



ANNUAL REPORT

CANADIAN MUSEUM OF CIVILIZATION CORPORATION

2001-2002



A screenshot of the Civilization website homepage. The page features a navigation bar with "HOME", "ABOUT", "CONTACT US", and "DONATE" buttons. Below the navigation bar is a search box and a "QUICK LINKS" section. The main content area is divided into several sections: "EXPLORE BY SUBJECT" with a list of categories, "NEW FEATURED" with a link to "Online Consultation Architectural Design", "WATCH & VIEW IT" with a link to "CANADIAN MUSEUM OF CIVILIZATION", and "NEWS" with several short articles. The "NEWS" section includes headlines such as "The internet's next big author of fiction" and "Archives list of historic artifacts".





Cover Photos:

1. **Resonance.** Photo: Carmelle Bégin
2. **Show and Tell.** Photo: CBC Still Photo Collection, Toronto
3. **First Son.** Photo: C. D. Hoy
4. **Lifelines.** Photo: Steve Darby
5. **Vimy Sculptures.** Photo: Harry Foster
6. CMCC Web Site.
7. Canadian Postal Museum. Photo: Steve Darby

Canadian Museum of Civilization Corporation

2001–2002 Annual Report Canadian Museum of Civilization Canadian War Museum



Canadian Museum of Civilization

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Members of the Museum: (819) 776-7100
Volunteers: (819) 776-7011
Financial Support to the CMCC —
Development: (819) 776-7016
Cyberboutique: www.civilization.ca

Museum of New France

Creator of the Virtual Museum of
New France™

www.vmnf.civilization.ca



Canadian War Museum

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Board of Trustees



The Board of Trustees and Officers of the Corporation

From bottom left to right, seated: Thérèse Spénard-Pilon (Trustee), Victor Rabinovitch (President and Chief Executive Officer), John English (Chairman), Mark O'Neill (Corporate Secretary and Director, Strategic Planning). **Standing:** Robert Ojolic (Trustee), Robert Bothwell (Trustee), Paul Manson (Trustee), Patrick Polchies (Trustee), Claudette Roy (Vice-Chairwoman), Peter Allen (Trustee), Pierre Dufour (Trustee), Marianna Simeone (Trustee), Joe Geurts (Chief Operating Officer and Senior Vice-President, and Director and CEO – CWM).

Absent: Gloria Webster (Trustee), Claudia Simon (Trustee)

Photo: H. Foster

Today's museums have developed a clear mandate both to increase human understanding, through research and the interpretation of collections, and to provide the public with access to this knowledge base. At the Canadian Museum of Civilization Corporation, we have assumed the responsibility to offer this access to the widest public possible, and to make of the Canadian Museum of Civilization and the Canadian War Museum repositories of our heritage for all Canadians.

— John English, Chairman, Canadian Museum of Civilization Corporation

Corporate Governance



The Canadian Museum of Civilization Corporation is a Crown Corporation established pursuant to the *Museums Act (Statutes of Canada 1990, Chapter 3)*, which came into force on July 1, 1990. Under the *Act*, the Corporation has a specific mandate “to increase, throughout Canada and internationally, interest in, knowledge and critical understanding of and appreciation and respect for human cultural achievements and human behaviour by establishing, maintaining and developing for research and posterity a collection of objects of historical or cultural interest, with special but not exclusive reference to Canada, and by demonstrating those achievements and behaviour, the knowledge derived from them and the understanding they represent.”

Dating from its first incarnation as the Geological Survey of Canada in 1842, the Canadian Museum of Civilization Corporation (CMCC) now comprises the Canadian Museum of Civilization (CMC) — Canada’s national repository of social and cultural history, and its affiliate museums: the Canadian War Museum (CWM) — Canada’s national museum of military history — and the entirely virtual Museum of New France. The Canadian Museum of Civilization complex is also home to the Canadian Postal Museum, the Canadian Children’s Museum and an IMAX® Theatre.

As stated in the *Museums Act*, the Corporation is governed by a Board of Trustees appointed by the Governor-in-Council. The Board is responsible for the fulfilment of the policies and the overall financial management of the Corporation’s affairs. To help carry out its work, the Board of Trustees has seven committees which are subject to by-laws and the direction of the Board. In 2001–2002, these committees met regularly before Board Meetings to prepare their recommendations to the Board. Each Board Member serves on at least one Board committee. During the year, the Board of Trustees held seven meetings and fourteen teleconferences, and the Board committees held nine meetings and ten teleconferences.

The Board’s **Executive Committee** facilitates the Board’s decision-making process between Board meetings, as required. This committee did not meet during the past year.

The **Audit Committee** fulfils the role required by the *Financial Administration Act*. This Committee serves as the Board’s advisor on audit-related matters, and ensures maintenance of sound internal controls. During the past year, the Audit Committee held one meeting and one teleconference.

The **Finance and Compensation Committee** serves as the Board’s advisor on accountability and planning in relation to finance and compensation. It does not involve itself in the Corporation’s day-to-day financial operations, but does maintain appropriate controls over significant financial transactions, by requiring that all financial transactions exceeding a quarter of a million dollars are reviewed by the Committee prior to final approval by the Board of Trustees. During the past year, this committee held one meeting and six teleconferences.



Corporate Governance

The **Development Committee** advises and supports management, and participates in the Corporation's development and fundraising activities. During the past year, this committee held four meetings.

The **Canadian War Museum Committee** advises the Board on matters related to the Canadian War Museum. Its membership includes members of the Board of Trustees and three representatives from veterans groups. During the past year, this committee held one meeting.

The **Canadian War Museum Building Committee** is responsible for directing the development and construction of the new Canadian War Museum. This committee has a mandate to review all contracts and major policy issues associated with the building project, and to oversee its overall development. During the past year, this committee held two meetings and three teleconferences.

The Board's **Working Group on Governance** is mandated to examine matters related to the governance of the Canadian Museum of Civilization Corporation, including matters related to the application of its by-laws. This committee did not meet during the past year.

Board of Trustees

John English, Chair, Waterloo, Ontario
Claudette Roy, Vice-Chair, Edmonton, Alberta
Peter Allen, Trustee, Toronto, Ontario
Robert Bothwell, Trustee, Toronto, Ontario
Pierre Dufour, Trustee, Gatineau, Quebec
Paul Manson, Trustee, Ottawa, Ontario
Robert J. Ojolick, Trustee, Sydney, Nova Scotia
Marianna Simeone, Trustee, Montreal, Quebec
Claudia Simon, Trustee, Big Cove First Nation, New Brunswick (the term of Patrick M. Polchies, Kingsclear First Nation, New Brunswick, ended as of March 19, 2002)
Thérèse Spénard-Pilon, Trustee, Laval, Quebec
Gloria Webster, Trustee, Alert Bay, British Columbia

Corporate Officers

Victor Rabinovitch, President and CEO
Joe Geurts, Senior Vice-President and Chief Operating Officer, and Director and CEO of the Canadian War Museum
Louise Dubois, Corporate Secretary and Director, Strategic Planning (until September 28, 2001)
Mark O'Neill, Corporate Secretary and Director, Strategic Planning (since September 27, 2001)

Members of the Corporation's Executive Committee

Victor Rabinovitch, President and Chief Executive Officer
Michel Cheff, Director, Operations, Office of the President and CEO
Louise Dubois, Corporate Secretary and Director, Strategic Planning (until September 28, 2001)
Mark O'Neill, Corporate Secretary and Director, Strategic Planning (since September 27, 2001)
Joe Geurts, Senior Vice-President and Chief Operating Officer, and Director and CEO of the Canadian War Museum
Elizabeth Goger, Director, Human Resources
Stephen Inglis, Director General, Collections and Research
David Loye, Chief Financial Officer
Sylvie Morel, Director General, Exhibitions and Programmes
Pierre Pontbriand, Vice-President, Public Relations and Publishing
Michael Wolfe, Vice-President, Development (until April 27, 2001)
Luc Girard, Vice-President, Development (since August 28, 2001)

A printed version of this report is available on request. Please call (819) 776-8380.

All publications mentioned in this report are available at the Canadian Museum of Civilization Boutique, as well as through our Cyberboutique (www.civilization.ca). A free printed catalogue is also available by calling 1-800-555-5621.

Chairman's Report



Photo: H. Foster

The notion of the museum goes far back in human history. Human beings have long had the impulse to make collections of natural and human-made objects and to interpret this material. Perhaps the earliest known example of a museum label is a tablet from the sixth century B.C., unearthed in the Babylonian city of Ur, which described inscriptions from the twenty-first century B.C.

But the development of the modern museum took a leap forward around the eighteenth century, with the Enlightenment. If private collections had long served the spirit of inquiry and the advancement of knowledge, it began to be seen as important to instruct the public, and some of the first national museums began to emerge. Museums were seen as institutions that would help to spread knowledge among humankind, while promoting advances in art and science for the betterment of all of society.

Today's museums have developed a clear mandate both to increase human understanding, through research and the interpretation of collections, and to provide the public with access to this knowledge base. At the Canadian Museum of Civilization Corporation (CMCC), we have assumed the responsibility to offer this access to the widest public possible, and to make of the Canadian Museum of Civilization (CMC) and the Canadian War Museum (CWM) repositories of our heritage for all Canadians.

This is no small endeavour. The museum public and potential public represent all ages, many places of origin, various languages, and a multitude of cultures found within Canada. Some have ancestors native to this continent, while others are newly arrived from Africa, Asia and other regions of the world. On a given day at the Canadian Museum of Civilization, a visiting West Coast Elder might recognize a mask or rattle displayed in the Grand Hall as having belonged to a relative or ancestor; while a young first-generation Canadian may be able to relate as easily to a work of Arabic calligraphy as to a replica Voyageur canoe — and may derive as much pride and interest in our country's heritage from both. One visitor to the Canadian War Museum may come to honour a great-uncle lost in the Great War, while another learns about the work of Canadian peacekeepers in a country where she or her parents or grandparents were born.

With the CMCC's national mandate, its museums must have something to offer to Canadians whether or not they live in the National Capital Region (NCR). The CMC and the CWM had a combined visitorship of over 1.4 million in the past year, and it is satisfying to note that 86 per cent, during the peak season, are visitors from outside the NCR. Over the past five years, of the 6,700,000 visitors to the CMC, we can estimate that over 5,000,000 came from outside the region — across Ontario, Quebec,



Chairman's Report

the rest of Canada and the world. Because of the large numbers of foreign visitors, the CMC now offers some printed materials in German and Spanish, while all services, exhibitions and publications are offered in our official languages, English and French, and some exhibits and activities incorporate Aboriginal languages. In the past year, improvements have been made to signage inside the CMC, making the Museum easier to access for visitors of different ages, abilities and origins.

The CMCC's rich collections, research and exhibitions belong to all Canadians. As much as possible, we offer access to them with the click of a mouse, through an extensive Web site covering all three of the Corporation's museums. The Civilization.ca site was relaunched in September 2001, after a year of work to redesign the site and make it easier and more pleasant to navigate. In the course of this past fiscal year, 20 million pages were consulted — 15 million on the CMC site, 2 million on the CWM site, and 3 million at the Virtual Museum of New France™.

One of our highest priorities in the past year has been the building of a new Canadian War Museum — a Museum that will be more visible and accessible to the Canadian public than the current facility. Now planned for a prime riverfront site in central Ottawa, the CWM has become an important national project and is generating considerable public and media excitement. During the past fiscal year, we have chosen the new Museum's architectural and exhibition design teams. Government funding has been secured for the project, and our own *Passing the Torch* fundraising campaign — aimed at ensuring that the new Museum's exhibitions and programmes properly reflect this country's proud military tradition — has achieved more than \$11 million of its \$15-million goal from a wide range of donors. This has become a project of national significance with supporters from sea to sea.

From ancient Babylon to the interconnected world of the twenty-first century, museums are the holders of society's material inheritance, from revered relics and works of art to humble tools and household objects that speak to us of the lives that, through their labour, their preservation of custom, and their inventions and innovation, created the world we live in today. For this reason, museums of human history are a comforting touchstone. They remind us of where we've been, who we are, and where we could go if we chose. In our role as a museum corporation in the service of all Canadians, we will continue to share what we do with as wide a constituency as possible. And we will do our best to ensure that our choices serve a public whose very diversity is our most important asset.

Dr. John English
Chairman, Board of Trustees

THE COLLECTION BELONGS TO
ALL CANADIANS.

President and CEO's Report



Photo: Dave Chan

In May 2001, the Canadian Museum of Civilization (CMC) was recognized as one of the country's top cultural attractions. The Attractions Canada award for best indoor site placed the CMC in the company of a select group of Canadian treasures, such as the Columbia Icefield in the Rockies, Montréal's Jardin botanique, and the historic Pier 21 Museum in Halifax. Later in 2001, the CMC was nominated in a list of top Canadian attractions that placed it on a level with Banff National Park, the Fortress of Louisbourg National Historic Site, the Montréal Jazz Festival and the Calgary Stampede. These were highlights in an exciting year for the Corporation. For the second year in a row, one of our premier exhibitions was recognized with an Outstanding Achievement award from the Canadian Museums Association (**Canvas of War** in 2001 and **Lifelines: Canada's East Coast Fisheries** in 2002). As well, the CMC was again the most visited museum in Canada, with over 1.3 million visitors during the year.

Awards are always gratifying because they represent the judgement of professional peers and the enthusiasm of the public. But they tell only a small part of the story. Deeper appreciation for our institutions can be gained by looking at the wide range of work carried out by top-notch professionals in our museums, and the many ways in which the Corporation fulfills its important national mandate.

The national scope of our work is expressed in part through our collaboration with other Canadian museums. An example is the innovative model that resulted in **Lifelines**, jointly conceived and produced by the CMC and four Atlantic Canada institutions. Another example is the nationally significant coast-to-coast tour of **Canvas of War: Masterpieces from the Canadian War Museum**, an award-winning exhibition which has brought Canada's war art into the public spotlight and into Canadians' consciousness about our history.

One aspect of the CMC's national role can be measured from the people who chose to visit us. In the summer of 2001, a statistical study of visitors showed that 86 per cent of respondents came from outside the National Capital Region (NCR). This total consisted of 55 per cent who came from all over Canada beyond the NCR, and 31 per cent of visitors who came from outside the country. We intend to further study the attendance profile of visitors during the winter period in order to gain a more complete picture on a year-round basis. Overall, however, we are already certain that the large majority of our visitors come from beyond the "borders" of the National Capital Region.



President and CEO's Report

As part of the Corporation's national mandate, the CMC plays an important role as a showcase for diverse materials from Canada's regions, particularly when we feature exhibitions from other Canadian institutions. This past year, CMC visitors could see the Newfoundland Museum's **Full Circle: First Contact** (a visual and auditory journey through the world of A.D. 1000 and the first landings of Vikings on our shores), **First Son: Portraits by C. D. Hoy** (a photo exploration of immigrant and Native life from the Presentation House Gallery in Vancouver), and the aptly-named **Across Borders** (an exploration of Iroquois traditions and beadwork produced by Montréal's McCord Museum and the Castellani Art Museum, New York).

The CMC offers the public a window onto many aspects of Canada's diversity, as we did this year with the exhibitions **The Lands within Me: Expressions by Canadian Artists of Arab Origin** and **Nuvisavik, "The Place Where We Weave": Inuit Tapestries from Arctic Canada**. Three new exhibition modules and installations opened in the Canada Hall: a Winnipeg book and music supply store, a print shop that gives insight into the cultural life of ethnic communities in Western Canada, and the Wildcat Cafe, a tribute to the communications challenges facing Northern Canadians. The Corporation's broad scope is also reflected in our

public programmes. Museum-goers have the opportunity in the course of the year to hear and see performing artists, writers and craftspeople who link tradition, innovation and artistry.

The CMC's national mandate means that the Museum frequently serves as the public stage for Canada's leaders to welcome international dignitaries and honoured guests. The moving presentation of an honorary Canadian citizenship to former South African President Nelson Mandela, the visit of His Royal Highness Prince Charles in honour of the International Year of Volunteers, and the state visits of the Presidents of Mexico, Spain, Portugal and the European Union, as well as the Prime Ministers of Lebanon and Belgium, were all memorable occasions of the past year when the Museum's Grand Hall and exhibition halls were the venues for the expression of Canadian pride and welcome.

The Corporation's work to build a new Canadian War Museum is another project that counts for all Canadians. A tribute to remembrance, courage and survival, the new Museum will explore and explain the military dimensions of Canada's history. Its exhibitions will inform visitors about Canada's place in the world, while also showing the impact of war on our population. Such a

President and CEO's Report



challenge deserves the best resources, and it was exciting to learn last May that the new Museum would be given a central location in the heart of Canada's Capital on LeBreton Flats.

The international dimensions of the Corporation's work are also important. In 2001, the CMCC was a partner in the vibrant cultural component of the IV Games of La Francophonie and was the performance venue for dance troupes and visual artists from four continents. To complement the Games, the Museum mounted an exhibition — **Resonance: The Musical Heritage of La Francophonie** — that showcases our collections, recordings and original research in francophone countries in Africa, Asia, Europe and the Americas.

The Museum's international connections were also evident in July 2001, when the CMC's Theatre became the main site for a media conference — with live audio and video links across two continents — to announce the Dutch-German-Canadian partnership that will produce **The Mysterious Bog People**. This major exhibition will open at the CMC in December 2002.

Another way the Corporation fulfills its international mandate is by presenting the public with exhibitions from other countries, such as the striking collection of art, folk craft and religious

artifacts in **O Pelourinho! Popular Art from the Historic Heart of Brazil**. The exhibitions we produce also travel the world. In addition to shows now touring in North America, the War Museum had the honour to collaborate in presenting **Battle Lines: Canadian and Australian Artists in the Field, 1917–1919** at the Australian War Memorial this year. The CMC's **Isumavut: The Artistic Expression of Nine Cape Dorset Women** was shown at Portugal's national ethnology museum. And the CMC's **Lost Visions, Forgotten Dreams: The Life and Art of an Ancient Arctic People** concluded a world tour that had venues in Denmark, Russia and Germany.

These many activities — and the researchers, conservators, interpreters, designers, guards, guides and many other professionals who contribute to their success — all serve to bring the historical and social information in the CMCC's collections to a vast public. Our reach is extended many-fold through our presence on the Internet. The Corporation's world-class site — a pioneer among museums when established eight years ago — brings virtual exhibitions, publications, images and data to the world public, drawing on collections from the Canadian Museum of Civilization, the War Museum and the Virtual Museum of New France™.

During 2001, the Corporation relaunched www.civilization.ca, with a modernized, easy-to-navigate design, new features and more content — building on a strong reputation among students and researchers who already consult our Web site.

With more than 1.4 million visits to the CMCC's physical museums (the CMC and the CWM), with many millions of virtual visitors to our Internet site, and with travelling exhibitions in Canada and many other countries, the Corporation carries out its mandate as a national public cultural institution. This way, we fulfill our goal to offer aspects of world civilizations to Canadians, and Canada to the world.

Dr. Victor Rabinovitch
President and CEO



The Corporate Plan

Our Corporate Plan for the years 2001–2002 through 2005–2006 had three central strategic issues: Canadian Identity in the Global Environment; the Safeguard and Promotion of Canada’s Heritage; and Continuing Challenges to Financial and Operational Viability. These issues, and their corollary objectives, provided the framework within which the Corporation operated during the past fiscal year. They are outlined below.

Canadian Identity

The stated objective in this area was “to increase appreciation and understanding of Canada’s heritage.” In its planning for 2001–2002, the Corporation set out the following areas of activity to meet this objective:

- **Replacing CWM facilities.** In its planning for the current fiscal year, the Corporation reiterated the importance of the CWM building project. In March 2001, the federal government announced that the new Museum would be located on the prime LeBreton Flats site in central Ottawa, and announced additional financial support to accommodate the demands of building on this former industrial site. The Corporate Plan confirms the provision of an additional \$7 million towards the project from the Corporation’s internal resources, as well as an

ongoing investment in ensuring that necessary staff and planning resources are available for this important national project. By the end of this fiscal year, the *Passing the Torch* fundraising campaign, which supports exhibitions and programming in the new CWM, will have reached approximately \$11 million in cash and pledges towards its goal of \$15 million. The CWM has selected the new museum’s architectural and exhibition design teams. Construction is due to begin in fall 2002, with the goal of opening in 2005 — the 60th anniversary of the end of the Second World War in Europe, and the 125th anniversary of the CWM. The CWM is also maintaining its long-term exhibition plan, which will not only ensure steady levels of visitorship in its current facilities, but also prepares for an expanded audience at the new facility.

- **Completion of long-term exhibitions spaces at the CMC.** In its planning for the current fiscal year, the Corporation noted that, although the federal government had provided sufficient original funding to complete only 50% of long-term exhibition spaces, the CMC has been able to continue its development of these galleries due to savings in other areas. There has been significant progress, with

The Corporate Plan

several new exhibits and introductory panels added to the Canada Hall, and a target opening date of October 2002 for the First Peoples Hall.

