
 Other:

Facility:

Built Heritage Standards Facility Maintenance Emergency Planning
 Security Other:

Collections:

Conservation CMS Databases Documentation Standards
 Research Storage Other:

Interpretation:

Exhibit Design Personal Interpretation Program Development
 Program Delivery Other:

Community:

Partnership Projects Regional Heritage Groups Visitor Statistics Analysis
 Volunteering Other:

Marketing & Revenue Generation:

Fundraising Marketing Retail Social Media
 Other:

Evaluator Biographies

Joe Ballard: Joe Ballard holds the position of Senior Preservation Consultant at Vineberg & Fulton Ltd. He provides advice on the maintenance and treatment of heritage sites and buildings throughout Nova Scotia.

Cathy Blackburn: Cathy Blackburn has worked at the Ontario Museum Association and was a Museum Advisor for the Ontario Ministry of Tourism, Culture and Sport. She has conducted standards reviews, taught workshops, developed new resources, and worked with a wide variety of museums – large and small.

Vanessa Childs Rolls: Vanessa Childs Rolls is a consultant at the University of Regina and has experience working as a curator and researcher. She was an evaluator on the Museum Evaluation Program pilot project and is a longtime volunteer with the Old Sydney Society.

Elizabeth Corser: Elizabeth Corser has been associated with the Cole Harbour Heritage Farm Museum since the mid-1970s as a co-creator, promoter and developer. Eventually becoming the Farm's executive director, she has experience in most museum roles. She now volunteers, having retired in 2008. Interested in interpretation and living history, she has a background in agriculture, gardens, foodways and natural history.

Bill Danielson: Bill Danielson is a long-time volunteer at the North Highlands Community Museum. A background in university teaching and administration prepared him for his role on the organization's Board, where he served as Chair, conducted financial and strategic planning, and worked on collections, technology upgrades, exhibits, and program development. He also serves on the Board of the Lincoln County Historical Association in Maine.

Denise Hansen: Denise Hansen worked in collections and heritage education at Parks Canada and currently works as a heritage and education consultant, and tutor at a private learning centre. Denise has also done extensive volunteer work, including teaching English as a second language and being a historic storyteller for a graphic recording program at nursing homes.

Johanna Humphrey: Johanna Humphrey has experience working with many different museums and heritage associations, including a career as a Museum Specialist: Collections Data Manager with the Smithsonian Institution in Washington, DC. She was also a faculty member in the Museum Studies Distance Education Program at the George Washington University, Washington, DC.

Karin Kierstead: Karin Kierstead has been ANSM's Museum Advisor for several years. Her work with ANSM has covered a broad range of tasks but the focus has been on digitization, online collections, database management, and community engagement. In her spare time she is an archaeological conservator. She has worked with museums in four provinces in a variety of capacities, from summer student to director.

Appendix 3

Valerie Lenethen: Valerie Lenethen worked in collections management with the Nova Scotia Museum for over 30 years. She spent 2 years at CHIN as a Museum Consultant. Valerie has also served as a Team Leader for the CMAP evaluations almost every year since 1995.

Lynn MacEachern: Lynn MacEachern currently works as a school teacher and also has experience working in the museums field. She completed her Masters of Arts in Museum Studies at the University of Leicester and has many different areas of interest including Mi'kmaq culture, Canadian history and multicultural education and inclusion.

John McIntyre: John McIntyre is a member of the Parrsborough Shore Historical Society, which owns and operates Ottawa House by the Sea. He has extensive experience working at museums in Ontario and is currently in the midst of restoring a historic house in Parrsboro to its original appearance.

Kellie Mclvor: Kellie Mclvor has owned and operated Mclvor Conservation since 1995 and has been a member of CAPC since 2001, with accreditation in Objects. Kellie used to teach the Conservation Course as part of the Museum Studies Program for the Federation of Nova Scotia Heritage and has conducted several collection assessments for museums in Nova Scotia.

Marven Moore: Marven Moore is a self-employed heritage consultant and researcher and has extensive experience working for the Prince Edward Island Heritage Foundation and the Nova Scotia Museum. He delivers presentations on the marine history of Atlantic Canada to a broad range of audiences and provides curatorial advice to maritime museums.

Virginia Stephen: Virginia Stephen has experience as a staff member and volunteer at several museums, heritage and arts organizations, including the Art Gallery of Nova Scotia. She has taught museum studies, practice courses and workshops for staff and volunteers, and has previously served as an evaluator for the Alberta Museums Association Recognized Museums Program.

Joanne Stevenson: Joanne Stevenson is a Heritage Interpreter at Uniacke Estate Museum Park and has worked and volunteered at various museums in Nova Scotia, Ontario and Alberta. Her role as a Heritage Interpreter includes giving guided tours, conducting school programs and working on special events for the museum.

Jennifer Winter: Jennifer Winter holds an Honours Bachelor of Arts in Canadian History, a Post-Graduate Diploma in Art History, and a Masters of Museum Studies at the University of Toronto. She has interned and worked within the Canadian Art departments at both Sotheby's and the Art Gallery of Ontario, at Black Creek Pioneer Village, at the Parliament Interpretive Centre and Enoch Turner Schoolhouse. She recently joined ANSM as Administrative Assistant.