- **Exhibitions.** In its planning for the current fiscal year, the Corporation noted that exhibitions remain a key way to communicate information and knowledge about Canada's history and heritage at the local, national and international levels. Although they require a considerable investment of financial and staff resources, exhibitions contribute significantly to the creation and dissemination of knowledge, the establishment of partnerships with other communities, revenue generation, and collection development and conservation. A number of special and travelling exhibitions were slated for presentation at both the CMC and CWM during the planning period.
- **Public Programmes.** Public programmes assist the Corporation in communicating its knowledge of Canada's history and Canadian and world cultures. Designed around the interests of both general and specific audiences, the Corporation's public programmes include cultural celebrations, performing arts events, live animation, educational

programmes, outreach and revenue-generating events. Many of these were developed and presented in partnership with cultural communities, local agencies, embassies, and other museums and institutions around the world — another way in which the Corporation ensured that its offerings were relevant, vibrant and cost-effective.

- **Client-Focused Approach.** The CMCC affirmed its intention to further its client-focused approach, in order to make its subject matter as relevant as possible to its clientele. Using visitor data from the past 11 years — as well as in-house expertise in marketing, tourism trends and business-to-business research — the Corporation is beginning to diversify its audiences by defining and targeting those who would respond favourably to exhibitions and programmes currently in development. Both the CMC and the CWM were expected to undertake qualitative research on non-visitors — research which would be used to provide offerings designed to attract new audiences. One priority was a CWM audience research study, designed to help staff understand public expectations for the new CWM. The Corporation also intends to participate, along with other members of the

The First Peoples Hall

The First Peoples Hall (FPH) presents the rich history, cultures, contributions and artistic expressions of Canada's Aboriginal people, with an emphasis on placing contemporary realities in a historical perspective.

Approximately 90% of the project's work either was completed during the year or is in progress. This work includes conservation of artifacts, the building of structures, the installation of artifacts and props, and the editing of texts.

The continued collaboration of members of the FPH Advisory Group, several experts and other participants has been instrumental in enabling the project team to accomplish its task throughout the year.

The public opening of the Hall is planned for October 2002.



The "Whalebone House" is a symbolical representation of how the early Inuit lived inside the skeleton of their most important prey species. This Thule Inuit winter house was framed with whalebone, clad in sod, providing essential protection from the cold. Sometimes a whale skull was also placed over the entrance. The house is part of the **Spiritual Whalers** exhibit in the First Peoples Hall at the Canadian Museum of Civilization. Photo: S. Darby



The Corporate Plan

Canadian Heritage Portfolio, in offering services to the general public through government-wide initiatives such as Government On-line.

The Safeguard and Promotion of Canada's Heritage

The stated objective in this area is "to conduct research and develop the Corporation's national collections and share the related knowledge." In its planning for 2001–2002, the CMCC set out the following areas of activity in order to meet this objective:

- **Carrying out developmental research.** In its planning for the current fiscal year, the Corporation noted the value of developmental research to the institution and to Canadians. Research of this type is usually carried out through fieldwork and research into the collections. Although developmental research does not always begin with a final end product in mind, exhibitions, publications and programmes usually result from these scholarly endeavours. During the past year, 39 developmental research projects were underway.

In addition, the Corporation maintains a Research Associates programme, which enables non-employee scholars, curators, museologists and others to contribute, on a freelance basis, to the CMCC's knowledge base. In the past year, 27 research associates contributed approximately 1,800 hours.

- **Developing and managing the collections.** In its planning for the current fiscal year, the CMCC stated that the maintenance and development of its collections remain at the heart of its mandate. In the past year, the Corporation continued to apply high standards of expertise to its collections functions. It also continued to use new technologies to record, catalogue and make the collections accessible to a wider constituency, through such initiatives as the CMCC digitization project, which processes an average of 20,000 objects per year.

A collections plan, approved in 2000–2001, identified strengths and gaps in the Corporation's collections, as well as areas requiring development. It was also

noted that there is a backlog of material to be catalogued. This task is tackled on an ongoing basis, with occasional assistance provided by donors in order to facilitate their cataloguing.

In addition, the CWM continues to work with its own collection development plan, and has been reviewing acquisitions from the 1970s and 1980s. Significant duplication has been found, resulting in the deaccession of surplus material. There is an increased focus on updating the CWM collection data and related information in preparation for the move to the new CWM facility.

- **Collections Repatriation.** The CMCC remains actively involved in repatriation negotiations with First Nations, both in the context of comprehensive claims and self-government negotiations, and in bilateral discussions outside these processes. In November 2001, the Corporation concluded a Custodial Arrangements Agreement with the Nisga'a of northwestern British Columbia. A sub-agreement of the Nisga'a Final Agreement, the Custodial

The Corporate Plan

Arrangements Agreement provides for shared possession of approximately 280 objects of Nisga'a origin in the CMCC collection. In considering requests for repatriation, the CMCC is guided by two policies, the Human Remains Policy, established in 1992, and the Repatriation Policy, established in 2001. These policies provide broadly for the repatriation of human remains, associated burial objects and objects of spiritual importance. In light of an increasing number of repatriation requests, the CMCC is committed to the continued development of protocols that balance the specific interests of First Nations with the Museum's obligations to hold collections in trust for all Canadians. The CMCC's experiences and practices in regard to repatriation continue to be shared at national and international conferences, at working meetings of curators and directors, and through publications.

- **Communicating its knowledge throughout Canada and the world through traditional and non-traditional means.** The Corporation communicates its knowledge through a variety of media, including print and electronic publications, films and exhibitions. At its IMAX® Theatre, the CMC's goal is to programme material related to human achievement, cultural heritage and other aspects of civilization. Over the past year, this has resulted in the presentation of more than seven large-format films. Due to an ongoing shortage of such films, the CMC co-produces and contributes its knowledge to IMAX®-format films, in cooperation with institutions with similar mandates, as part of a Civilization Series. The Corporation has recently entered into a contract with MacGillivray Freeman Films to participate in the co-production of an IMAX® film project called *Greek Odyssey*.

Canadians and others visiting the CMC and CWM via the electronic highway now outnumber those physically visiting the two museums. In order to remain responsive to this trend, the Corporation revamped its Web site over the past fiscal year, reorganizing the site's hierarchy and adding a wealth of new information. The CMCC site is also hyperlinked to other institutions that have a formal cooperative relationship with the CMC and the CWM, as well as to sites containing information related to the Corporation's own content. The Corporation has stated its intention to continue exploring the expansion of this approach to other networks. In recent years, this has included partnerships in such educational initiatives as The Learning Window™ and SchoolNet.



The Corporation's new home page on the Web.



The Corporate Plan

In addition, the CMCC maintains an active publishing programme, producing traditional print publications, as well as such products as interactive CD-ROMs and other educational and museological tools. Its Corporate Plan states its intention to maintain this programme with the production of 10–15 print publications at the CMC, and 3–5 at the CWM, as well as 2–5 electronic publications (CD-ROMs and Web site publications) at the CMC and 2 at the CWM. A measure of the success of this programme is the strong interest of the many private and institutional publishers that have partnered with the Corporation to produce and distribute its publications.

- **Sharing its expertise with others.** In its planning for the current fiscal year, the Corporation stated its intention to continue maintaining and sharing its knowledge and expertise with others through staff interactions with colleagues in museums, universities and other interest-based groups, as well as onsite training and cooperative activities. The Corporation also planned to continue establishing networks for sharing, exchanging expertise and co-operating on projects that benefit the CMCC and colleague institutions.

Each year, the Corporation welcomes a large number of interns and trainees, for stays ranging from a few weeks to a full year. During 2001–2002, the CMCC hosted over 30 trainees in museology, design, audiovisual production and the fine arts, as well as students from secondary and post-secondary educational institutions. In addition, the CMC continues its commitment to the Aboriginal Training Programme in Museum Practices (ATPMP), which began its ninth year in September 2001 with six interns. Since 1993, a total of 54 interns from all regions of Canada have been trained at the CMC. To help cultural workers in distant communities, the ATPMP is developing a Web site course for 2002–2003 in collaboration with the Saskatchewan Indian Federated College (SIFC). This will be a credit course with the SIFC.

The CMC and the CWM continue to be active in joint projects with other museums and institutions. The establishment of Memoranda of Understanding and Cooperation encourages the sharing of knowledge and expertise with other organizations, and 184 institutions have current Memoranda with the CMC and CWM.

The Corporate Plan

Continuing Challenges to Financial and Operational Viability

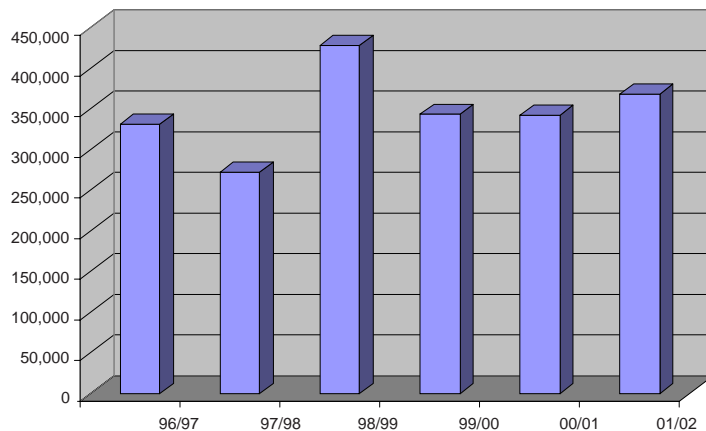
The stated objective in this area is “to continue to strengthen the financial and operational viability of the Corporation”. In its planning for 2001–2002, the Corporation set out the following areas of activity in order to meet this objective:

Financial Viability (Funding)

- **Maximizing net commercial revenues.** In its planning for the current fiscal year, the Corporation stated that it would continue to enhance its level of client services, while generating revenues from these services. Revenues include general admission, IMAX® films, boutique sales, facility rentals, food services, parking and membership.

- **Increasing fundraising efforts.** In its planning for the current fiscal year, the CMCC reiterated the importance of finding ways to supplement government funding. The Corporation’s Development Branch is responsible for spearheading this effort, and actively pursues organizations and individuals within the private sector, in order to provide funds for research and programmes. By the end of this fiscal year, nearly \$11 million had been raised towards the \$15-million goal of the *Passing the Torch* campaign, and the campaign is expected to be completed by the end of the 2002–2003 fiscal year. Over the past year, sponsorship and philanthropic support was raised for major temporary exhibitions at both the CMC and the CWM, including major ongoing support from Canada Post Corporation and the Pitney Bowes Corporation to the Canadian Postal Museum. Important sponsorships were under negotiation for two major exhibitions at the CMC, with Norsk Hydro for **Vikings: The North Atlantic Saga** (May 2002) and with Aim Funds Management Inc. for **The Mysterious Bog People** (December 2002).

IMAX® Theatre Attendance





The Corporate Plan

- **Financial self-sufficiency.** The Corporation reiterated its intention to continue seeking additional sources of non-government revenue in order to increase its level of financial self-sufficiency.

Operational Viability (Efficiency)

- **Corporate Management Framework.** In October 2000, and in November 2001, senior staff held two strategic planning retreats in order to review current operations and develop broad goals that will help meet the strategic directions set out by the Board of Trustees. These planning retreats are a new initiative in museum management. They contribute to the vigorous workplanning process already in place and provide a new opportunity for staff participation.
- **Human Resources Management.** In order to ensure the Corporation's professional competence and leadership role, the mandate of the Human Resources Division is to help achieve the Corporation's goals and objectives by fostering the management and development of human resources strategies and systems. Our intention is to retain expertise and proven practices, while ensuring a

qualified and competent workforce through effective hiring, training and development and evaluation. To this end, the Division is revising the Corporation's Job Evaluation System, its Core Competencies Model and its Performance Appraisal System, updating certain Policies and Procedures. It has provided training and development courses for 131 employees and 7 members of senior management, and has hired a new Employee Assistance Programme provider.

- **Improving labour productivity and effectiveness.** In its planning for the current fiscal year, the CMCC reaffirmed its commitment to the development and maintenance of a highly trained workforce. During the year, the Corporation continued to offer a wide range of training opportunities to its employees, including courses in information technology, language and leadership.

- **Maintenance of Building Infrastructure.** The CMC facility is more than a dozen years old and has been showing signs of age. During this fiscal year, major repair and maintenance projects were planned, as part of an ongoing programme of restoration. These repairs will be made as funds are made available either through internal reallocation, or through government initiatives aimed at maintaining federal facilities. Projects planned for 2001–2002 included escalator replacement, repair of stonework, replacement of cooling units to comply with new environmental legislation, repairs to the outdoor plaza, replacement of windows and replacement of electrical panels to comply with the new Building Code.

OFFERING TRAINING OPPORTUNITIES
TO ITS EMPLOYEES.

Key Achievements

Objectives, Targets and Achievements in 2001–2002

Strategic Issue: Canadian Identity in the Global Environment

Objective	Target	Achievement
Replacing CWM facilities	Building of a new \$105-million facility for the CWM on the LeBreton Flats site in central Ottawa. Commitments of \$83 million from federal government; \$15 million from <i>Passing the Torch</i> campaign; \$7 million from CMCC internal resources.	Building of a new CWM facility on LeBreton Flats is confirmed. A commitment has been received from the federal government for \$83 million. \$11 million has been raised to date by <i>Passing the Torch</i> . \$7 million remains committed by the CMCC from internal resources. Architects have been selected, as has the exhibition design team. Target opening date for new Museum: May 2005.
Completion of CMC long-term spaces	Full completion of both Canada Hall and First Peoples Hall.	Canada Hall nearly complete, with the addition of extensive new modules and new orientation texts; the First Peoples Hall is in full production, with an opening date confirmed for October 2002.
Exhibitions	15 special exhibitions at the CMC, and 2 at the CWM. 18 CMC exhibitions travelling to 39 venues, and 7 CWM exhibitions travelling to 10 venues.	15 special exhibitions at the CMC, and 2 at the CWM. 17 CMC exhibitions travelling to 49 venues, and 7 CWM exhibitions travelling to 10 venues.
Public Programmes	CMC: 1,500 school programmes attracting 31,121 participants; 150 group programmes attracting 2,500 people; and unstructured programmes attracting 220,000 people. CWM: 21 special events attracting 62,000 people (including re-enactments and commemorations); 12 films attracting 480 people; and 300 school programmes attracting 10,000 students.	1,200 school programmes attracting 38,000; 250 group programmes attracting 8,000; and unstructured programmes attracting 200,000. 26 special events attracting 63,154 people (including re-enactments and commemorations); 12 films attracting 480 people; and 300 school programmes attracting 10,000 students.
Client-focused approach	Further development of this approach, including a CWM audience survey and participation in such service initiatives as Government On-line.	A research project on non- and lapsed visitors was begun. Among other goals, this project will assist in identifying gaps in research and make recommendations on follow-up. In addition, a low-season survey is being undertaken to assess local visitors' preferences. With the assistance of the Department of Canadian Heritage, thousands of images from ethnology and photographs and objects from the Marius Barbeau collection are being digitized and made accessible on-line. Also, the Canadian War Museum is digitizing World War II material from the <i>Hamilton Spectator</i> .



Key Achievements

Strategic Issue: The Safeguard and Promotion of Canada's Heritage

Objective	Target	Achievement
Developmental Research	26 projects undertaken.	39 projects completed.
Collections Management	Ongoing maintenance of the collections, including Collections Development Plans for both the CMC and CWM. Ongoing cataloguing and deaccession of CWM artifact backlog.	Collections have been maintained, and Collections Development Plans for both the CMC and CWM have been followed. Cataloguing and deaccession of CWM artifact backlog has continued.
Collections Repatriation	Ongoing participation in repatriation discussions with First Peoples, and repatriation of human remains and sacred materials. Ongoing development of repatriation protocols and sharing of experiences/knowledge with others.	The Corporation adopted a Repatriation Policy, which establishes a framework for the return of sacred items as well as human remains to Aboriginal communities. Experiences and practices continue to be shared at national and international conferences, working meetings and through publications.
Communication of Knowledge	Attendance of 1.3 million visitors at the CMC and 125,000 visitors at the CWM; 18,470,000 Web site accesses; 1.9 million promotional pieces in circulation, and an advertising reach of 50 million.	Attendance of 1,307,363 visitors at the CMC and 133,074 visitors at the CWM; 20,686,227 Web site accesses; 1.9 million promotional pieces in circulation, and an advertising reach of 72,334,750.
	10–15 CMC print publications and 4–6 CWM print publications; 2–5 CMC electronic publications, and 2 CWM electronic publications. Presentation of 3–5 new IMAX® films. Co-production of an IMAX® film on ancient Greece.	7 CMC print publications and 6 CWM print publications; 6 CMC electronic publications, and 3 CWM electronic publications. Presentation of 7 new IMAX® films, including 3 in the March 2002 film festival. On-going project and co-production of an IMAX® film on ancient Greece, tentatively titled <i>Greek Odyssey</i> .
Sharing Expertise	Onsite placements of 30 interns and trainees; a cumulative total of 49 participants in the Aboriginal Training Programme in Museum Practices; development of a Web site ATPMP course with the Saskatchewan Indian Federated College.	Onsite placements of over 30 interns and trainees; a cumulative total of 54 participants in the Aboriginal Training Programme in Museum Practices; ongoing development of a Web site ATPMP course with the Saskatchewan Indian Federated College.

Key Achievements



Strategic Issue: Financial and Operational Viability

Objective	Target	Achievement
Financial Viability — Maximizing Commercial Revenues	\$7.521 million in onsite revenues for the CMC and \$290,000 for the CWM; \$5.73 per CMC visitor, and \$2.32 per CWM visitor	\$7.722 million in onsite revenues for the CMC and \$339,000 for the CWM; \$5.91 per CMC visitor, and \$2.55 per CWM visitor.
Financial Viability — Fundraising	\$1.5 million in funds raised for CMC exhibits, and an additional \$1.5 million from such initiatives as naming opportunities; a total of \$12 million raised towards the CWM's <i>Passing the Torch</i> campaign.	A total of \$11 million has been raised for <i>Passing the Torch</i> , with achievement of the full \$15 million in cash and pledges expected by the end of the 2002–2003 fiscal year. \$346,000 received in support of Exhibitions and Programmes.
Operational Viability — Corporate Management Framework	Review of CMC and CWM programmes, in order to improve measurement of results.	Still in progress; two major CMC divisions — Exhibitions/Programmes and Public Relations/Publishing have been restructured as a result of this process so far.
Operational Viability — Human Resources Management	Ongoing development and refinement of human resources strategies, including the development of: <ul style="list-style-type: none"> • a Job Evaluation System; • a Performance management system; • an ongoing corporate training and development, and • negotiation and ratification of two collective agreements (PIPSC and PSAC). 	Development of the Job Evaluation System is on schedule and progressing well with both unions full participation. Future plans include validating and testing system (2003). The Human Resources Plan includes a joint union/management process to develop a performance evaluation system for the unionized staff (2002–2003). Project Management training for 131 employees, language training for 15, and other courses and information sessions for approximately 100 employees have been completed. Seven members of the Executive have received Leadership Development Training. Collective bargaining process with PIPSC ongoing through conciliation. Received Notice to Bargain from PSAC. Tentative start date for collective bargaining is mid-May 2002.
Operational Viability — Maintenance of CMC Building Infrastructure	Replacement of escalators; repair and replacement of stonework; replacement of refrigerants to comply with new environmental legislation; repairs to outdoor plaza; upgrades and repairs to improve visitor flow and public access; and replacement of electrical panels to comply with the new Building Code. \$5.64/sq. ft. cost for the CMC; \$5.86 at CWM; \$7.71 at Vimy House; and \$8.71 at Billcliffe.	Implementation of escalator replacement; continuation of stonework maintenance, with successful cleaning of 85% of the CMC's total stonework surface; replacement of refrigerants will be reviewed in conjunction with legislative requirements; completion of the repair to roofing membranes inside CMC plaza planters and installation of the Canada Garden, and completion of modifications to the First Peoples Hall entrance, making this area larger for easier access. \$5.50/sq. ft. cost for the CMC; \$4.86 at CWM; \$7.50 at Vimy House; and \$9.37 at Billcliffe increased due to natural gas heating rates. In addition to maintaining cost-effective management of its four facilities, the Corporation has established a workplan for major maintenance and repair at the CMC.



Upcoming Challenges for the Corporation

The Corporation has identified five major challenges over the next five years:

Construction of the Canadian War Museum

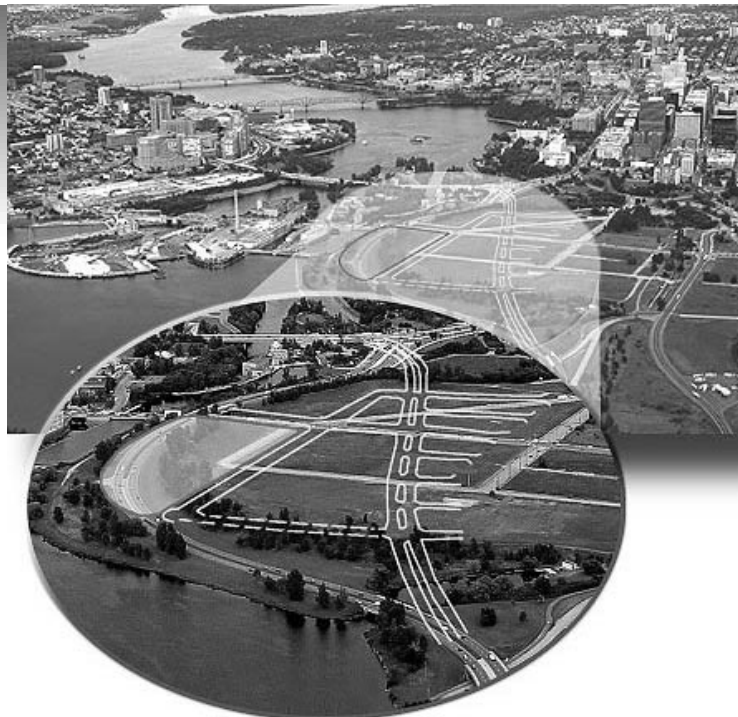
The construction of the new Canadian War Museum on Ottawa's LeBreton Flats will be the Corporation's major priority over the next few years. In order to ensure that the project remains on time and on budget, the Corporation has committed itself to an ongoing programme of internal team-building, while also ensuring that staff have the knowledge to plan and implement programming in the new facility. In the short term, the Corporation will design and conduct an audience research study, and will develop a solid CWM concept and storyline.