Museum Evaluation Program
2016 Evaluation Teams & Site List
2016

	Evaluators	Sites Evaluating
Team 1	Anita Price Elizabeth Corser / Jennifer Winter Virginia Stephen	Archelaus Smith Museum Avon River Historical Museum Canning Heritage Centre Cape Breton Miners Museum Cape Sable Historical Society Charles MacDonald Concrete House Desbrisay Museum & Exhibition Centre Fort Point Museum Kings County Museum Nicolas Denys Museum Sydney & Louisburg Railway Museum Whitney Pier Historical Museum
Team 2	Karin Kierstead Joe Ballard Johanna Humphrey	Antigonish Heritage Museum Cape Breton Centre for Heritage & Science Carmichael-Stewart House Jost House Mahone Bay Museum Milton Blacksmith Shop North Queens Historical Museum North Sydney Museum Old Courthouse Museum Orangedale Railway Museum Queens County Museum Sydney Mines Community Museum Whitman House
Team 3	Valerie Lenethen Bill Danielson / Lynn MacEachern John McIntyre	Argyle Township Court House Creamery Square Heritage Centre Inverness Miners Museum Islands Museum & Archives MacDonald House Museum Malagash Salt Mine Museum Margaree Salmon Museum McCulloch Heritage Centre Musée Acadien de Pubnico-Ouest Musée Ste-Marie Northumberland Fisheries Museum Port Hastings Museum & Archives

Appendix 4

		Wallace & Area Museum Yarmouth County Museum
Team 4	Cathy Blackburn Vanessa Childs-Rolls Jennifer Winter / Marven Moore	Admiral Digby Museum Annapolis Heritage Society Annapolis Valley Macdonald Museum Chestico Museum & Archives James House Museum LaHave Islands Marine Museum Little School Museum North Highlands Community Museum Parkdale-Maplewood Community Museum Shelburne County Museum Les Trois Pignons Centre Culturel Tupperville School Museum
Team 5	Denise Hansen Marven Moore / Elizabeth Corser Joanne Stevenson	Age of Sail Heritage Centre Amos Seaman School Museum Colchester Historem Cumberland County Museum Dartmouth Heritage Museum Fultz House Museum Little White Schoolhouse Museum Memory Lane Heritage Village Ottawa House-by-the-Sea Museum Randall House Museum Springhill Miner's Museum West Hants Historical Museum
Team 6	Karin Kierstead Kellie McIvor Marven Moore / Denise Hansen	The Army Museum Atlantic Canada Aviation Museum Musquodoboit Railway Museum

Museum Evaluation Program
 Site Evaluation Schedule
 2016

	Morning	Afternoon
July 12th	Cole Harbour Heritage Farm Museum	Annapolis Valley Macdonald Museum Mahone Bay Museum Nicolas Denys Museum Wallace & Area Museum
July 13th	James House Museum Little White Schoolhouse Museum Malagash Salt Mine Museum Milton Blacksmith Shop Whitney Pier Historical Museum	Cape Breton Miners Museum Colechester Historium (rescheduled) Creamery Square Heritage Centre Queens County Museum Tupperville School Museum
July 14th	Admiral Digby Museum McCulloch Heritage Centre North Queens Historical Museum Sydney & Louisburg Railway Museum West Hants Historical Museum	Annapolis Heritage Society Northumberland Fisheries Museum Randall House Museum
July 19th		Amos Seaman School Museum Islands Museum & Archives Orangedale Railway Museum Parkdale-Maplewood Community Museum
July 20th	Canning Heritage Centre Musée Ste-Marie North Sydney Museum Shelburne County Museum Cumberland County Museum	Springhill Miner's Museum Avon River Historical Museum Little School Museum Sydney Mines Community Museum Yarmouth County Museum
July 21st	Argyle Township Court House Ottawa House-by-the-Sea Museum Charles MacDonald Concrete House Jost House LaHave Islands Marine Museum	Age of Sail Heritage Centre Cape Breton Centre for Heritage & Science Kings County Museum Musée Acadien de Pubnico-Ouest
July 26th	Memory Lane Heritage Village	Chestico Museum & Archives Port Hastings Museum & Archives
July 27th	Archelaus Smith Museum Dartmouth Heritage Museum Inverness Miners Museum North Highlands Community Museum Whitman House	Cape Sable Historical Society MacDonald House Museum Old Courthouse Museum

Appendix 5

July 28th	Antigonish Heritage Museum Fort Point Museum Fultz House Museum Margaree Salmon Museum Les Trois Pignons Centre Culturel	Carmichael-Stewart House Desbrisay Museum & Exhibition Centre
August 2nd	Atlantic Canada Aviation Museum	
August 3rd	Musquodoboit Railway Museum	
August 4th	The Army Museum	
August 8th	Colchester Historeum	