Human Resources Planning

Key priorities for the Human Resources Division are the revision of the CMCC's Job Evaluation System, the Performance Appraisal System and the Human Resources Information System (HRIS). Demographic shifts, combined with an increasingly competitive employment marketplace, are also putting pressure on the Corporation's existing human resources. In order to ensure that the Corporation is able to meet future staff requirements, it will be developing a Human Resources Succession Plan. The Plan will assess an anticipated loss of skills as key staff near retirement age, and will identify skills required in the future. In addition,

recruitment and retention strategies will be examined, CMCC skills priorities will be identified to complement our well-developed skills and core competencies model, along with strategies designed to build any missing or underrepresented skills. Coaching and mentoring programmes will also be developed, as will professional development and learning opportunities for staff at all levels. The results of a recent Training Needs Analysis will help us develop appropriate training to ensure that staff have the necessary skills to meet the ongoing challenges and new demands of exhibition and programme development, as well as research and collections.

The new location for the Canadian War Museum, in the heart of downtown Ottawa on LeBreton Flats, will allow it to be a central part of the new vision for Canada's Capital.



Upcoming Challenges for the Corporation



Ensuring a Client-Focused Approach

In response to an increasingly fragmented and competitive leisure marketplace, the Corporation will adopt an even greater client focus in all of its activities. Initiatives will include the identification of current and potential visitors, the identification and development of client-oriented products, and the implementation of strategies designed to attract and retain audiences. In the short term, the Corporation will continue to analyze existing visitor data, while also developing new data, including year-round visitor surveys and research on non-visitors. The resulting information will be applied to existing programmes and services, as well as to those in the planning and development stages.

Completion of the First Peoples Hall and the Canada Hall at the Canadian Museum of Civilization

Completion of long-term exhibitions at the Canadian Museum of Civilization has been a corporate priority for a number of years. The Canada Hall will be completed within the upcoming fiscal year, and the First Peoples Hall will open in October 2002. Both will require a high level of commitment, communication and cooperation among all CMC divisions. As part of its effort to ensure the early success of the First Peoples Hall, the Corporation has identified the following short-term objectives: development of an integrated plan for marketing and promotion, and identification and allocation of the necessary resources. A slate of activities and programming, designed to animate the Hall and sustain its public profile, is also in development.

Streamlining Collections Management

The cost-effective, accessible, and safe management of the collections at both the CMC and the CWM is of paramount importance to the Corporation. At present, there is a need for continued improvement of documentation, digitization and storage, in order to ensure the ongoing preservation of all collections. Key actions include the development of systems for better coordination of collections resources and planning, and an analysis of the roles, responsibilities and methodologies required to create a more coherent, integrated and automated approach to collections management. In addition, the Corporation will continue to develop policies and methodologies related to repatriation issues, and to identify priorities for the general development of national collections at both the CMC and CWM.

ENHANCING OUR SERVICES TO CLIENTS.



Museum Services

Museum Services fall under the direction of the Chief Operating Officer of the Corporation, and include client services and human resources. The Branch's Marketing and Business Operations Division is responsible for management of the CMC's IMAX® theatre, product development and boutiques. Given their commercial and administrative importance, many of these services have implications related to the financial and operational viability of the Corporation, as outlined in the CMCC Corporate Plan.

Marketing and Business Operations

IMAX® Theatre

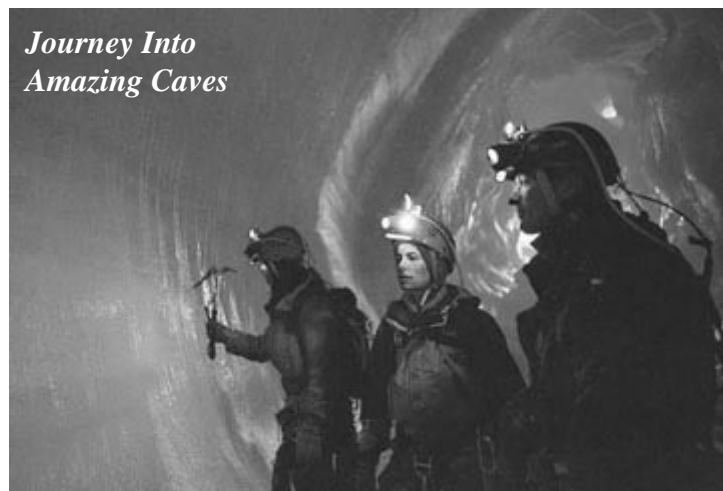
The IMAX® Theatre at the Canadian Museum of Civilization remains one of the Corporation's most popular attractions, and features a wide range of films showcasing the human experience and the world in which we live. It fulfils the Corporation's stated intention to communicate its knowledge nationally and internationally through traditional and non-traditional means, by introducing visitors to human achievement throughout the ages. Highlights of the past year include:

- The CMC is in the early stages of a co-production designed to bring ancient Greece to the large-format screen in a film tentatively entitled *Greek Odyssey*. As part of its ongoing commitment to ensuring that the world's great civilizations are profiled in large-format film, the Corporation has previously co-produced IMAX® films on the Maya and ancient Egypt.
- Although conventional and IMAX® Theatre revenues have dropped at least 10% across North America during the year, the CMC's theatre has increased its attendance to 368,320 patrons (7.5%).
- The Museum's IMAX® CLUB — which offers members unlimited access to the theatre for an entire year for a one-time fee — has been highly successful, with over 4,000 cards sold this year (a total of 9,059 cards sold since the CLUB's inception in December 1999).

SHOWCASING THE HUMAN EXPERIENCE
AND THE WORLD IN WHICH WE LIVE.

Museum Services

- Four new features were launched: *Dolphins* in April 2001, *Journey Into Amazing Caves* in July 2001, *Shackleton's Antarctic Adventure* in October 2001 and *Wild California* in January 2002.
- In March 2002, a film festival sponsored by the CBC featured a total of eight films, including three new films: *The Old Man and the Sea*, *Legend of Loch Lomond* and *NSYNC Bigger than Live*. The festival was well received by the critics and given feature coverage in local newspapers.



Wild California



Museum Services

Boutiques

The Corporation's four boutiques generated \$1.7 million in revenues during the past fiscal year. This represents a decrease over the previous year, in part as a result of lower tourism following the events of September 11 and lower visitor numbers to the special exhibition boutique.

Marketing, Publicity and Tourism

As part of an internal reorganization in early 2002, the Corporation's marketing, tourism and promotional functions, formerly under Public Affairs, are now part of a new division within the Museum Services Branch.

Tourism

The CMCC is a major partner in summer campaigns designed to promote the National Capital Region, including promotion by the Ottawa Tourism and Convention Authority (OTCA), l'Association touristique de l'Outaouais (ATO) and the National Capital Commission (NCC).

Regional Market (Ontario and Quebec)

The OTCA has based its promotional efforts around major daily newspapers in the Toronto-Quebec City corridor. The CMC was mentioned as a major attraction in 31 destination advertisements in daily papers,

including the *Toronto Star*, *The Globe and Mail*, *The Gazette* and *La Presse*, as well as in *Enfants Quebec*, *Today's Parent*, the CTC newspaper insert (Ontario-Quebec), the Rediscover Canada Guide, the Summer Experience Ontario Guide and *Going Places* magazine.

The ATO produced a package-tour brochure (45,000 copies) for direct marketing of regional attractions. Seven thousand of these have already been distributed in travel-leisure trade shows in Montreal, Quebec City and Trois-Rivières, and the CMC is a partner in ten of the packages. The CMC is mentioned in eight destination advertisements in magazines specializing in package travel, including French- and English-language versions of *This Summer in Quebec*, *Touring* and the Quebec Travel Booklet.

For the first time, the CMC was featured on the TVA French-language television network every Saturday at 3:30 p.m. as part of the programme, *Le Québec c'est les vacances*. A six-minute segment on the National Capital Region included a 30-second spot on the CMC.

National Market

As part of its national marketing campaign, the NCC produced a promotional insert (one million copies) which was placed in a number of major newspapers. The Canadian Children's Museum and the exhibition **Lifelines: Canada's**

East Coast Fisheries were highlighted in the insert, which appeared in the *National Post*, *La Presse*, *Le Soleil* and all visitor centres between Windsor and Quebec City.

U.S. Market

The Corporation began promotion of its new Learning Travel Programmes to U.S. tour operators who specialize in adult education programmes, as well as to elder hostels and alumni associations.

In addition, the Museum placed its first advertisement in *The New Yorker* magazine in the special issue "Postmark: Canadian Cultural Experience", which was distributed to more than one million American households.

International Market / Group Tour Market

The Corporation attended six key travel trade marketplaces, meeting with more than 300 key Canadian and American tour operators. Promotion targeting the group tour market continued with Fam tours (approximately 450 visits). The CMCC hosted a variety of industry events for key operators in the Japanese and U.S. markets.

The Corporation also enjoyed visibility among international wholesalers in the magazine *Quebec for Groups* by *Motorcoach*, which was distributed to 4,600 international group tour operators.



Museum Services

Advertising

There were CMC advertisements in the *Ottawa Citizen* at least every Thursday and Saturday, thanks to our partnership with this major newspaper, as well as once a week in *Le Droit*. In 2001–2002, major campaigns highlighted the exhibitions **Lifelines**, **Resonance** and **The Lands within Me**, as well as the Canadian Children's Museum, with an estimated reach of 8.2 million during this period.

Corporate Advertising

In Summer 2001, both the CMC and the CWM were promoted as prime destinations for local visitors and travellers staying with friends and relatives. Targeted newspaper ads highlighting the Museums' many assets ran on weekends. Local messages also capitalized on the CMC's May 2001 award from Attractions Canada as one of Canada's top cultural attractions. These ads aimed both at increasing awareness of the CMC and encouraging repeat visitation.

Canadian Children's Museum

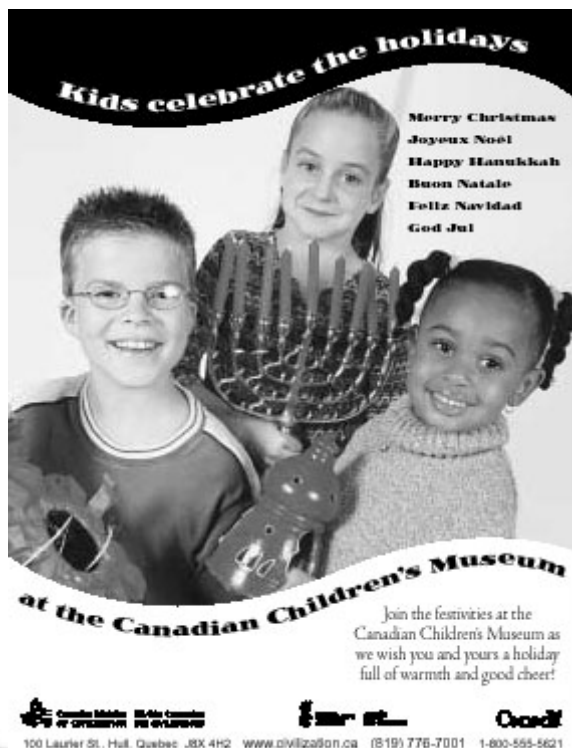
The Canadian Children's Museum (CCM) was re-launched with an aggressive advertising campaign targeting the local market, and designed to introduce the CCM to a new generation of visitors.

The new branded ad campaign for the Children's Museum began with visibility in daily newspapers in Spring 2001, followed by the addition of bus shelter advertising in Fall 2001, targeting parents commuting to work. Winter 2001–2002 promotion of the Children's Museum focused on the exhibition **Show and Tell**, produced in partnership with the CBC Museum. The CMCC adopted a community approach in its promotions, adding community newspapers, local radio and television, in order to reach families in their homes and cars.

A televised publicity campaign was put into place to promote the exhibition **Show and Tell: Growing Up Canadian**. The 30-second spots were broadcast on the CBC and Radio-Canada television networks at the local level. Approximately 300 spots were broadcast during a one-month period, for a total reach of 3,019,000.

For the first time, the Children Museum's four-page quarterly colour publication *Passport to Adventure* was distributed in the newspapers *Bonjour Dimanche* and *Capital Parent*, covering CCM activities from January to March 2002, and reaching a total of 95,000 readers.

Advertisement in *Capital Parent*.





Museum Services

Canadian Postal Museum

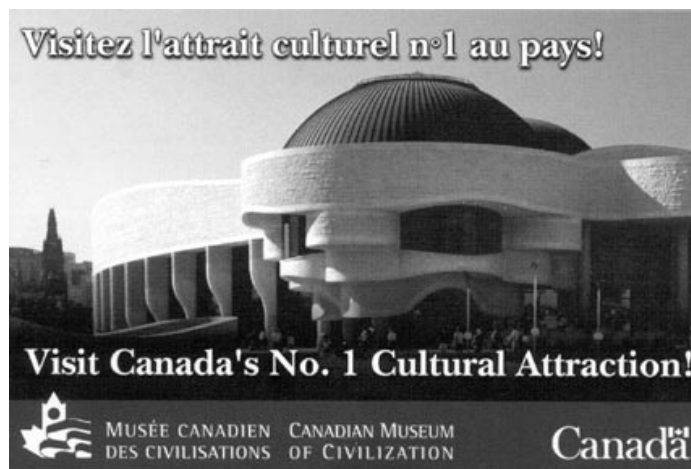
Canada Post Corporation's generous sponsorship enabled the CMCC to launch a branded community advertising campaign for the Canadian Postal Museum. The campaign included Canada Post Step Van signage in the National Capital Region from May to August 2001 and a householder admail campaign in Eastern Ontario and Western Quebec.

Promotions

The CMC and five Loblaws food stores in the National Capital Region held a **Lifelines** contest from August 1 to 15, 2001, offering a trip to Nova Scotia to one winning family from each store. Designed to promote the exhibition within the region, the contest distributed a total of 200,000 ballots to Loblaws customers. There were five winners, all of whom were residents of the National Capital Region.

As part of a promotional campaign for Visiting Friends and Relatives, a contest was organized in cooperation with the Canadian Postal Museum. The contest, which ended on October 8, 2001, was deemed a great success, with 300,000 postcards distributed in the National Capital Region.

The Corporation partnered with eight festivals during the year, including the Festival franco-ontarien, Bluesfest, the Jeux de la Francophonie, the Ottawa Jazz Festival, the Ottawa Chamber Music Festival, the Gatineau Hot Air Balloon Festival, the International Writer's Festival and Winterlude. Promotions were linked to exhibition themes, and ranged from simple ticket exchanges and discounts, to sponsorship of performances on- and off-site. An estimated 400,000 festival-goers were reached during the summer of 2001 alone.



Museum Services

Web Site

As part of an internal reorganization undertaken in early 2002, the Corporation's Web site functions, formerly under Public Affairs, have been transferred to the Finance Division. In September 2001, the site was relaunched, with its first major redesign since its inception in 1994, and a new name: **Civilization.ca**. The site's improved look and enhanced navigational tools help the public plan visits to the Corporation's museums and galleries, while making it easier to explore our vast online knowledge resources.

The redesigned Web site has several new features, with particular attention paid to special audiences, including children, educators, scholars and the media. Two educational games made their debut on the Web site: *Mystery at No. 262*, and *Armoured Warrior*, as did papers written by CMCC curators, and shorter articles designed to support school curricula. A virtual reality tour of a display of Inuit artifacts, a survey of the prehistory of Canada's First Peoples, an electronic newsletter, and online exhibitions on themes as varied as nursing history, gold, the musical traditions of francophone countries, and the Vikings were among the many other new Web site features offered during the course of this fiscal year.



Civilization.ca, the Corporation's new redesigned Web site, includes several new features, an improved look and enhanced navigational tools.



Mystery at No. 262 is a new educational game that was developed for the Web site.



Museum Services

Property Management, Security and Client Services

This Division carries out all functions related to facilities maintenance, property management, hosting and security, and client/visitor services. These functions are carried out as part of the Corporation's commitment to such corporate strategies as maintaining a client-focused approach and ensuring the operational viability of the Corporation through cost-effective property management, as outlined in the CMCC Corporate Plan.

Property Management

In its planning for the current fiscal year, the Corporation noted the considerable resources that must be directed to this function, and stated its continued commitment to ensuring that all CMCC facilities are maintained in the most cost-effective way possible. During the year, in addition to the ongoing maintenance of four facilities, the Corporation has set forth a plan for major maintenance and repair projects at the CMC.

Highlights of the past year include:

- Cost-effective management of all four CMCC facilities (Canadian Museum of Civilization, Canadian War Museum, Vimy House, and Billcliffe) was maintained.
- Operations and maintenance costs were reduced as a result of the transfer of custodial services to the company responsible for plant operation. There also has been a reduction in electricity consumption, due to efficiencies achieved with the new lighting controller and to more efficient use of central plant equipment — particularly its chillers.
- A workplan has been established for major maintenance and repair of the ageing Canadian Museum of Civilization facility, and important maintenance projects were initiated. These included:
 - implementation of a replacement programme for all CMC escalators;
 - continuation of a stonework maintenance plan for the CMC, with successful cleaning of 85% of the CMC's total stonework surface;
 - completion of the repair of roofing membranes inside CMC plaza planters and installation of the Canada Garden, and
 - completion of modifications to the First Peoples Hall entrance, enlarging it to make it more attractive and accessible to visitors.
- The development process continued for the new Canadian War Museum. Functional requirements for the new facility have been defined and the new Museum's architectural and exhibition design teams have been selected.

MAINTAINING A CLIENT-FOCUSED APPROACH.

Museum Services

Client Services

The Corporation provides a variety of client services at both the Canadian Museum of Civilization and the Canadian War Museum. Easily identified by their red jackets, Client Services personnel are able to provide services in both official languages, and most are trained in visitor relations and basic CPR. Guides offer a wide range of guided tours of both permanent and temporary exhibitions, as well as specialty tours in a variety of other languages, and tours for the blind or the hearing-impaired. In addition, Client Services personnel assist visitors with wayfinding and provide amenities such as strollers and wheelchairs. Highlights of the past year include:

- Wayfinding — an ongoing challenge at the architecturally complex Canadian Museum of Civilization (CMC) — has been considerably enhanced over the past fiscal year. The Museum's new-and-improved signage has proven popular among visitors; and Spanish and German versions have been added to the CMC site map to accommodate the Museum's many out-of-town visitors.
- More than 1,200 guided tours were provided by Client Services staff.
- A total of 93 programmes were delivered directly to classrooms by a Guide. Topics were "The Inuit" and "The Mysteries of Egypt".
- The Banquet and Special Events Unit managed more than 200 commercial events at different venues within the CMC and CWM.





Museum Services

Security Services

- Security practices have been reviewed and upgraded in light of the events of September 11, and no incidents have been reported.
- CMCC Security Services continues to participate actively in the ICRP (International Committee on Risk Preparedness for the Protection of Cultural Heritage and Assets).

Human Resources

A trained workforce is essential to the Corporation's daily operations. This is particularly true of an organization that depends so heavily on remaining current in new technologies and management practices. The Corporation offers a wide range of training opportunities to its employees, from information technology to language and other training, all aimed at improving the core competencies of the Corporation, and fulfilling its strategic objective of improving labour productiveness and efficiency. Highlights of the past year include:

- Project Management training for 131 employees; language training to 15 employees, and information sessions to approximately 100 employees on such topics as retirement planning, balancing work and family, and communication between parents and teenagers and other such sessions. Seven (7) members of the Executive completed Leadership Development Training.
- Negotiations with the Professional Institute of the Public Service of Canada (PIPSC) are underway.
- A collaborative review of the Job Evaluation System with both unions and management has been initiated and is progressing well.
- Collective bargaining with the Public Service Alliance of Canada (PSAC) will likely begin sometime in Spring 2002.
- All personnel, staffing, classification and benefits files have been updated.
- Future training plans for 2002-03-04 are being assessed.

Volunteer Services

The Corporation maintains an active volunteer organization, which undertakes functions from interpretation and research to special-events planning and direct mail campaigns. Volunteers also continue to provide assistance in the delivery of school programmes.

The United Nations' declaration of 2001 as the International Year of Volunteers, provided the Canadian Museum of Civilization Corporation with a perfect opportunity to formally recognize and celebrate the work of the institution's many volunteers.

During the year, more than 520 individuals from all cultural communities and all walks of life have given their time and support to the organization, contributing more than 40,000 hours to various projects. Pictured left to right: Indra Singh, Germain Mignault, Suzanne Mignault, Laurel Douma, Edouard Thérien, Eric Lavallée, Guillaume de Brouwer, John Robertson and Li Liu. Photo: S. Darby



Research and Collections Branch



The CMC's Research and Collections Branch includes the four research and curatorial divisions of History, Archaeology, Ethnology and Cultural Studies. Its Collections Management and Planning Division is responsible for management of the CMC's artifact collections, and its Library, Archives and Documentation Services Division is responsible for manuscript, audiovisual, photograph and information holdings. The Branch also shares its considerable expertise and disseminates its research findings through exhibition development, conferences and lectures, publications and articles, and its maintenance of wide-ranging collections and archives, which are made as accessible as possible to scholars and the general public. During the 2001–2002 fiscal year, 38 CMC researchers made scholarly presentations at 23 conferences nationally, and 10 conferences abroad.

The Branch's activities support the Museum's and the Corporation's strategic objectives of: increasing appreciation and understanding of Canada's heritage, researching and developing the Museum's collections, and sharing the related knowledge, as outlined in its Corporate Plan.

The Aboriginal Training Programme in Museum Practices (ATPMP)

In 2001–2002, the ATPMP successfully completed its ninth year, bringing to 54 the number of interns participating in the eight-month programme since it began in 1993. In addition to their placements within various divisions of the Corporation, the interns have visited other museums and cultural centres with the support of the National Aboriginal Achievement Foundation.

Over the past nine years, the ATPMP has offered a significant learning environment for Aboriginal workers and students. The Corporation has succeeded in demonstrating its capacity to produce effective practical learning opportunities through the diversity of its workforce, and this programme has become a model for other museums interested in training Aboriginal museum workers, both nationally and internationally.

The ATPMP is further developing strong relationships with Aboriginal communities across the country. The programme supports their initiatives to open museums and cultural centres within their regions — sometimes as a result of agreements concerning the repatriation of artifacts from the collections of the Canadian Museum of Civilization.

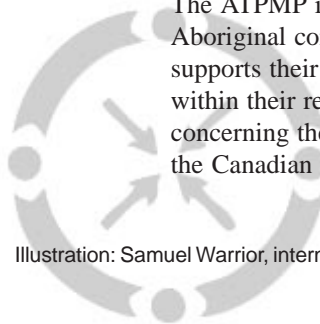


Illustration: Samuel Warrior, intern in 1994.



Interns in the Aboriginal Training Programme in Museum Practices for 2001–2002. From left to right: Jessica Tomic-Bagshaw (Inuit), Kerri McDonnell (Cree Nation of Grand Rapids, Manitoba), Shirley Muldon (Gitskan Nation, Hazelton, British Columbia), Claudette Rocan (Metis, Manitoba) and Georgina J. Nicloux (Northern Tutchone, Mayo, Yukon Territory).

Photo: S. Darby

Research and Collections Branch

History Division

The History Division deals primarily with the social and political history of Canada and its people. This focus is particularly evident within the Canadian Museum of Civilization's Canada Hall, which provides visitors with an overview of more than 1,000 years of Canadian history. History Division staff also share their research and expertise through publications, lectures and other forms of outreach. Highlights of the past year include:

- The registration of the Canadian History of Nursing Collection, numbering approximately 1,000 items, was finished in September 2001, with images of most of the collection's items available on the CMC Web site.
- In August 2001, the report "Exploration and archaeological surveys of fishing of the eighteenth century on Scatarie Island, Nova Scotia" was completed.
- Research was undertaken on the hazards of navigating the St. Lawrence River, and an article was completed: "Le voyage à Québec de *La Marie-Anne de Saint-Malo* en 1726 d'après le journal de bord du capitaine André Corneille" (working title). This research will result in a number of



Photo: CMCC 1999.267.53

Toronto East General and Orthopaedic Hospital School of Nursing, Toronto, Ontario.
Gloria (Barwell) Kay, Graduated 1951.

other articles and a Web site module, and will be used for an upcoming exhibition on New France. A photographic expedition to the area resulted in more than 200 photos being deposited in the CMC's photographic archives.

- A CMC historian worked with Ms. Elizabeth Collard, a specialist in nineteenth-century ceramics in Canada, to create an inventory of her important personal collection. Sadly, her untimely death precluded finishing the project, although Ms. Collard was able to complete a third of the cataloguing.
- The Division continued to author both print and electronic publications, including a book in the Mercury Series, a number of articles and a Web page. In

addition, History Division staff delivered numerous papers, addresses and other presentations to conferences, exhibition openings, universities and other events across Canada. Highlights of the past year include:

- Peter Rider, as part of an annual lecture series, spoke in Charlottetown, P.E.I. in spring 2001 on "Cutting a Garment According to Its Cloth: Charlottetown in Economic Transition, 1885-1910".
- Christina Bates presented a paper entitled "The Canadian History of Nursing Collections at the CMC" at the June 2001 Canadian Association for the History of Nursing Conference in Winnipeg.

Research and Collections Branch



- Dan Gallacher was a session Chairman and presenter at the October 2001 “Giving the Future a Past” national history education conference in Winnipeg.
- Christina Bates chaired a panel on “Dressmaking and Millinery: Influences and Sources” at the April 2001 Costume Society of America Conference, Providence, R.I.
- History Division staff continued to share their expertise with colleague museums and researchers by serving on numerous committees and boards, as well as teaching at Canadian universities on both an occasional and ongoing basis.

Archaeology Survey of Canada

The Archaeology Survey of Canada (ASC) undertakes fieldwork, excavations and archaeological research in the national interest. This includes studies initiated by the Corporation, as well as participation in international initiatives. Highlights of the past year include:

- The ASC undertook research-directed archaeological fieldwork in a number of locations across the country. In the eastern Arctic, as part of the Helluland Project, archaeological excavations were carried out at three sites on Baffin Island, with assistance from local communities. This field research produced a wide range of data that will help in defining the timing and nature of contact between the Dorset Palaeo-Eskimos of Baffin Island and early Europeans. Work in Atlantic Canada included a short survey of the Fourchu region of Cape Breton, which resulted in the identification of six previously unrecorded sites — several dating to about 4,000 years ago, and one to the eighteenth-century French occupation of the area. Larger-scale excavation was also carried out at the 1,200-year-old Sutherland site on P.E.I., continuing work begun last year. Both projects involved the assistance and cooperation of local First Nations. In the Plains region, limited reconnaissance was undertaken in southern Saskatchewan, exploring lithic sources and historic river-crossings. Finally, in the local Ottawa Valley, the ASC assisted and provided project supervision in archaeological excavations at Leamy Lake, initiated by the Kitigàn Zibi First Nation.

As part of the Helluland Project, excavations at the site of Nunguvik, northern Baffin Island.
Photo: Patricia Sutherland



Research and Collections Branch

- The ASC also undertook fieldwork as part of exhibition planning. In conjunction with the Trade Fair module of the First Peoples Hall, a curator visited the Knife River Indian Villages National Historic Park in North Dakota, to gather additional information about the agricultural Mandan and Hidatsa, and photographed locations along the Missouri River and along the Souris River in southern Saskatchewan. He also attended the Ochapowace pow-wow where he took more photographs and collected modern trade items. Another curator travelled to the Mackenzie Delta to confer with local people for the upcoming exhibition **Inuvialuit**. Public presentations were made and elders groups consulted in Inuvik, Tuktoyaktuk, and Aklavik.
- Publications include five books authored, co-authored or edited by ASC staff. Electronic publications include considerable expansion of the ASC Web page, and the publication of several articles in the renewed Oracle Series and on the Scholars Page, all on the CMC Web site. The Canadian Archaeological Radiocarbon Database now includes the northern tier of the United States in its coverage, with over 16,000 records available online, and a searchable bibliography of over 2,500 entries. An ASC curator also participated in editing and compiling *A Collection of Papers Presented at the 33rd Annual Meeting of the Canadian Archaeological Association*

(available electronically as PDFs on the Web site of the National Library of Canada). Last but not least, ASC curators published 14 articles in scholarly journals.



A Mandan dancer, Norman Benson, performing at the 2001 Northern Plains Indian Culture Fest, held at Knife River Indian Villages National Historic Site.

Photo: Ian Dyck

Research and Collections Branch



- Archaeology staff also delivered numerous papers, addresses and other presentations to conferences, exhibition openings, universities and other events across Canada. Highlights of the past year include:
 - Curators David Morrison, Ian Dyck, Richard Morlan and Robert McGhee all presented papers at the May 2001 Annual Meeting of the Canadian Archaeological Association in Banff, Alberta.
 - David Keenlyside was the keynote speaker at the September 2001 North Atlantic Fisheries History Association Conference in Greenland, making a presentation entitled “Aboriginal Fishing on the North Atlantic Coast: An Ancient Tradition”.
 - Jerome Cybulski presented a paper entitled “Bioarchaeology of Coastal Adaptation: Northwest Coast” at the April 2002 Annual Meeting of the Society for American Archaeology in New Orleans.
 - Ian Dyck participated in a workshop on ancient Plains pottery at the University of Winnipeg in February 2002.
- As well as the accomplishments listed above, important milestones for the year include the opening of the **Kichi Sibi** exhibition; the hiring of one term employee to assist in ongoing planning for the Ancient Grasslands exhibit in the First Peoples Hall, and another to assist with human-remains repatriations; two successful human-remains repatriations (Roebuck 2 and Saskatchewan); forensic consultation with local police forces, and media attention on several important issues (erosion of archaeological sites, forensic work, “our cannibal past”, etc.). The ASC has been closely involved with collections and repatriation-related negotiations with First Nations, including several B.C. groups, the Labrador Inuit, Manitoba Dene, the Saskatchewan Federation of Indian Nations, and Nunavut. Finally, ongoing work on Zones 2 and 3 of the First Peoples Hall has been the divisional priority throughout the year.

Research and Collections Branch

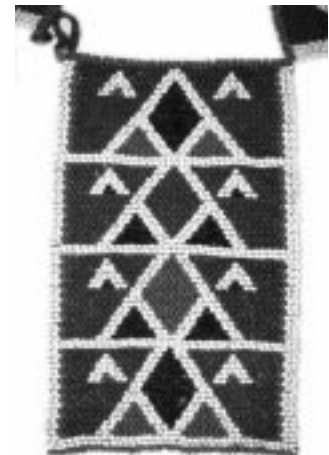
Cultural Studies

The Cultural Studies Division focuses on the study of Canada's various cultural communities, including Canadians of French or British origin, as well as those defined by a variety of criteria, including ethnicity, religion, profession, artistic pursuit, etc. The Division also considers various manifestations of Canadian popular culture as falling within its purview. It is part of the mandate of Cultural Studies to collect, inventory, document and safeguard significant artifacts (material objects, audio artifacts, and still and moving images) relating to the cultural behaviour of Canadians other than Aboriginal peoples. These artifacts provide a means of defining the primary themes of Canadian culture, and a basis for studying this culture from a multidisciplinary point of view. Highlights of the past year include:

- Research continued for a number of exhibitions opening next year, including exhibitions tentatively entitled **Italian-Canadians**, opening June 13, 2003, and **Beads of Life: African Adornments from Canadian Collections**, opening April 3, 2003.

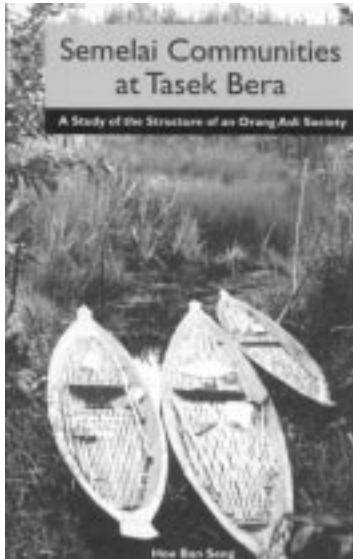


This work by Italian-Canadian artist, Ugo Chyurlia, titled *Madonna and Child Over Ottawa* was reclaimed from the old church of Saint Vincent de Paul on Stanley Avenue in Ottawa. The fresco, measuring 120.5 x 58.5 cm, will be featured in an upcoming exhibition on Italian-Canadians. Photo: Craig Johnson



These two photos show items that will be featured in the upcoming exhibition, **Beads of Life: African Adornments from Canadian Collections**. The first is a comb from Tanzania; the second is a Zulu necklace from South Africa. Photo: Marie-Louise Labelle

Research and Collections Branch



- Research continued for a number of other upcoming exhibitions, including an exhibition on the history and ethnology of tobacco in Canada; the Korean communities of Western Canada, and Canadian popular music.
- Bunseng Hoe, one of the Division's staff researchers, authored a book entitled *Semelai Communities at Tasek Bera*, which was printed in Kuala Lumpur, Malaysia in 2001, and profiles an almost-forgotten people.
- Staff of the Division also continued to publish articles, and to present papers and lectures at conferences and symposia. Highlights of the past year include:
 - A documentary video entitled *Music and Museology*, profiling two exhibitions of musical instruments at the CMC, conceived and presented by Carmelle Bégin at the June 2001 ICOM conference in Barcelona.
 - A number of articles published in scholarly journals, on topics that included the role of culture in heritage preservation and musical practices around the world.
 - A presentation by Bunseng Hoe at the November 2001 annual meeting of the American Anthropological Association in Washington, D.C., entitled "Boat People: An Ethnic Perspective in Visual Anthropology".



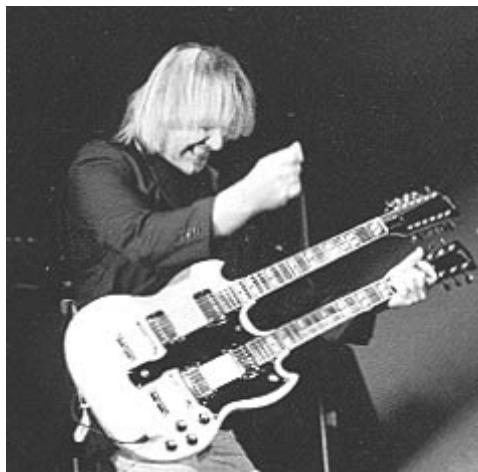
CMCC President and CEO Victor Rabinovitch, with Carmelle Bégin, Curator in Charge, Cultural Studies, at the opening of **Resonance: The Musical Heritage of La Francophonie** on May 10, 2001. Mr. Rabinovitch is playing the *sanza*, an African musical instrument made of recycled materials, an example of which is on display in the exhibition. Photo: S. Darby



Research and Collections Branch



On October 19, 2001, the CMC opened an exhibition featuring the work of Canadian artists of Arab origin, entitled **The Lands within Me: Expressions by Canadian Artists of Arab Origin**. In this photo, the artists are shown with exhibition curator Aïda Kaouk at the opening. From left to right, at back: C. Nebel, G. Sorge, B.L. Sorge, M.Eliany, N. Zeitouni, A. Hanafi, I. Sahar, A. Rashid, Shwan, L. Binbrek, S. Breton, S. Wassef, C. Baril, A. Kaouk, J. Moukhtar. In front, left to right: S. Zubi, J. Geoffroy, L. Marks, J. Salloum, R. Hage.
Photo: Souheil Moukhtar



This year, the Cultural Studies Division welcomed two important acquisitions to the CMC's collections: a Gibson Fender Stratocaster guitar belonging to Rush's Alex Lifeson, and a Jack Canuk cigar box, from the collection of Tony Hyman.



The Lands within Me curator Aïda Kaouk and the Honourable Sheila Copps, in front of the works of artist Ishrak Sahar.
Photo: S. Darby



Photo: Tony Hyman

Research and Collections Branch

Canadian Ethnology Service

The Canadian Ethnology Service (CANES) studies the history and traditions of Canada's First Peoples. The research generated by CANES staff leads to publications and exhibitions, as well as to the sharing of knowledge and expertise with Native groups and museum professionals across Canada and around the world. In addition, the Canadian Ethnology Service is an active participant in repatriation discussions with First Peoples communities across the country. Highlights of the past year include:

- Ethnology Division curators conducted research on historical Northwest Coast basketry, contemporary Northwest crafts, Plains Cree concepts of the sacred, Blackfoot ceremonial protocol, Inuit historical ivories, Mik'maq basketry, Plateau historical hats and headgear, Eastern Woodlands quillwork, and Tahltan history, as well as specific collections, such as the Bernard collection of Inuit material, and the Baker collection of Ktunaxa material.
- The curatorial staff of the Canadian Ethnology Service completed the storyline, artifact selection and detailed interpretation for the First Peoples Hall: Zone 4 — The Last 500 Years.

- The new exhibition **Nuvisavik: "The Place Where We Weave"**, an exhibition of Inuit tapestries produced by weavers of Pangnirtung, was researched and curated by Maria von Finckenstein, working in collaboration with the Inuit weavers of Pangnirtung. The exhibition opened at the CMC on February 21, 2002.
- Research has been completed for an exhibit of Iroquois beadwork, to be installed in a case in the First Peoples' Hall corridor.

Hunters, 1981

Jaco Ishulutaq did the drawing on which this tapestry is based. Igah Etoangat designed and wove the first tapestry. Leesee Kakee wove this tapestry, which is the sixth copy of a total edition of ten. Materials: Wool, cotton, embroidery yarn. Private collection, Halifax, Nova Scotia. L2990
Photo: H. Foster





Research and Collections Branch

- In collaboration with members of the Tahltan communities of Iskut and Telegraph Creek, Judy Thompson developed a proposal and content package for an exhibition on the CMCC collection of Tahltan artifacts and historical photographs.
- The CMCC continued to sponsor visits by representatives of the Six Nations who perform ceremonial care each spring and fall for false face masks and other sacred items from Six Nations communities. Discussion also continued with Plains communities regarding the care and handling of sacred items from Plains communities. Two curators attended the annual meeting of curators of Plains collections to discuss the care and repatriation of sacred items from this region.
- In November, 2001 the CMCC concluded a Custodial Arrangements Agreement with the Nisga'a Lisims Government. A sub-agreement of the Nisga'a Final Agreement, the Custodial Arrangements Agreement, provides for shared possession by the CMCC and the Nisga'a of objects of Nisga'a origin in the CMCC collection.
- Repatriation discussions are conducted with First Nations in the context of comprehensive claims and self-government negotiations, as well as in response to specific requests by First Nations. In 2001–2002, the CMCC had discussions with the Labrador Inuit Association, the Algonquins of Eastern Ontario, the Hamatla Treaty Society, the Sununeymuxw, Winalagalis, Gitanyow, Haisla, and Haida, and in response to requests by some individuals.
- Repatriation discussions continue to be guided by the CMCC Repatriation Policy, which was approved in May 2001.
- A presentation on CMCC policies and practices related to repatriation was made to the American Association of Museums at the annual meeting in St. Louis in May 2001.
- Numerous published articles, and countless presentations at conferences, universities, seminars and more. Highlights include:
 - Lectures and papers by Stephen Augustine on topics ranging from oral history among the Mi'kmaq to the relationship of indigenous knowledge to education.
 - Guest lecture by Judy Thompson at the June 2001 opening of the Teslin Tlingit Cultural Centre in Vancouver.
 - Papers by Andrea Laforet on topics ranging from Nuu-Chah-Nulth twine basketry to repatriation at the CMC.
 - A paper by Nicholette Prince on fishing technology and activity in the Plateau Region of British Columbia, at the August 2001 conference on "Putting Fishers' Knowledge to Work" in Vancouver.

Research and Collections Branch

Collections Management and Planning Division

The Collections Management and Planning Division is responsible for providing conservation and care of the CMC's artifact collections, as well as providing access to the collections and coordinating loans for all objects either lent to, or borrowed from, the Canadian Museum of Civilization. The Division also provides technical services for the fabrication and installation of all CMC exhibitions. The Division has three sections: Collections Management, Conservation, and Exhibit Display Preparation.

The activities of the Collections Management and Planning Division support the ongoing operations of the CMC, serving as an important liaison with external partners and other interested organizations as it shares collections and museological methodologies developed within the CMC.

Highlights of the past year include:

- Installation of major artifacts and dioramas for permanent exhibitions in the First Peoples Hall.
- Coordination of the packing, travelling and installation for five travelling exhibitions — **Lost Visions, Forgotten Dreams, Isumavut, Iqqaippa, World Circus, and This Other Eden** — in venues which included Portugal, Indiana, Calgary, Montréal, and Lebanon.
- Production of a “peat bog” environment for the international exhibition **The Mysterious Bog People**, coming to the CMC in Fall 2002.
- Conservation of the Bill Reid sculpture, *Mythic Messengers*, which is mounted on the exterior of the CMC's Curatorial Building.
- Preparation of a detailed scenario for major artifact collection movements and advising staff of the Canadian War Museum and the Musée des civilisations (Québec) on their respective moves to new storage facilities.
- Hosting of over forty group and individual tours of the collections storage facilities, conservation laboratories and technical production facilities.
- Initiation of a future exhibition based on “Conservation at the Canadian Museum of Civilization”.



Mythic Messengers being removed for conservation treatment.

Photo: H. Foster



Research and Collections Branch

Library, Archives and Documentation Services

The CMC's Library, Archives and Documentation Services maintains document and rare book collections, a reference library, a photographic library and other archival resources as well as artifact documentation. Highlights of the past year include:

- The Corporation's collection management software — KE EMu (for **E**lectronic **M**useum) — underwent a major upgrade this year, with particular emphasis on bringing together artifact records and their corresponding photographs. The latest version achieves a new level of sophistication in the CMCC's collections information, providing improved information access at greatly increased speeds. This upgrade also permits faster access to the Corporation's on-line collections through the Internet. At the moment, there are over 162,000 artifact records available to the public on-line, 33,000 of which have one or more images attached.
- The database upgrade coincided with an influx of funding for the digitization of collections images and data from the Canadian Memory Fund — part of the Canadian Culture Online Program (CCOP) at the Department of Canadian Heritage. Two new projects were begun late in the fiscal year; one focused on Aboriginal collections and the other on the legacy of one of our most significant researchers and collectors, Marius Barbeau.
- Working closely with their counterparts at the Canadian War Museum, a Corporate Collections Standardization Committee created "help files/entry rules" for a catalogue for both collections. This 200-page document sets definitive guidelines for naming, describing, classifying and cross-referencing any category of artifact the Corporation has, or might collect. Since this single catalogue must serve approximately 14 different types of collections — from artillery and war art to cultural studies and ethnology — this document has become the authority for registration and cataloguing decisions.

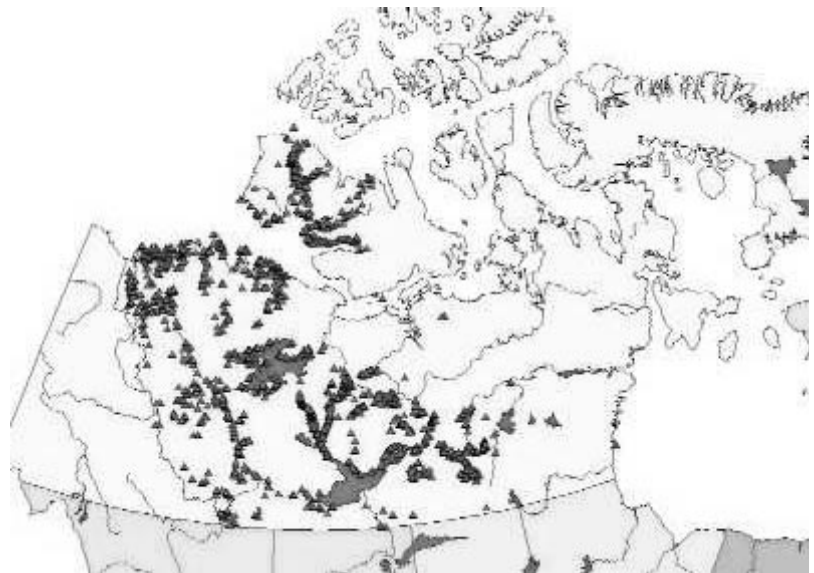
Research and Collections Branch



- The requirement for new GIS (Geographic Information System) mapping technology for the registration of archaeological sites entailed the acquisition of Arcview software. This new mapping tool replaces outdated technology and re-establishes functions such as the automatic designation of Borden codes (unique identifiers required for the cataloguing of archaeological collections, and cited in scientific documents, publications and exhibits). The Archeological Sites Office uses this programme to manage the official inventories of archaeological sites on behalf of the governments of the Yukon, Northwest Territories, Nunavut and Prince Edward Island.
- The Canadian Museum of Civilization's archives now enjoy ideal conditions for the preservation and development of archival collections on paper, with the installation of new electromobile shelving in the principal reserves. The area now has also doubled its storage capacity.
- Nearly 700 researchers and members of Aboriginal communities undertook onsite consultations of thousands of audiovisual documents and archives manuscripts dealing with research, exhibitions and the history of the CMC.

- Based on operational requirements, a new section was created combining all photo-related activities and copyright licensing functions. This will support a client-focused approach to the service, and will add efficiency to the workflow processes.
- There were a number of activities regarding copyright issues. In partnership with the Canada Museum of Science and Technology (CMST), a

Copyright Guidelines manual was developed for both institutions by the legal firm Borden, Ladner, Gervais. The manual is on the CMCC Intranet for staff use and will soon be publicly available through the Canadian Heritage Information Network (CHIN) Web site. Copyright information sessions were also offered to all CMCC and CMST staff. The sessions were well attended and provided insight into the changing world of cultural institutions.



The first Arcview map showing the distribution of archaeological sites in the Northwest Territories, as generated by the Prince of Wales Northern Heritage Centre, in collaboration with the Canadian Museum of Civilization, using Sites Office numeric data.



Research and Collections Branch

- The Division dealt with numerous copyright requests again this year — primarily for photographs. Two requests with noteworthy results were *L'art du Grand Nord*, a new book by Citadelles and Mazenod Publishers (Paris), which used 39 CMCC images, and a documentary film to be aired on the French-German Arte Network about two related Tsimshian masks which — although usually kept at two different institutions — were reunited for a special event in Paris.
- An initiative designed to rescue over 65,000 water-damaged slides was undertaken by a team of volunteers, taking two years to complete. In this process, each slide was transferred from a glass mount to a plastic mount, in order to ensure adequate ventilation. The slides will now be kept under optimal conservation conditions.
- During 2001, library cataloguing backlogs were greatly reduced, with almost 1,000 books from 11 special collections catalogued and integrated into the collection.
- The Corporation's Library and Archives system (GEAC) successfully migrated to a new server, resulting in enhanced performance, speed and disk space for future expansion of the database. There are currently almost 270,000 catalogued documents available through the Internet. A growing number of digitized documents have been added to the catalogue, thus allowing clients to see images, full-text documents, etc.
- In conjunction with the exhibition **Lifelines: Canada's East Coast Fisheries**, the Archives and the Library sections jointly prepared a display on the Atlantic fisheries theme, which was presented in the public area of the CMC Library. It included books, bibliography, videos, manuscripts and a photo exhibit that attracted many visitors. A book display to support the exhibition **Kichi Sibi** also was presented in the Library.



Mr. Claude Bugslag, one of 11 volunteers involved in the slide restoration project, is demonstrating one step of the procedure. Photos: S. Darby.

Exhibitions and Programmes



The Exhibitions and Programmes Branch supports the strategic objectives of increasing appreciation and understanding of Canada's heritage, and researching and developing the CMC's collections and sharing the related knowledge — as outlined in its Corporate Plan. It produces a wide range of temporary, travelling and permanent exhibitions, as well as programming which ranges from presentations of dance, music and theatre to lectures, demonstrations, workshops and educational programmes. Highlights of the past year include:

- Several upgrades were made to exhibits in the Grand Hall, including the addition of new information booklets in the Tsimshian house and the Dig area, and the installation of a new computer station next to the *Spirit of Haida Gwaii* sculpture, allowing visitors to navigate on pages of the CMC's Web site for information on the sculpture, artist Bill Reid and his work.

Permanent Exhibitions

- Progress has been made in the further development of the Canada Hall, with the addition of modules on **West Coast Communities**, **Northern Visions**, **The Winnipeg Book and Music Supply Store** and **The North Star Press**.
- New introductory text panels "Maps and Chaps" were developed and installed in the Canada Hall, helping to provide visitors with an overview of the themes within the Hall and add a political history dimension.

The exhibition **Northern Visions** is centered around a full-scale replica of Yellowknife's Wildcat Cafe.

Photo: H. Foster





Exhibitions and Programmes

Temporary Exhibitions

- **Lifelines: Canada's East Coast Fisheries**, April 6, 2001 to February 24, 2002. This exhibition explored the history of the fisheries, the region's culture, and the stakes involved in protecting our marine resources. **Lifelines** attracted over 197,000 visitors.
- **Vimy Memorial Sculptures**, May 4, 2001 to February 29, 2004. This exhibition features five large allegorical sculptures from the series designed by Walter Allward for the Vimy Memorial in France. They are on display to promote the future Canadian War Museum.
- **Resonance: The Musical Heritage of La Francophonie**, May 10, 2001 to March 23, 2003. This exhibition was open during the Jeux de la Francophonie, held in Ottawa-Hull in the summer of 2001. The exhibition featured more than 100 musical instruments from francophone-speaking countries around the world, including a large number of African nations.



Fishermen (1971). Detail from triptych. Siegfried Haase (1916–1996)
On loan from the collection of the Art Gallery of Nova Scotia.
Gift of the artist and Ingrid Haase.

This painting was on display in the exhibition **Lifelines: Canada's East Coast Fisheries**.



One of the five sculptures on display at the Canadian Museum of Civilization to promote the future Canadian War Museum.

The Defenders: Breaking the Sword

Exhibitions and Programmes



- **Across Borders: Beadwork in Iroquois Life**, June 8 to November 12, 2001. An exhibition that provided a multi-perspective view of Iroquois beadwork from the 14th century to the present, with an emphasis on the early 1800s. **Across Borders** attracted over 73,000 visitors.
- **Kichi Sibi: Tracing Our Region's Ancient History**, June 22, 2001 to August 17, 2003. This exhibition explores the ancient history of the Ottawa River Valley during the 8,000 years prior to the arrival of Europeans.
- **The Lands within Me: Expressions by Canadian Artists of Arab Origin**, October 19, 2001 to March 9, 2003. This exhibition explores the immigrant experience through the works and narrative of 26 Canadian artists of Arab origin.
- **Excellence: Saidye Bronfman Award Recipients, 1997–2001**, November 21, 2001 to March 24, 2002. This exhibition featured works by the five most recent recipients of the Saidye Bronfman Award for Excellence in the Crafts, and included a range of artistic forms from guitar-making to ceramics.
- **First Son: Portraits by C. D. Hoy**, February 1 to September 2, 2002. This exhibition of 81 black-and-white photographs taken by a Chinese photographer in the early twentieth century portrays Chinese, Native and other residents of the B.C. Interior. *Developed by Faith Moosang and produced by Presentation House Gallery, Vancouver.*
- **Nuvisavik, "The Place Where We Weave": Inuit Tapestries from Arctic Canada**, February 22, 2002 to September 8, 2003. Inuit culture is celebrated in this series of 49 tapestries evoking the traditional way of life of the Pangnirtung community on Baffin Island.



Calligraphy in Thuluth style by the artist Aldin Rashid. "If you can't say a good word, keep silent." 1990. Ink and gold leaf on paper. This calligraphy is featured in the exhibition **The Lands within Me: Expressions by Canadian Artists of Arab Origin**.



Exhibitions and Programmes

Travelling Exhibitions

Over the past year, exhibitions produced by the CMC have been seen around the world. During 2001–2002, thirteen exhibitions ranging in size from less than 45 m² (500 sq. ft.) to 700 m² (7,500 sq. ft.) were actively touring in Canada, the U.S.A. and other venues around the world. Highlights of the past year include:

- The exhibition **Isumavut: The Artistic Expression of Nine Cape Dorset Women** was shown at the National Museum of Ethnology in Lisbon, Portugal from September 13 to December 16, 2001 as part of the celebration of Portuguese navigators reaching the Americas in the 15th and 16th centuries.
- The colourful, hands-on Canadian Children's Museum exhibition **World Circus** was presented in Beirut, Lebanon from October to December 2001. It was originally to be shown in conjunction with the Francophonie Summit in Lebanon, but as the summit was postponed and the exhibition was already en route, it was shown at the Waterfront Exhibition Centre in Beirut under the auspices of APPEL (Association pour le progrès de l'enfant libanais). The exhibition attracted approximately 10,000 visitors and evoked considerable interest.
- **Iqqaipaa: Celebrating Inuit Art, 1948-1970**, an exhibition that pays tribute to and explores the origins of Inuit art, was shown at the Eiteljorg Museum of American Indians and Western Art in Indianapolis, Indiana from June 9 to September 30, 2001.
- **Places of Power, Objects of Veneration**, an exhibition that features photos of Arctic landscapes, sacred sites and *inuksuit*, has toured Argentina since May 2001 when it opened at the Centro Cultural Recoleta in Buenos Aires to coincide with the visit to Argentina of Governor General Adrienne Clarkson. Since then, it has toured seven other centres in Argentina.
- **From the Hands of a Master: Traditions Revealed by Contemporary Artisans** is an exhibition produced by the Société internationale des entreprises ÉCONOMUSÉE® in cooperation with the Canadian Postal Museum of the CMC and with the financial assistance of the Department of Canadian Heritage. Travelling with the generous support of Canada Post Corporation, it started its national tour at the St. Catharines Museum, Ontario and has since toured the Victoria County Historical Society Museum in Lindsay, Ontario, the Discovery House Museum in Sarnia, Ontario. It is currently at the New Brunswick Museum in Saint John, New Brunswick.
- Presented by Investors Group, **This Other Eden: Canadian Folk Art Outdoors** continued its national tour and was shown at the Glenbow Museum in Calgary, Alberta from March 31 to June 10, 2001.
- **Reservation X: The Power of Place in Aboriginal Contemporary Art**, an exhibition embodying the inspirational powers that Aboriginal contemporary artists draw from their community environments, was on display at the Hood Museum of Art in Hanover, New Hampshire from October 6 to December 16, 2001.
- **Lost Visions, Forgotten Dreams: Life and Art of an Ancient Arctic People** opened at the Public Museum of Grand Rapids, in Grand Rapids, Michigan, on February 2, 2002.

Exhibitions and Programmes



EXHIBITIONS

Permanent exhibitions

New in the Canada Hall

Many Voices: Language and Culture in Manitoba (CMC), since June 28, 2001

Northern Visions (CMC), since November 30, 2001

Temporary Exhibitions

Corridor, First Peoples Hall

Excellence: Saidye Bronfman Award Recipients, 1997–2001 (CMC), November 21, 2001 to March 24, 2002

Special Exhibitions Gallery A

Emergence from the Shadow: First Peoples' Photographic Perspectives (CMC), October 23, 1999 to January 6, 2002

Nuvisavik, "The Place Where We Weave": Inuit Tapestries from Arctic Canada, (CMC), February 22, 2002 to September 8, 2003

Special Exhibitions Gallery B

Across Borders: Beadwork in Iroquois Life (McCord Museum of Canadian History, Montréal and the Castellani Art Museum of Niagara University, N.Y.), June 8 to November 4, 2001

First Son: Portraits by C. D. Hoy (Presentation House Gallery, Vancouver), February 1 to September 2, 2002

Special Exhibitions Gallery C

Lifelines: Canada's East Coast Fisheries (CMC in cooperation with the Newfoundland Museum, the New Brunswick Museum, the P.E.I. Museum and Heritage Foundation, and the Art Gallery of Nova Scotia), April 6, 2001 to February 24, 2002

Special Exhibitions Gallery D

O Pelourinho! Popular Art from the Historic Heart of Brazil

(Marion Jackson, Wayne State University and Barbara Cervenka, Siena Heights University), February 15, 2000 to September 3, 2001

Full Circle: First Contact — Vikings and Skraelings in Newfoundland and Labrador

(Newfoundland Museum, Government of Newfoundland and Labrador, in partnership with the Canada Millennium Partnership Program and the Nordic Council of Ministers), April 6 to September 3, 2001

The Lands Within Me: Expressions by Canadian Artists of Arab Origin (CMC), October 19, 2001 to March 9, 2003

Special Exhibitions Gallery E

Open storage display: Musical Geography — Musical Instruments from Around the World (CMC), May 10, 2001 to March 30, 2003

Resonance — Musical Heritage of La Francophonie (CMC), May 10, 2001 to March 23, 2003

This drum is featured in the exhibition **Resonance — Musical Heritage of La Francophonie**.



Rada drum. CMC 2000.64.3 and 2000.64.5. Photo: H. Foster



Exhibitions and Programmes

Special Exhibitions Mezzanine (Canada Hall)

Souvenirs of Canada (CMC),
July 1, 1994 to October 26, 2003

Glass Works: The Story of Glass and Glass-making in Canada (CMC), April 16, 1998 to September 16, 2002

Timeless Treasures: The Story of Dolls in Canada (CMC),
February 3, 2000 to March 30, 2003

The Arctic Voyages of Martin Frobisher (CMC), March 13, 2000 to October 26, 2003

W. E. Taylor Salon

Kichi Sibi: Tracing Our Region's Ancient History (CMC), June 22, 2001 to August 17, 2003

Others

Hudson Bay Canoe (in cooperation with the Hudson's Bay Company), November 19, 1997, indefinitely

Symbol of a Profession: One Hundred Years of Nurses' Caps (CMC), February 13, 2001 to September 29, 2002

Vimy Memorial Sculptures (CWM), May 4, 2001 to February 29, 2004

Newfoundland: Land of Cod (Commission for the Commemoration of the Portuguese Discoveries), May 27, 2001 to January 6, 2002

Travelling Exhibitions

(In alphabetical order)

Canadian UNESCO World Heritage Sites

- December 18, 2000 to October 28, 2001, Centre Parc d'Oka, Oka, Que.
- November 28, 2001 to April 28, 2002, Restigouche Regional Museum, Dalhousie, N.B.

From the Hands of a Master: Tradition Revealed by Contemporary Artisans

- February 18 to May 6, 2001, St. Catharines Museum, St. Catharines, Ont.
- June 11 to September 2, 2001, Victoria County Historical Society Museum, Lindsay, Ont.
- October 15, 2001 to January 6, 2002, Discovery House Museum, Sarnia, Ont.
- February 11 to May 5, 2002, New Brunswick Museum, Saint John, N.B.

Iqqaipaa: Celebrating Inuit Art, 1948–1970, June 9 to September 30, 2001, Eiteljorg Museum of American Indians and Western Art, Indianapolis, Indiana

Isumavut: The Artistic Expression of Nine Cape Dorset Women, September 13 to December 16, 2001, National Museum of Ethnology, Lisbon, Portugal

Exhibitions and Programmes



Legends of Our Times: Native Ranching and Rodeo Life on the Plains and Plateau, October 9, 2000 to May 13, 2001, National Cowboy Hall of Fame and Western Heritage Center, Oklahoma City, Oklahoma

Lost Visions, Forgotten Dreams: Life and Art of an Ancient Arctic People

- November 29, 2000 to May 6, 2001, McCord Museum of Canadian History, Montréal, Que.
- February 2 to May 27, 2002, Public Museum of Grand Rapids, Grand Rapids, Michigan

Native Cowboy Life

- January 18 to June 17, 2001, The Fort Museum of the North West Mounted Police, Fort Macleod, Alta.
- July 15 to September 7, 2001, Heritage Museum, St. Albert, Alta.
- October 10, 2001 to April 2, 2002, La Maison des cultures amérindiennes, Mont-Saint-Hilaire, Que.

Places of Power, Objects of Veneration

- May 3 to May 20, 2001, Centro Cultural Recoleta, Buenos Aires, Argentina, in cooperation with the Canadian Embassy in Argentina
- August 16 to 20, 2001, Museo de la ciudad Neuquén, Argentina
- August 22 to September 6, 2001, Concejo Deliberante San Martín de los Andes, Argentina
- September 21 to 30, 2001, Casa de la Cultura Enrique Nuñez, Argentina
- October 15, 2001, Galeria de exposiciones FADU, Ciudad Universaria, Argentina
- December 6, 2001, Museo de Motivos Argentinos José Hernandez, Buenos Aires, Argentina
- December 7, 2001 to May 31, 2002, various locations in Argentina, in cooperation with the Canadian Embassy

Reservation X: The Power of Place in Aboriginal

Contemporary Art, October 6 to December 16, 2001, Hood Museum of Art, Hanover, New Hampshire

The Tunit, a Palaeo-Eskimo People

- May 1 to September 2, 2001, Wellington County Museum, Fergus, Ont.
- November 12, 2001 to February 3, 2002, DesBrisay Museum and Exhibition Centre, Bridgewater, N.S.
- March 4 to May 26, 2002, London Museum of Archaeology, London, Ont.
- December 18, 2000 to October 28, 2001, Centre Parc d'Oka, Oka, Que.
- November 28, 2001 to April 28, 2002, Restigouche Regional Museum, Dalhousie, N.B.

This Other Eden: Canadian

Folk Art Outdoors, March 31 to June 10, 2001, Glenbow Museum, Calgary, Alta.

Under the Sign of the Cross — exhibition components, March 3 to September 15, 2002, Musée des religions, Nicolet, Que.



Exhibitions and Programmes

Programmes

The CMC provides a wide range of public programming for its visitors, ranging from educational outreach to performances, lectures, films and more. Highlights of the past year include:

- A series of large-scale special events and festival weekends were held in conjunction with the openings of major exhibitions, including **Lifelines: Canada's East Coast Fisheries**, **Resonance: The Musical Heritage of La Francophonie**, **The Lands within Me: Expressions by Canadian Artists of Arab Origin**, and **Nuvisavik: "The Place Where We Weave"**. Programming included concerts, craft demonstrations, theatrical performances, workshops, children's activities, exhibition tours, theme foods and other special events.



Visitors enjoy a demonstration in the exhibition **Resonance: The Musical Heritage of La Francophonie**. Photo: S. Darby



The St. Lucia Winter Solstice event was held for a third successful year in partnership with the Embassy of Sweden and IKEA Canada. Photo: S. Darby

Exhibitions and Programmes



- Two new series were launched for adult audiences. The Conversations and Coffee series presented several informal afternoon lectures. The Evening at the Museum series featured thematic events such as historical wine-tasting, a cabaret evening of wartime songs and readings in the Canadian Postal Museum, and an evening of songs and poems in the Canada Hall's reconstructed Yellowknife landmark, the Wildcat Cafe.
- Designed to appeal to active seniors on tour, a new series called Learning Travel was launched at tourism trade shows, and included themes on the Vikings and Postal Communications.
- Programming was expanded in the Canadian Postal Museum to attract families, adults, seniors and professional and amateur philatelists, and included sessions with visual artists, curators, philatelic specialists and actors from Dramamuse.
- School programming continued at the CMC, and onsite in regional schools. Programmes were modified in order to improve links to Ontario and Quebec curricula, and new school programmes were launched, some of which highlight and support upcoming exhibitions. Over 15,000 students participated in the Corporation's educational programmes, including those subsidized by the Chawkers Foundation.
- For the third year in a row, *Capital Quiz*, staged in partnership with the National Capital Commission, attracted about 5,000 young people during May and June.
- Several key partnerships helped the CMC deliver cultural programmes to over 10,000 visitors in 2001–2002, including a full day of cultural events for Japan Day 2001, in collaboration with the Embassy of Japan and the Canada-Japan Society of Ottawa. The St. Lucia Winter Solstice event was held for a third successful year in partnership with the Embassy of Sweden and IKEA Canada.
- The CMC's resident theatre company, Dramamuse, continued to offer theatrical performances throughout the exhibitions, reaching more than 152,000 visitors.
- Orientations and customized visits were provided to over 150 Bachelor of Education students and teachers; and the CMC participated in the jury and ceremony for the annual Prime Minister's Teaching Award. Staff also trained a number of interns from secondary and post-secondary schools.
- Interpretive planners developed formal guided tours for two exhibitions, to be implemented by hosting staff. Training was also provided to guides for five exhibitions, and to animation staff and volunteers for educational and family programmes.
- Two training sessions were organized for museum staff in specialized subjects related to interpretive planning; eight papers were delivered at conferences, and staff hosted museologists from Europe.
- Exhibition ideas, programmes and other topics were tested and evaluated with visitors in eight separate evaluation studies by interpretive planning staff.
- A brochure entitled *Two-Hour Self-Guided Tour* was produced for first-time visitors, and guidelines were developed for the production of printed interpretive materials and touch-carts featuring hands-on artifacts.

Canadian Children's Museum

The Canadian Children's Museum takes young visitors on a wide-ranging intercultural odyssey through workshops, animation programmes, day camps, sleepovers, and various other learning experiences. The CCM continues to be one of the most popular venues in the Canadian Museum of Civilization, with attendance of 520,246 in 2001–2002.

The Canadian Children's Museum's activities support the Corporate mandate in meeting the strategic objectives of: increasing appreciation and understanding of Canada's heritage, and researching and developing collections and sharing the related knowledge, as outlined in its Corporate Plan.

Highlights of the past year include:

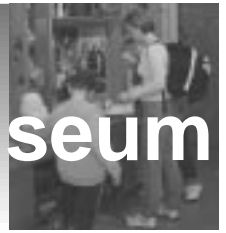
- Delivery of a diverse line-up of programmes and activities, including a Canada Day Ceilidh in support of the exhibition **Lifelines: Canada's East Coast Fisheries**, which attracted 11,000 visitors. Annual special events such as Lunch with the Witches, Festival of Lights, Mad Hatter's Tea Party, Kids' Day in the Park and Breakfast with Santa's Elves were sold out. Six weeks of summer day camps were sold out, as were the two weeks of spring-break day camps. Theme parties and sleepovers were booked to capacity.

- A partnership was struck with Festival 4-15: Ottawa Festival of the Arts for Young Audiences to present a fall and winter series of performing arts events for young audiences.
- In partnership with the International Writers' Festival, the Canadian Children's Museum held a weekend of children's literacy events in September 2001. Canadian authors read excerpts from their books and gave demonstrations and workshops to children ages 2 to 14.



Crossroads is the first stop on The Great Adventure at the Canadian Children's Museum. It is a meeting place for children to gather and explore cultural diversity through the familiar notion of travel and communication. "What do you do after school?" is one of several questions that visitors can ask five children from different countries at the Kids Connect video kiosk. Photo: H. Foster

Canadian Children's Museum



Show and Tell: Growing Up Canadian

brought to life over 200 puppets, costumes, props and memorabilia, celebrating the best in English and French television and radio programming for children. Children could build their own television characters, join the cast of a television production, or try radio broadcasting. This temporary exhibition, created by the CBC Museum in Toronto, captivated an overwhelming number of families and school groups.

Photo: H. Foster

- As part of its early-learning programme, the Canadian Children's Museum, in partnership with Performers for Literacy, presented weekly storytelling sessions for children ages 2 to 5.
- Two temporary exhibitions were presented in the CCM's Kaleidoscope Gallery, including **Imaginarium**, a CCM production, and **Show and Tell: Growing Up Canadian**, produced in partnership with the CBC Museum. The latter exhibition included special guests from Radio-Canada and CBC children's programming. The CCM also participated in the **Canada Day Poster Challenge**, developed by the Department of Canadian Heritage, and hosted the artwork of the winning entries from across Canada.



Mr. Dressup (1967–1996)

Mr. Dressup, Casey and Finnegan entertained children with stories, simple crafts, songs, drawings and dress-up adventures.

Photo: Paul Smith



Canadian Children's Museum

- The CCM's outdoor Adventure World opened for a busy summer season that included daily and special events such as S.O.S.: Sailing Over Summer and Run Away and Join the Circus.
- There were four meetings of the CCM Youth Advisory Committee — 14 young people who advise the CCM on the development and evaluation of programmes and exhibitions, and act as ambassadors in their schools. Over 80 youth volunteers ages 12 to 17 continued to work with CCM staff in the exhibition areas.
- The CCM continued to reach out to children in the region, across Canada, and around the world. This year the CCM, in collaboration with the CMC Web site group, developed **Mystery at 262**, an interactive on-line programme for children ages 9 and up. The programme uses the Forster Dollhouse from the CCM collection as the backdrop for solving a mystery.
- The exhibition **World Circus** completed the YMEC (Youth Museum Exhibit Collaborative) tour, then travelled to Beirut, Lebanon, where it was presented by the Children's Museum of Beirut. A programme planner travelled to Beirut to train

their animation staff. Other Youth Museum exhibits also travelled to numerous museums throughout the United States.

- Three exhibition activities were developed for the Kids Zone component of the travelling versions of the Canadian Pavilion, developed by the Canada Information Office.
- In the region, the CCM provided workshops for Family Day at the Ottawa International Jazz Festival and the Rideau Hall Garden Party, and the Gatineau Hot Air Balloon Festival.

EXHIBITIONS

Temporary Exhibitions

Imaginarium (CCM), April 13 to September 30, 2001

Adventure World (CCM), May 19 to September 30, 2001

Canada Day Poster Challenge (CCM), June 1 to September 6, 2001

Show and Tell: Growing up Canadian (Canadian Broadcasting Corporation), November 3, 2001 to May 6, 2002

Travelling Exhibitions

(In alphabetical order)

Adventures Into Books:

Gumby's World

March 23 to June 22, 2001, Brooklyn Children's Museum, Brooklyn, New York

Face to Face

February to May 2001, Bay Area Discovery Museum, Sausalito, California

Global Shoes

March 7 to June 15, 2001, Chicago Children's Museum, Chicago, Illinois

LEGO® Ocean Adventure

April 20 to July 20, 2001, The Children's Museum of Memphis, Memphis, Tennessee

Siqiniq: Under the Same Sun,

May 9 to August 26, 2001, Musée d'art de Saint-Laurent, Ville Saint-Laurent, Que.

World Circus,

October 13 to December 9, 2001, APPEL – Association pour le progrès de l'enfant libanais, Beirut, Lebanon

Canadian Postal Museum



Through its exhibitions, programming and special events, the Canadian Postal Museum presents the postal heritage of Canada, including philately, the history of mail delivery and postal communications, mail art and other forms of written interaction.

The activities of the Canadian Postal Museum support the Corporate strategic objectives of increasing appreciation and understanding of Canada's heritage, and researching and developing collections and sharing the related knowledge, as outlined in the Corporate Plan.

Highlights of the past year include:

- During 2001–2002, the Canadian Postal Museum welcomed 281,605 visitors, for a total of 1,582,979 visitors since its opening within the Canadian Museum of Civilization in 1997.
- The Canadian Postal Museum presented three new exhibitions: **Stampin' the Future**, **Windows on the World: Wings to Fly!**, and **Philatelic Stars: Canada's Most Beautiful Stamps**. In addition, the exhibit entitled **What's New in Philately** enabled the CPM to present more than 20 new stamp issues/ philatelic releases over the course of the year.
- The CPM continued to present popular activities and exhibitions such as **StampQuest**, **Write Like an Egyptian**, **Communications Studio** and **Signed, Sealed and Delivered**.



StampQuest™ is an interactive exhibition introducing young visitors to the world of postage stamps and philately.

Photo: S. Darby



Canadian Postal Museum

- The CPM enjoys the support of several partners, including an important ongoing commitment from Canada Post Corporation for all of its activities. Thanks to its sponsorship agreement with Canada Post, the Canadian Postal Museum has also been active in programming. A new school programme accompanying the **Signed, Sealed, Delivered** exhibition was developed and has been offered to students since November 2001. The school programme StampQuest: The Collecting Adventure continued throughout the year, with several hundred students participating. Six other programmes with a postal twist were also offered during the year: Dear Mom, Philatelic Day, the Stamp Road Show, St. Valentine's Day Mail Art, The Birth of Valentines, and Write Me a Story.
- The CPM enjoys the continuing support of the Pitney Bowes Corporation, sponsor of the Pitney Bowes Art Gallery, and benefited from the cooperation of the National Archives of Canada in the updating of the philatelic section of the exhibition **Signed, Sealed, Delivered**.
- The annual St. Valentine's Day Ball, a benefit organized by the Friends of the Canadian Postal Museum, was held again on February 14, 2002. This event attracted more than 360 guests, raising over \$55,000 on behalf of the CPM. During the event, the Honorary Chairman, the Honourable André Ouellet, presented the CMCC with a cheque in this amount towards the Canadian Postal Museum.
- The Canadian Postal Museum continued to present the travelling exhibition, **From the Hands of a Master**, developed in association with the Société internationale des entreprises ÉCONOMUSÉE®. This exhibition received financial support from the Department of Canadian Heritage and Canada Post Corporation.



Letters from "Your Tin Soldier", Herman to Joan, addressed during the Second World War. Joan Lemons (née Corrigan), from Manitoulin Island near Georgian Bay, Ontario, enlisted in the Canadian Postal Corps in the Summer of 1944. Her friend, Herman Leishman, joined the army early in 1942. He trained at Camp Borden, and was sent overseas in the spring. By 1943, Herman was fighting in Sicily, where he disappeared. Herman has no grave, as his body was never found. CPM Collection.

Photo: Claire Dufour

Canadian Postal Museum



- During the past fiscal year, historical research on postal communication has progressed on such themes as colonial postal history (the Québec-Montréal road), the mail order catalogue, and the French-Canadian diaspora.
- A key historical research project was the Web module “A Chronology of Canadian Postal History”. The module consists of brief entries, organized chronologically into seven different time periods, covering the years 1506 to 1999. Hyperlinks lead visitors to longer texts, providing additional background on such subjects as the reform of the postal system (1851), the establishment of the Canadian Postal Corps (1911) and the advent of the postal code (1971). The site attracted about 1,200 visitors per month in its first months of operation.
- The Canadian Postal Museum’s nine-member volunteer team continues to inventory and place in albums the CPM’s international philatelic collection, which includes new stamp issues and first-day covers from the 188 member countries of the Universal/International Postal Union. This team also looks after the inventory and classification of all Canadian stamps in the collection. In 2001–2002, the CPM volunteers also participated in the planning and development of an exhibition of the CPM’s international stamps, entitled: **Windows on the World: Wings to Fly**.
- The CPM has an active lending programme. In 2001–2002, it loaned items to a number of organizations, including the Western Canada Service Centre, Parks Canada Agency in Winnipeg, which borrowed a franking machine; the Provincial Museum of Alberta in Edmonton, which borrowed two boxes of letters; and a Montréal film production company, the Brockville Museum in Brockville, Ontario, and the Blandford and Area Historical Society in Blandford, Nova Scotia, all of which borrowed CPM loan kits to assist in various projects. These loan kits are proving an indispensable tool when small museums and historical societies want to borrow objects representing Canada’s postal heritage.
- The CPM held seven collections sub-committee meetings during 2001–2002 and has acquired 183 objects. Among the most important acquisitions is a rain ensemble — raincoat and hat — worn by a postmaster during the 1920s. Also of note is the acquisition of a hundred letters written by a teenager.
- The CPM is in the planning stages for four upcoming exhibitions: **Satisfaction Guaranteed: The Mail Order Catalogue in Canada** (opening on June 14, 2002); **Reflections of Canada**, which presents all Canadian stamp issues (July 1, 2002); **Rail, Mail, Retail**, developed in association with the Hudson’s Bay Company, Canadian Pacific and Canada Post (Fall 2002), and **The Post Goes Pop!** which will open in spring 2004.

EXHIBITIONS

Temporary Exhibitions

- What’s New in Philately** (CPM), June 11, 1997, indefinitely
- Write like an Egyptian!** (CPM), May 8, 1998, indefinitely
- Stamp Quest™** (CPM), February 25, 1999, indefinitely
- Stampin’ the Future** (CPM), July 1, 2000 to April 8, 2001
- Signed, Sealed, Delivered: The Postal Heritage in Evolution** (CPM), June 15, 2000 to December 6, 2005
- Windows on the World: Wings to Fly!** (CPM), December 11, 2000 to March 31, 2002
- Philatelic Stars: Canada’s Most Beautiful Stamps** (CPM), April 23, 2001 to March 31, 2002



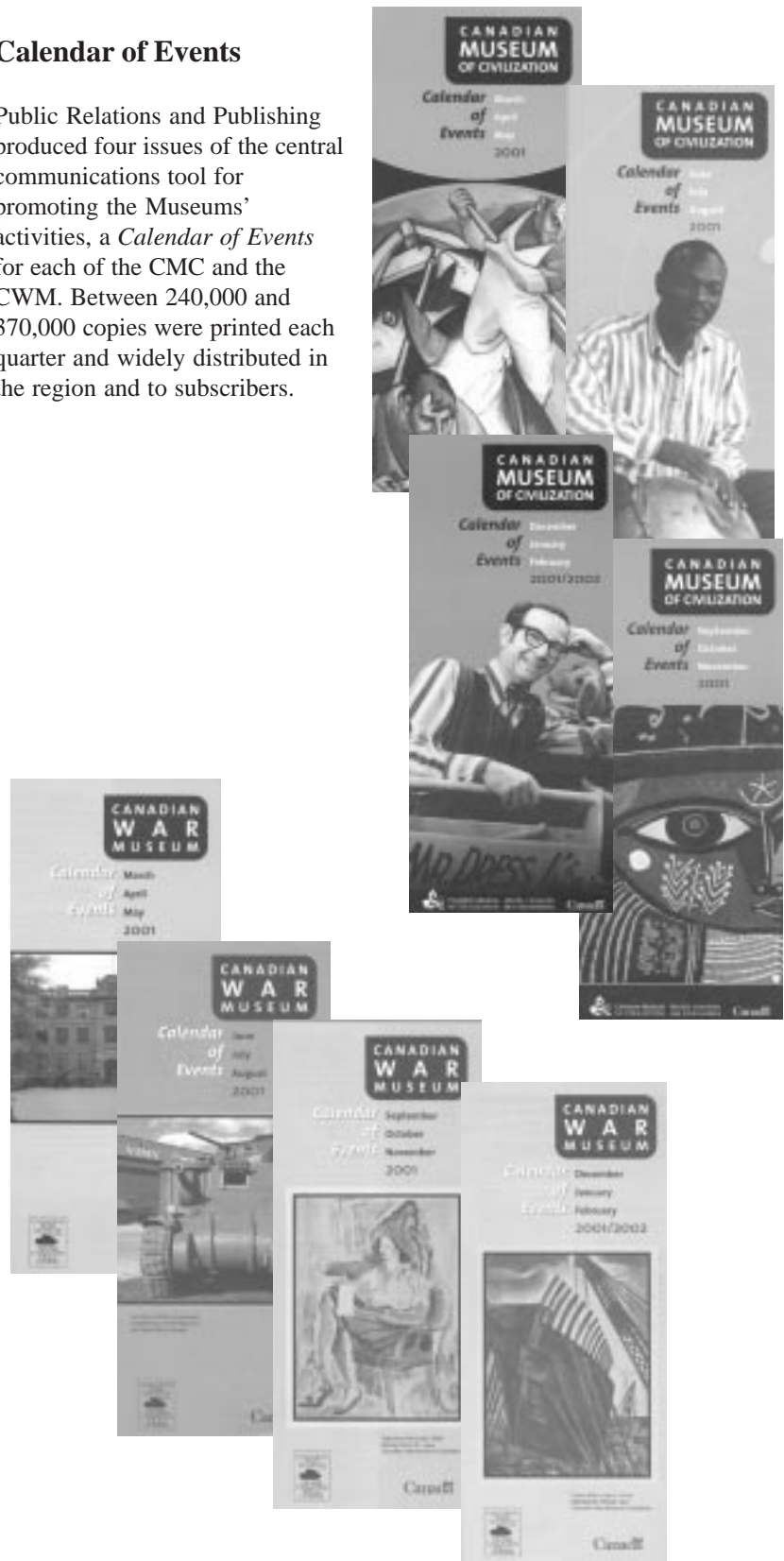
Public Relations and Publishing

The Public Relations and Publishing Branch (formerly Public Affairs) orchestrates the diverse activities that influence the public image of the Corporation, and disseminates the results of professional research through high-quality publications. The Branch manages the Museums' reputation and maintains a high level of visibility at the local, regional, national and international levels. The Branch carries out this mandate by:

- producing documents with specific purposes for targeted audiences;
- developing and maintaining direct and dynamic relationships with media outlets through a range of strategic media relations activities;
- organizing special events (openings, screenings, speaking engagements) that reinforce the Museum's public image or its link to a particular community;
- developing publications for various readership markets that disseminate and promote Museum research and expertise, and through
- other means which ensure the communication of this public institution's activities to Canadians and others.

Calendar of Events

Public Relations and Publishing produced four issues of the central communications tool for promoting the Museums' activities, a *Calendar of Events* for each of the CMC and the CWM. Between 240,000 and 370,000 copies were printed each quarter and widely distributed in the region and to subscribers.



Public Relations and Publishing



Promotional Brochure

A CWM promotional brochure (200,000 copies) was produced to attract tourists and other potential visitors to this destination.

Onsite Promotion

The Branch produces and regularly updates printed products that provide orientation for visitors to the physical site, and the multitude of features offered in the Museums. These include the CMC and CWM printed *Visitor's Map* and *This Week at the Museum*, as well as an electronic video display on current CMC attractions.

Internal Communications

An electronic newsletter for all staff is produced weekly.

Media Relations

Media Relations conducts a range of activities, including the production and distribution of documents and other materials for the media, designed to communicate the Museum's messages via the media, and to reinforce its public image. Continual and significant coverage was achieved in all media over the past year in the region as well as across Canada. In the year ending March 31, 2002, one hundred and thirty-three media releases were produced and distributed — an average year in terms of volume — as well as supportive photographic and audiovisual material. Fruitful relations with key media contacts were sustained via regular communications.



Children from Léo D. Côté Catholic School in Ottawa take part in the Radio Enfants 2002 programme. Held from March 18 to June 21 at the Canadian Museum of Civilization, the programme was an initiative of Atelier Radio Enfant, in cooperation with the Museum's media relations department. This well-received programme involved over 20,000 students from 95 Canadian schools in 96 days of live radio broadcasts. Photo: Radio Enfant



Public Relations and Publishing

Openings and Media Previews

Exhibition openings remained a major element in generating awareness of the CMC and building media interest and good community relations. Major exhibition openings included:

- **Lifelines: Canada's East Coast Fisheries** on April 5, 2001, held in the Grand Hall with over 1,200 people. This followed a well-attended media preview in the morning. Visibility was also ensured in hotels and tourism destinations throughout the region.
- **Resonance: Musical Heritage of La Francophonie** on May 9, 2001. The media preview was followed by an opening, also held in the Grand Hall, which attracted some 500 people, with representatives in attendance from the Jeux de la Francophonie, as well as ambassadors from a number of the Francophone countries.
- **Kichi Sibi: Tracing Our Region's Ancient History** on June 21, 2001. The opening of this first exhibition on archaeological finds in the region was held in the William E. Taylor Gallery on National Aboriginal Day. It attracted well over 100 local guests, including Native elders, local dignitaries and members of the Aboriginal community.
- **Excellence: Saidye Bronfman Award Recipients, 1997–2001** on November 20. This event, held in conjunction with the presentation of the 2001 Saidye Bronfman Award, attracted approximately 400 guests and was held in the presence of Her Excellency Adrienne Clarkson, Governor General of Canada.
- **Many Voices: Language and Culture in Manitoba and Northern Visions**, both in 2001, in the Canada Hall. These combined media/public events drew several hundred attendees, representing both the media and the communities portrayed in the new exhibits.
- The Branch also ensured the planning and coordination of major events such as the celebration of National Aboriginal Day on June 21, the launch of the Jeux de la francophonie, state dinners for the Presidents of Mexico, Portugal, Spain, Belgium and the European Economic Community, the visit of His Royal Highness Prince Charles, and the presentation of honorary Canadian citizenship to former South African President Nelson Mandela.

Public Relations and Publishing



The Lands within Me

Following the dramatic events of September 11, 2001, the Museum announced its decision on September 25 to delay the opening of this exhibition until early 2002. In light of the public reaction and the significant media coverage this decision generated, the Museum announced on September 28 that it would open the exhibition in its entirety on the date originally planned. This announcement was made at a well-attended media conference where the Museum's key messages were effectively conveyed. The Museum opened the exhibition as planned on October 19, 2002, attracting close to 1,000 guests from various communities and generating more balanced coverage and public reaction.

Announcement of Major Exhibition Broadcast Across Two Continents

In July 2001, four major European and Canadian museums announced the first-ever international exhibition tour of significant archaeological finds discovered in European bogs. **The Mysterious Bog People** press conference, which took place on July 5 at the Canadian Museum of Civilization, one of the partner museums, was broadcast simultaneously by video and audio conference to the other three major partners — the Glenbow Museum in Calgary, Canada, the Niedersächsisches Landesmuseum in Hanover, Germany and the Drents Museum in Assen, Netherlands. The exhibition opens

first in Hanover on May 10, 2002. It then comes to Canada, opening at the CMC on December 6, 2002, and the Glenbow Museum in Calgary on October 18, 2003. It will open in Assen, Netherlands on September 6, 2004.



Representatives from the partner museums in Calgary and Europe were at the press conference held for **The Mysterious Bog People**. From left to right: Dr. Stephan Veil, vice-head of the department of prehistoric archaeology of the Niedersächsisches Landesmuseum in Hanover, Germany, Mr. Heinz Reese, Vice President of Program and Exhibit Development at the Glenbow Museum, Calgary, and Mr. Jaap J. Brakke, Chief Curator at the Drents Museum, Assen, Netherlands.

Photo: S. Darby



Public Relations and Publishing



An early twentieth-century Newfoundland outpost kitchen from the exhibition **Lifelines: Canada's East Coast Fisheries** (detail of diorama), Newfoundland Museum. Photo: S. Darby

In spring 2002, the exhibition **Lifelines: Canada's East Coast Fisheries** received the Canadian Museums Association award for Outstanding Achievement in the Exhibitions category. The award recognized **Lifelines** as a nationally significant project that exceeded the current standard of practice and demonstrated creativity, leadership and effective use of resources. **Lifelines** was composed of six complementary exhibitions produced jointly by the Canadian Museum of Civilization, the Newfoundland Museum, the New Brunswick Museum and the P.E.I. Museum and Heritage Foundation. The six exhibitions will be presented at the CMC's partner museums and other Atlantic Canada museums over the next three years. The Art Gallery of Nova Scotia also collaborated in the presentation at the CMC. **Lifelines** ran at the CMC from April 6, 2001 to February 24, 2002.

Publishing Group

The Publishing Group underwent some important changes at the end of this year, and is now part of the newly created Public Relations and Publishing Branch. Over the past year, the Publishing Group continued to produce all of the Corporation's print publications, as well as all Web site modules for the Virtual Museum of New France™ (now under the Web site team), including the continued expansion of its e-commerce site. During the year, the Virtual Museum of New France attracted 750,000 visitors to its site,

Public Relations and Publishing



confirming the Museum's popularity with an expanding audience.

In addition to supporting exhibitions and programmes, the activities of the Publishing Group make use of the Corporation's body of research and help to meet its responsibility to disseminate knowledge.

Highlights of the past year include:

Print Publications

- This year's unexpected success was the publication of a doctoral dissertation by CMC historian Jean-Pierre Hardy by Les Éditions du Septentrion. Entitled *La vie quotidienne dans la vallée du Saint-Laurent: 1790-1835*, the initial print run of 1,000 copies sold out quickly, and another 1,200 copies were printed only three months later. The book was also chosen by mega-bookstore Renaud-Bray as one of their "Coups de Coeur."
- On the strength of its co-publishing partnerships with Canadian and American publishers (McGill-Queen's University Press and University of Washington Press), the Corporation produced three books based on past or upcoming exhibitions: *Nuvisavik: The Place Where We Weave/Nuvisavik: Là où nous tissons*, and *The Arctic Voyages of Martin Frobisher: An Elizabethan Adventure* were both published this fiscal year.

The latter received glowing reviews in both *The Montreal Gazette*, and *The Globe and Mail*.

- International organizations and institutions such as the Comissão Nacional para as Comemorações dos Descobrimientos Portugueses, with the Museu Nacional de Etnologia in Portugal obtained a license to produce a Portuguese version of the 1994 CMCC publication *Inuit Women Artists* to accompany the Museum's travelling exhibition **Isumavut: The Artistic Expression of Nine Cape Dorset Women**.
- The CMCC, in partnership with Les Éditions Libre Expression and the Musée Pointe-à-Callière, bought the exclusive international rights to the English-language version of *The Great Peace: Chronicle of a Diplomatic Saga*.
- The Corporation also published three more titles in its prestigious Mercury Series, including two for the Archaeological Survey of Canada, and one for the Canadian Ethnology Service.



Public Relations and Publishing

Electronic Publications (Multimedia) and Activities

- A new module for the Virtual Museum of New France was added, profiling education in the seventeenth and eighteenth centuries.
- The Virtual Museum module entitled *Nos ancêtres d'origine européenne : généalogie et histoire de famille* ("Our European Ancestors: Genealogy and Family History") added 254 new family histories, written by Robert Prévost of Éditions Libre Expression. This module was recognized by the Programme de recherche en démographie historique (Research Programme in Demographic History) of the Université du Québec à Montréal (UQAM) as one of the most important sites for those wanting to trace the history of their French-Canadian ancestors. The module was also promoted in February 2002 in a campaign announcing this new content (twice the number of family histories and nearly 2,000 illustrations).
- The Publishing Group participated in Summer 2001 in the Fêtes de la Nouvelle-France, organized by the Corporation des fêtes historiques de Québec. Representatives of the Virtual Museum of New France were welcomed by the Association France-Québec in Fornel House in Place Royale. This excellent visibility furthered the promotion of the Virtual Museum and the module *Nos ancêtres d'origine européenne : généalogie et histoire de famille* ("Our European Ancestors: Genealogy and Family History").
- The Publishing Group created nine articles for the electronic Oracle module, written by CMC researchers and their collaborators. The Oracle series is part of the Learning Window™ project, a product of Ingenuity Works Inc. of Vancouver.



Visitors get information about their ancestors through a demonstration of the Virtual Museum of New France genealogy module at the Fêtes de la Nouvelle-France.

Photo: J. Caron

Public Relations and Publishing



LIST OF PUBLICATIONS

General Works

- Beaulieu, Alain and Roland Viau. *The Great Peace: Chronicle of a Diplomatic Saga*. Co-published with Éditions Libre Expression and the Pointe-à-Callière Museum.
- Hardy, Jean-Pierre. *La vie quotidienne dans la vallée du Saint-Laurent, 1790-1835*. Co-published with Éditions du Septentrion.
- Leroux, Odette, Marion Jackson and Minnie Aodla Freeman, ed. *Isumavut: A expressão artistica de nova mulheres de Cape Dorset*. Co-published with Comissão Nacional para as Comemorações dos Descobrimentos Portugueses, Instituto Português de Museus, Museu Nacional de Etnologia.
- McGhee, Robert. *The Arctic Voyages of Martin Frobisher: An Elizabethan Adventure*. Co-published with McGill-Queen's University Press.
- von Finckenstein, Maria, ed. *Nuvisavik: The Place Where We Weave/Nuvisavik – Là où nous tissons*. Co-published with McGill-Queen's University Press and the University of Washington Press.

Mercury Series

Archaeological Survey of Canada

- Patrick J. Julig, ed. *The Sheguiandah Site: Archaeological, geological, and paleobotanical studies at a Paleoindian site on Manitoulin Island, Ontario*. Mercury Series Paper 161.
- Marie-Rousselière, Guy. *Nunguvik et Saatut. Sites paléoeskimaux de Navy Board Inlet, Île de Baffin*. Mercury Series Paper 162.

Canadian Ethnology Service

- Jessup, Lynda, ed. with Shannon Bagg. *Aboriginal Representation in the Gallery*. Mercury Series Paper 135.

Virtual Museum of New France™ Modules

- *Education*. Text by Claire Gourdeau.
- 254 Family Histories in *Our Ancestors of European Origin: Genealogy and Family History*. Text by Robert Prévost, Éditions Libre Expression. Produced in collaboration with Archiv-Histo.

Electronic Oracle Series

Produced in partnership with The Learning Window™ project by Ingenuity Works Inc.

- Bégin, Carmelle. *Music of the World*
- Gourdeau, Claire. *Jean Talon, First Intendant of New France: The Man and His Achievements*
- Hardy, Jean-Pierre. *Personal Hygiene in Canada, 1660-1835*
- Keenlyside, David L. *Aboriginal Fishing in Atlantic Canada: An Ancient Tradition*
- Kitzan, Chris. *Immigration to Western Canada: The Early 20th Century*
- McGhee, Robert. *Vinland*
- Murchison, Karen Albright. *What's a Whatzit?*
- Nebel, Constance. *The Art of Puppetry*
- Willis, John. *Postal Reform in Early 19th-Century British North America*



Canadian War Museum

The Canadian War Museum is Canada's national museum of military history. Currently housed at two separate sites in Ottawa — a public museum on Sussex Drive and a storage facility on the other side of the downtown core — the Canadian War Museum is building a new facility on a riverfront site in central Ottawa. The new site will allow all CWM functions to be assembled under one roof, and provides for considerable upgrading of exhibitions, educational programmes, special events, conservation facilities, research facilities and visitor amenities.

The Canadian War Museum and its programmes support Corporation's strategic objectives, from increasing appreciation and understanding of Canada's heritage, to researching and developing collections and sharing the related knowledge, to maintaining financial and operational viability — particularly as relates to the new CWM project.

New CWM Facility

- At the beginning of this fiscal year, the Canadian War Museum learned that it would be located on the prime riverfront site of LeBreton Flats in central Ottawa — a site provided by the National Capital Commission — along with funds to support clean-up of the site's industrial legacy, and funds for the building of the facility itself. The new Museum has the goal of opening in 2005, to coincide with the 60th anniversary of the end of the Second World War in Europe, and the 125th anniversary of the Canadian War Museum.
- By February 2002, the CWM had selected the architectural team that will design the new facility: Moriyama & Teshima of Toronto and Griffiths Rankin Cook of Ottawa, as well as the team that will design the new Museum's exhibitry; Haley Sharpe of London, England, in partnership with Origin Studios of Ottawa.
- The *Passing the Torch* fundraising campaign, with a goal of \$15 million towards funding new exhibitions and programmes within the new CWM, has raised \$11 million to date, and expects to achieve its fundraising goal by the end of next fiscal year.

Canadian War Museum



EXHIBITIONS

Temporary Exhibitions

Imperial Adventure: Canadians in the South African War (1899–1902) (CWM), June 1999 to January 2003

Korean War: A War in the Service of Peace (CWM), June 2000 to April 2, 2001

Truth, Duty, Valour: The Royal Military College of Canada, 1876–2000 (CWM), September 2000 to October 28, 2001

Kiska Sketches: War Art by E. J. Hughes, 1943 (CWM), November 2000 to October 21, 2001

The Art of Peacemaking — The Gun Sculpture (i human Society), April 26 to June 24, 2001

Past and Present: Military Equipment from the Canadian War Museum and the Canadian Forces (CWM and the National Defence), June 30 to August 31, 2001

Colours of War (Part 1): Works on Paper from the Canadian War Museum, 1914 to 1945 (CWM), November 2, 2001 to February 3, 2002

Colours of War (Part 2): Works on Paper from the Canadian War Museum, 1914 to 1945 (CWM), February 8 to May 12, 2002

Travelling Exhibitions

(By alphabetical order)

Battle Lines: Canadian Artists in the Field, 1917–1919

- May 14 to August 11, 2001, Canadian High Commission, London, England
- December 14, 2001 to March 4, 2002, Australian War Memorial, Canberra, Australia
- September 22, 2002 to January 3, 2003, Confederation Centre, Charlottetown, P.E.I.
- January 17 to February 23, 2003, Owens Art Gallery, Sackville, N.B.

Canvas of War: Masterpieces from the Canadian War Museum

- January 27 to April 17, 2002, Beaverbrook Art Gallery, Fredericton, N.B.
- May 17 to September 8, 2002, Mackenzie Art Gallery, Regina, Sask.
- October 26, 2002 to January 19, 2003, Winnipeg Art Gallery, Winnipeg, Man.
- February 13 to May 30, 2003, Glenbow Museum, Calgary, Alta.
- June 21 to September 14, 2003, Art Gallery of Nova Scotia, Halifax, N.S.
- October 2003 to January 2004, McCord Museum of Canadian History, Montréal, Que.

- January to May 2004, Art Gallery of Newfoundland & Labrador, St. John's, Nfld.
- October 2004 to January 2005, Vancouver Art Gallery, Vancouver, B.C.

Colours of War: Works on Paper from the Canadian War Museum, 1914 to 1945

- April 15 to September 30, 2001, Museum of the Regiments, Calgary, Alta.

On Canadian Wings: Canadian Aviation Art

- September 20 to November 11, 2001, Moose Jaw Art Museum and National Exhibition Centre, Moose Jaw, Sask.
- March 1 to May 10, 2002, The Whyte Museum of the Canadian Rockies, Alta.

Vimy Memorial Sculptures

- May 3, 2001 to 2005, Canadian Museum of Civilization, Hull, Que.



Canadian War Museum

Publications

The Canadian War Museum publishes a number of books each year, ranging from exhibition catalogues to scholarly publications. In addition, CWM staff often publish articles in a wide range of general and scholarly journals and magazines.

Highlights of the past year include:

- The publication of *The Battle of the Atlantic: The Royal Canadian Navy's Greatest Campaign 1939–1945*, by CWM historian Roger Sarty.
- Articles and essays written by CWM staff include:
 - Laura Brandon: six articles or essays on war art topics, including an essay on the CWM exhibition **Battle Lines: Canadian Artists in the Field 1917–1919**, published in *Battle Lines: Canadian and Australian Artists in the Field* (Canberra, Australia), and articles on the Group of Seven and the First World War, which appeared in various publications in Canada and abroad.
 - Serge Durlinger: two articles dealing with the war services of the Salvation Army and photographs taken from aboard the frigate HMCS *Dunver*.
 - Jane Naisbitt: an article entitled “Daughter Recounts Veteran’s Pilgrimage”.
 - Dean Oliver: six articles or essays, published in various scholarly journals and collections, on topics that included foreign affairs and national defence, the role of Canada and NATO-UN forces in the Balkans, General Harry Crerar, and the First World War.
 - Cameron Pulsifer: an article on Canada’s First World War motor machine-gun brigades, which appeared in *Canadian Military History*.
 - Roger Sarty: three articles, published in various scholarly journals and collections, on topics that included the Battle of the Atlantic, Canada’s military efforts in two world wars, and Halifax’s Lucknow Incident of 1915.

Canadian War Museum



Conferences and Lectures

CWM staff are active in sharing their expertise with colleague institutions and other interested parties across Canada and around the world. In addition, CWM staff appeared often as guest lecturers at universities, historical societies and other venues. Highlights of the past year included:

- Laura Brandon: ten lectures on war art and museology at conferences in Canada, the U.S., England and Australia, including lectures on Canadian war art at Oxford University, the University of South Australia, the Australian War Memorial, the University of London, England, and the University of Toronto.
- Serge Durlinger: teaching of a course on the history of the First World War at the Royal Military College as part of its Continuing Studies Program, a lecture in the CWM Speakers Series on the Last Post Fund, and a lecture on remembrance and the CWM at an Ottawa men's group.
- Dean F. Oliver: eight lectures delivered at military conferences and teaching institutions and to discussion groups on topics that included Canada's defence and foreign policies, Canada and the First World War and Canada's membership in NATO.
- Cameron Pulsifer: a lecture on the beginnings of Canadian military nursing.
- Roger Sarty: presentations at four venues, including lectures at the University of New Brunswick on Saint John's military fortifications; a lecture on naval convoys in 1941, given both at a meeting of the Canadian Nautical Research Society and as part of the CWM Speakers Series; and a presentation on Canadian naval strategy from 1910–2000, given at the Canadian Forces Command and Staff College.
- A book by W. Rodney called *Deadly Mission: Canadian Airmen Over Nuremberg, March 30th/31st, 1944* (CEF Books, Access to History No. 8).
- A book by Reginald H. Roy entitled *D-Day! The Canadians and the Normandy Landings, June 1944* (CEF Books, Access to History No. 6).
- A book by Roger Sarty called *The Battle of the Atlantic: The Royal Canadian Navy's Greatest Campaign, 1939–1945* (CEF Books, Access to History No. 9).

Publications

The CWM continues to maintain an active publication programme, and often co-publishes with other institutions. Highlights of the past year include:

- Four issues of *Canadian Military History*.
- Two publications by Norm Christie: *Hard-Won Victory: The Canadians at Ortona, 1943* (CEF Books, Access to History No. 7) and *The Suicide Raid: The Canadians at Dieppe, August 19th, 1942* (CEF Books, Access to History No. 5).
- A book by John Marteinson and Michael R. McNorgan called *The Royal Canadian Armoured Corps: An Illustrated History* (Robin Brass).

Educational Activities

The CWM actively shares the many aspects of Canada's military heritage with audiences throughout Canada and around the world. Highlights of the past year include:

- Between April 1 and December 31, 2001, staff from the CWM's Education Division delivered a total of 225 school programmes, of which 75 were delivered off-site in classrooms; 18 of these were delivered during a one-week foray to Sherbrooke, Quebec. These programmes were attended by 6,677 students and generated over \$12,000 in revenues. The Education Division also sold 29 *Canada at War* activity kits to teachers, and rented out 33 *Supply Line* artifact



Canadian War Museum

boxes. Forty students submitted applications for this year's CWM History Award, with five winners each receiving a \$1,000 prize.

- During this same period, the Hollywood Goes to War film programme featured a movie each month, and now has over 220 patrons on its mailing list. In Spring 2001, the Division organized its annual Spring Offensive event, which attracted some 30 wargamers and over 400 visitors. In the week prior to Remembrance Day, Division staff hosted a Live Learning Programme that was Web-cast to schools across Canada. On Remembrance Day, nearly a dozen Canadian veterans took part in the CWM's Meet a Veteran programme.
- The CWM Web site has seen the addition of new features — notably *Canvas of War*, *Armoured Warrior*, a new CWM Kids Page and The Salvation Army Web module. The re-launch of the entire site in Fall 2001 presented unique challenges to the CWM, including a complete redesign of the site. Three students were accepted from various local schools to fulfil course requirements in the field of Web design.

Special Events

The Canadian War Museum hosts many different types of special events throughout the year. These vary from commemorative events and donation ceremonies to book launches and guided tours at both the Sussex Drive and Vimy House facilities. Highlights of the past year include:

Public Events at Vimy House

- Capital Trolley Tours launched their new tour programme aboard the Canada Duck vehicle — a modified Second World War amphibious vehicle known as the DUKW — at Vimy House on May 30, 2001. During the unveiling ceremony, the Canada Duck was placed next to the CWM's original DUKW, highlighting the CWM's historical collection of vehicles.
- The Merchant Navy Veterans Association held a media event on October 4, 2001 to mark the handover of a scale model of a Second World War Canadian Park Ship to the Canadian War Museum. The model was built as a millennium project by the Canadian Merchant Navy Veterans Association to honour Canadian Merchant seamen.

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Public Events at 330 Sussex Drive



The Canadian Forces Central Band noontime concerts.
Photo: H. Foster



The annual Nijmegen Marchers.
Photo: S. Darby

- A commemorative event was held on the CWM Courtyard on June 6, 2001 with the Cameron Highlanders of Ottawa, to mark the D-Day landings in 1944. This was the only Ottawa unit to land in Normandy early on June 6. The significance of D-Day was publicly noted, and included a small parade contingent and piper, followed by a reception in the CWM's Eaton Room. The event was well attended by the public and the media.
- Four different ensembles from The Canadian Forces Central Band held noontime concerts on the CWM Courtyard every Friday from June 29 to August 31, 2001. Visitors to the Canadian War Museum on Canada Day 2001 were treated to a performance by the complete Central Band, also held on the CWM courtyard.
- The annual Nijmegen Marchers Send-Off parade returned to the CWM again this year on July 11, 2001. A wreath was presented to the officer in charge of the Marchers, Colonel Peter Holt, to lay on the CWM's behalf at Groesbeek Cemetery in memory of those Canadians who gave their lives. As a special addition to this year's send-off, local Artist Ben Babelowsky presented a watercolor of Groesbeek Cemetery to the CWM.



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- On October 23, 2001, in the presence of The Honourable Sheila Copps, Minister of Canadian Heritage, a press conference was held at the CWM to announce the selection of Moriyama & Teshima and Griffiths Rankin Cook as the architectural team for the new CWM.
- The Military Family Resource Centre brought their Invisible Ribbon Campaign to the CWM once again this year on November 7, 2001. The Invisible Ribbon Campaign is a grassroots demonstration that Canadians appreciate military personnel and their families. Visitors to the CWM that day were able to pick up an invisible ribbon to show their support for the Canadian Forces, and were also able to learn more about military families.



The Honourable Sheila Copps addresses media at the press conference to announce the selection of the CWM architectural team. Photo: S. Darby



From left to right: Pierre Dufour, CMCC Trustee, Victor Rabinovitch, CMCC President and CEO, Raymond Moriyama, Moriyama & Teshima Architects, Alexander Rankin, Griffiths Rankin Cook Architects, Joe Geurts, CWM Director and CEO, and General (ret'd) Paul Manson, CMCC Trustee and Chairman of *Passing the Torch* Campaign. Photo: S. Darby

Canadian War Museum



- The CWM once again held a Remembrance Day 2001 Sunset Ceremony and other Veterans Week activities, including the Meet a Veteran programme. On Remembrance Day, there was an open house at Vimy House followed by a moving Sunset Ceremony. Members of the Armed Forces held a parade during the ceremony, and the headstone of the Unknown Soldier was on display, having been transferred to the CWM by Veterans Affairs. James Blondeau and Nathalie Reay sang an original contemporary song entitled “Veterans of Time”, followed by a video presentation featuring veterans recalling their experiences. Despite the cold and windy weather, over 300 people attended the ceremony.



Sunset Ceremony 2001. Photo: S. Darby



Meet a Veteran programme. From left to right: Ms. Pauline Lamont Flynn, Ms. Harriet Sloan and Ms. Betty Brown Nicholson. Photo: S. Darby



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- On April 26, 2001, the exhibition **The Art of Peacemaking — The Gun Sculpture** opened on the CWM Courtyard. The event was well attended with around 175 guests and media. The Honourable Herb Gray, deputy Prime Minister of Canada and the two exhibition artists were among the speakers.
- The annual CWM Spring Offensive wargaming weekend was held in the Eaton Room on March 16–17, 2001. This popular event enables local armchair generals to get together and demonstrate various role-playing games to the public.
- The Friends of the Canadian War Museum (FCWM) held a used book sale on June 30, 2001 as well as the Vanwell Publishing Ltd. and FCWM book sale on November 9–10, 2001. Some proceeds from these book sales went to the *Passing the Torch* fundraising campaign.
- Two books were launched at the CWM this year: *Canada's Newspaper Legend: The Story of J. Douglas MacFarlane* by Richard MacFarlane (ECW Press), and *Marching as to War: Canada's Turbulent Years 1899–1953* by Pierre Berton (Random House Canada Ltd.). Victor Rabinovitch, President and CEO of the CMCC, was on hand in the Eaton Room to welcome Pierre Berton to the Museum.

- The War Amps of Canada held a private video launch at the CWM on October 30, 2001 for their new video: *DIEPPE: Don't Call it a Failure*.

Private Events at Vimy House

- Members of the Lord Strathcona's Horse Association and current serving members held a Family Day with tours and refreshments at Vimy House on June 2, 2001.

- The United States Branch of the Western Front Association had behind-the-scenes tours of the collections at Vimy House, and enjoyed a lecture and dinner in the Military Technology Gallery on September 22, 2001.
- Vimy House was also the setting for four events in support of the CWM Planned Giving programme and the *Passing the Torch* fundraising campaign. These included behind-the-scenes tours, a PowerPoint presentation and a reception or dinner. The Planned Giving events were held on May 24 and November 22, 2001; the *Passing the Torch* events were held on September 20 and November 19, 2001.



Opening of the exhibition **The Art of Peacemaking — The Gun Sculpture**. From left to right: The Honourable Herb Gray, Deputy Prime Minister of Canada, Joe Geurts, CWM Director and CEO, Wallis Kendal and Sandra Broomley, creators of the sculpture, and Victor Rabinovitch, CMCC President and CEO. Photo: S. Darby

Canadian War Museum



Private Events at 330 Sussex Drive

- A group of 36 delegates from around the world toured the CWM Courtyard exhibition **The Art of Peacemaking — The Gun Sculpture** on May 23, 2001. Dean Oliver of the CWM made a short presentation, followed by a discussion on current issues such as arms control. The group was part of a Department of Foreign Affairs and International Trade conference on arms control.
- On June 29, 2001, the CWM in collaboration with the Canadian Forces (CF) opened the CWM Courtyard exhibition **Yesterday and Today: Military Equipment from the Canadian War Museum and the Canadian Forces**. Highlights of the exhibition included a Light Armoured Vehicle III from the CF and a Lee Tank from the CWM. Canadian Forces Personnel and CWM Guides were present each day to talk about the display. The exhibit closed on Labour Day weekend. Media were on hand when the vehicles arrived on the Courtyard to be set up.
- On September 19, 2001 the CWM hosted the Federation of Nova Scotia Heritage Study Tour, which included an evening lecture in the CWM's Eaton Room with personnel from 21 museums in the Atlantic Provinces. Roger Sarty spoke to the group



CWM Courtyard exhibition opens on June 29, 2001. Highlights include a Light Armoured Vehicle III and a LEE Tank. Photos: H. Foster





Canadian War Museum

about the process behind planning the new CWM and its exhibitions and interpretation.

- The CWM hosted the Canadian Heritage Portfolio Communications meeting, for the first time, on December 11, 2001.
- Dean Oliver and Norman Hilmer spoke to the Democratic Civil Military Relations Program on January 21, 2001 in the Eaton Room. A reception was held in the evening.

Media Activities/ Support — Vimy House

- The producers ORBI XXI spent a half-day at Vimy house in July 2001 to film artifacts and interview CWM historian Serge Durflinger about Dieppe. The filming was part of the episode *Dieppe, le débarquement raté*

in the series *Les grands drames de l'histoire du Québec*. Each of the 13 episodes was presented four times on the French-language Historia channel.

- On numerous occasions throughout the year, the Canadian War Museum rents out uniforms and reproduction artifacts from its Living History Collection to television producers, professional and amateur theatre groups, re-enactors, students and others.

Media Activities/ Support — 330 Sussex Drive

- Infinity Films of Vancouver was at the Canadian War Museum for two days in August 2001 to film a one-hour documentary called *Love and Duty*, on the women who served overseas with the Canadian Red Cross. Ten women were called to the CWM to be interviewed and filmed. The film was licensed to History Television, the Women's Television Network and Historia.

Canadian Museum of Civilization

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| Adams, William H. | Cowan, Patricia | Geggie, Ruth Stuart |
| Aiken, Grahame | Cowley, George | General Store Publishing |
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Peterson, Douglas G.
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Rich, Darren
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Worthington, Nick
Wright, Harold M.
Yates, Henry B.
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Financial Overview

Overall expenditures increased to \$60.5 million from \$58 million, representing an increase of \$2.5 million. Self-generated revenues fell from \$13.9 million to \$11.9 million, representing a decrease of \$2 million. The increase in expenditures relates primarily to increased staff costs.

In 2001–2002, revenues from general admissions, boutiques and the IMAX Theatre decreased to \$6.4 million from \$7.2 million. This decrease is attributed to the one-time effect of the Corporation's participation in the World's Fair held in 2000. Revenues from facility rentals, concessions and parking were \$2.0 million — slightly higher than the \$1.9 million earned last year.

Acquisition of capital assets rose dramatically in 2001–2002 to \$6.8 million from \$3 million, representing an increase of \$3.8 million. This increase is due to a number of building repair projects for the Parc Laurier complex.

The Corporation's goal of committing \$7 million of its own resources towards the construction of a new Canadian War Museum has been represented on the financial statements as a restricted equity amount.

Canadian Museum of Civilization

Financial Statements

For the year ended March 31, 2002

MANAGEMENT'S RESPONSIBILITY FOR FINANCIAL STATEMENTS

The financial statements contained in this annual report have been prepared by Management in accordance with Canadian generally accepted accounting principles, and the integrity and objectivity of the data in these financial statements are Management's responsibility. Financial information presented throughout the annual report is consistent with the financial statements.

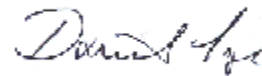
In support of its responsibility, Management has developed and maintains books of account, records, financial and management controls, information systems and management practices. These are designed to provide reasonable assurance as to the reliability of financial information, that assets are safeguarded and controlled, and that transactions are in accordance with the *Financial Administration Act* and regulations as well as the *Museums Act* and the by-laws of the Corporation.

The Board of Trustees is responsible for ensuring that Management fulfills its responsibilities for financial reporting and internal control. The Board exercises its responsibilities through the Audit Committee, which includes a majority of members who are not officers of the Corporation. The Committee meets with Management and the independent external auditor to review the manner in which these groups are performing their responsibilities, and to discuss auditing, internal controls and other relevant financial matters. The Audit Committee has reviewed the financial statements with the external auditor and has submitted its report to the Board of Trustees. The Board of Trustees has reviewed and approved the financial statements.

The Corporation's external auditor, the Auditor General of Canada, examines the financial statements and reports to the Minister of Canadian Heritage, who is responsible for the Canadian Museum of Civilization.



J. (Joe) Geurts
Chief Operating Officer and
Senior Vice-President



David Loye
Chief Financial Officer

May 17, 2002



AUDITOR GENERAL OF CANADA

VÉRIFICATEUR GÉNÉRAL DU CANADA

Auditor's Report

To the Minister of Canadian Heritage

I have audited the balance sheet of the Canadian Museum of Civilization as at March 31, 2002 and the statements of operations and equity of Canada and cash flows for the year then ended. These financial statements are the responsibility of the Corporation's management. My responsibility is to express an opinion on these financial statements based on my audit.

I conducted my audit in accordance with Canadian generally accepted auditing standards. Those standards require that I plan and perform an audit to obtain reasonable assurance whether the financial statements are free of material misstatement. An audit includes examining, on a test basis, evidence supporting the amounts and disclosures in the financial statements. An audit also includes assessing the accounting principles used and significant estimates made by management, as well as evaluating the overall financial statement presentation.

In my opinion, these financial statements present fairly, in all material respects, the financial position of the Corporation as at March 31, 2002 and the results of its operations and its cash flows for the year then ended in accordance with Canadian generally accepted accounting principles. As required by the *Financial Administration Act*, I report that, in my opinion, these principles have been applied on a basis consistent with that of the preceding year.

Further, in my opinion, the transactions of the Corporation that have come to my notice during my audit of the financial statements have, in all significant respects, been in accordance with Part X of the *Financial Administration Act* and regulations, the *Museums Act* and the by-laws of the Corporation.

Richard Flageole, FCA
Assistant Auditor General
for the Auditor General of Canada

Ottawa, Canada
May 17, 2002

CANADIAN MUSEUM OF CIVILIZATION

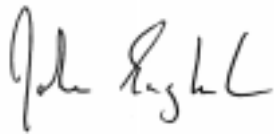
Balance Sheet as at March 31, 2002

ASSETS

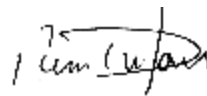
(in thousands of dollars)	2002	2001
CURRENT		
Cash and short-term investments (Note 3)	\$ 22,340	\$ 16,414
Accounts receivable (Note 4)	3,364	6,616
Inventories	1,050	1,197
Prepaid expenses	1,372	1,362
	<hr/>	<hr/>
	28,126	25,589
Restricted cash and investments (Note 5)	14,772	13,206
Collection (Note 6)	1	1
Capital assets (Note 7)	15,948	12,376
	<hr/>	<hr/>
	\$ 58,847	\$ 51,172

The accompanying notes and schedules form an integral part of the financial statements.

Approved by the Board of Trustees:



Chairperson



Trustee

LIABILITIES

(in thousands of dollars)	2002	2001
CURRENT		
Accounts payable and accrued liabilities (Note 8)	\$ 8,571	\$ 7,471
Deferred revenues	750	448
	9,321	7,919
Employee future benefits (Note 9)	2,483	2,359
Deferred contributions (Note 10)	7,772	6,206
Deferred capital funding (Note 11)	17,266	14,376
	36,842	30,860
Commitments (Note 16)		
EQUITY OF CANADA		
Internally restricted (Note 12)	7,000	7,000
Unrestricted	15,005	13,312
	22,005	20,312
	\$ 58,847	\$ 51,172

The accompanying notes and schedules form an integral part of the financial statements.

CANADIAN MUSEUM OF CIVILIZATION

Statement of Operations and Equity of Canada
for the year ended March 31, 2002

(in thousands of dollars)	2002	2001
<hr/>		
Revenues (Schedule 1)	\$ 11,906	\$ 13,940
Expenses		
Collect and research	9,031	9,032
Exhibit, educate and communicate	12,836	11,559
Canadian War Museum	5,749	5,216
Accommodate	20,590	19,820
Corporate services	12,320	12,380
<hr/>		
Total expenses (Schedule 2)	60,526	58,007
<hr/>		
Net result of operations before government funding	(48,620)	(44,067)
Parliamentary appropriation (Note 17)	50,313	50,434
<hr/>		
Net income	1,693	6,367
Equity of Canada at beginning of year	20,312	13,945
<hr/>		
Equity of Canada at end of year	\$ 22,005	\$ 20,312
<hr/>		

The accompanying notes and schedules form an integral part of the financial statements.

CANADIAN MUSEUM OF CIVILIZATION

Statement of Cash Flows
for the year ended March 31, 2002

(in thousands of dollars)	2002	2001
Operating activities		
Cash receipts (clients)	\$ 11,359	\$ 10,757
Cash receipts (parliamentary appropriation)	52,623	47,328
Cash paid (employees and suppliers)	(59,166)	(57,078)
Interest received	1,338	1,477
Cash flows from operating activities	6,154	2,484
Investing activities		
Acquisition of capital assets	(6,784)	(2,993)
Increase in restricted cash and investments	(1,565)	(5,539)
Cash flows used in investing activities	(8,349)	(8,532)
Financing activities		
Parliamentary appropriation for the acquisition of capital assets	6,102	4,993
Restricted contributions and related investment income	2,019	3,980
Cash flows from financing activities	8,121	8,973
Increase in cash and short-term investments	5,926	2,925
Balance at beginning of year	16,414	13,489
Balance at end of year	\$ 22,340	\$ 16,414

The accompanying notes and schedules form an integral part of the financial statements.

CANADIAN MUSEUM OF CIVILIZATION

Notes to Financial Statements

March 31, 2002

1. **Mission and mandate**

The Canadian Museum of Civilization (the “Corporation”) was established on July 1, 1990 by the *Museums Act*. The Canadian Museum of Civilization is an agent Crown corporation named in *Part I of Schedule III to the Financial Administration Act*. The Canadian War Museum is a component of the Canadian Museum of Civilization.

The mission, as stated in the *Museums Act*, is as follows:

“to increase, throughout Canada and internationally, interest in, knowledge and critical understanding of and appreciation and respect for human cultural achievements and human behaviour by establishing, maintaining and developing for research and posterity a collection of objects of historical or cultural interest, with special but not exclusive reference to Canada, and by demonstrating those achievements and behaviour, the knowledge derived from them and the understanding they represent.”

The Canadian Museum of Civilization’s operations are divided into five mutually supportive activities which work together to meet all aspects of its mandate. These activities are:

Collect and research

Manages, develops, conserves, and undertakes research on the collections to enhance program delivery and augment the scientific knowledge base.

Exhibit, educate and communicate

Develops, maintains, and communicates exhibits, programs and activities to further knowledge, critical understanding, appreciation and respect for human cultural achievements and human behaviour.

Accommodate

Managing and maintaining all facilities and related security and hosting services.

Canadian War Museum

An affiliated museum dedicated to Canada’s military history and continuing commitment to peacekeeping.

Corporate services

Governance, corporate management, audit and evaluation, fund raising, commercial activities, finance and administration, human resources and information systems.

2. **Significant accounting policies**

The financial statements have been prepared in accordance with Canadian generally accepted accounting principles. Significant accounting policies follow.

(a) **Inventories**

Inventories, which consist of materials for the boutiques and publications, are valued at the lower of cost and net realizable value.

(b) **Collection**

The artifact collection forms the largest part of the assets of the Corporation and is presented in the balance sheet at a nominal value of \$1,000, due to the practical difficulties of determining a meaningful value for these assets.

Objects purchased for the collection of the Corporation are recorded as an expense in the year of acquisition. Objects donated to the Corporation are not recorded in the books of accounts.

(c) **Capital assets**

Capital assets are valued at cost, net of accumulated amortization.

Amortization is calculated using the straight-line method, over the estimated useful lives of assets:

Canadian War Museum building	40 years
Leasehold and building improvements	10 years
Office furniture and equipment	8 years
Technical and informatics equipment	5 and 8 years
Motor vehicles	5 years

(d) **Employee future benefits**

i) Pension benefits

Employees participate in the Public Service Superannuation Plan administered by the Government of Canada. The Corporation's contribution to the plan reflects the full cost of the employer contributions. This amount is currently based on a multiple of the employee's required contributions, and may change over time depending on the experience of the Plan. These contributions represent the total pension obligations of the Corporation and are charged to operations on a current basis. The Corporation is not currently required to make contributions with respect to actuarial deficiencies of the Public Service Superannuation Account.

ii) Severance benefits

Employees are entitled to severance benefits, as provided for under labour contracts and conditions of employment. The cost of these benefits is accrued as the employees render the services necessary to earn them. Management determined the accrued benefit obligation using a method based upon assumptions and its best estimates. These benefits represent the only obligation of the Corporation that entails settlement by future payment.

(e) **Contributions**

The Corporation follows the deferral method of accounting for contributions.

Unrestricted contributions are recognized as revenue when received or receivable if the amount to be received can be reasonably estimated and collection is reasonably assured. Contributions externally restricted, and related investment income, are deferred and recognized as revenue in the year in which the related expenses are incurred.

Volunteers contribute a significant number of hours of service per year. Because of the difficulty of determining their fair value, contributed services are not recognized in these financial statements.

(f) **Parliamentary appropriation**

The Government of Canada provides funding to the Corporation. The portion of the parliamentary appropriation intended to be used to purchase depreciable capital assets is recorded as deferred capital funding and amortized on the same basis and over the same periods as the related capital assets acquired. Parliamentary appropriations for specific projects are deferred and recognized on the statement of operations in the year in which the related expenses are incurred. The remaining portion of the appropriation is recognized in the statement of operations in the year for which it was approved.

(g) **Measurement uncertainty**

The preparation of financial statements in accordance with Canadian generally accepted accounting principles requires management to make estimates and assumptions that affect the reported amounts of assets and liabilities at the date of the financial statements and the reported amounts of income and expenses for the year. Employee-related liabilities and estimated useful lives of capital assets are the most significant items where estimates are used. Actual results could differ from those estimated.

3. **Cash and short-term investments**

The Corporation invests in the short-term money market. The overall portfolio yield as at March 31, 2002 was 3.5% (2001 – 5.7%). All instruments held in short-term investments are rated R1 or better by the Dominion Bond Rating Service. The average term to maturity is 32 days (2001 – 38 days). The fair value of the short-term investments approximates the book value due to their impending maturity.

4. **Accounts receivable**

(in thousands of dollars)	2002	2001
Refundable taxes	\$ 839	\$ 849
Trade accounts	626	1,506
Parliamentary appropriation	1,860	4,170
Other	39	91
	<hr/>	<hr/>
	\$ 3,364	\$ 6,616

5. **Restricted cash and investments**

Restricted cash and investments arise from contributions received from individuals and corporate entities for a specified purpose and from internally restricted funds.

The overall portfolio yield on restricted cash as at March 31, 2002 was 3.4% (2001 – 5.6%). All instruments held in short-term investments are rated R1 or better by the Dominion Bond Rating Service. The average term to maturity is 37 days (2001 – 35 days). The fair value of the short-term investments approximates the book value due to their impending maturity.

6. **Collection**

The Corporation maintains the material culture collections of artifacts, objects, specimens and their related information. These collections are developed by various research areas within the Corporation. The collections are divided into the following eight discipline-related groups:

Ethnology - ethnographic and fine art collections principally related to North American First Peoples in post-European contact

Folk Culture - folk culture and fine craft collections illustrating the diversity of cultural influences on Canadian culture

History - collections which illustrate the experience of the common person as well as famous Canadians

Canadian Postal Museum - collections of philatelic, artwork and material culture which serve to illustrate the role of postal communication in defining and shaping a nation

Canadian Children's Museum - collections which emphasize intercultural understanding and experience, as well as supporting a rich animation programme

Living History - collection of properties, costumes and didactic resources which are used by animators, educators and other staff to promote and enliven the Museum's programming

Canadian War Museum - collections of weapons and technological artifacts illustrating the development of military technologies, dress and insignia collections of uniforms, medals, accoutrements and regalia of the Canadian Armed Forces and its allies, and war art collections of paintings, drawings, prints and sculptures from the Canadian War Artist programmes and modern art works illustrating Canadian Peacekeeping efforts

Archaeology - archaeological collections of material culture, physical anthropology, flora and fauna recovered from dig sites and principally illustrating indigenous North American culture prior to European contact

7. **Capital assets**

(in thousands of dollars)		2002	2001
	Cost	Accumulated Amortization	Net Book Value
Canadian War Museum Building	\$ 1,172	\$ -	\$ 1,172
Leasehold and building improvements	30,544	17,730	12,814
Office furniture and equipment	5,804	5,741	63
Technical equipment	8,471	7,522	949
Informatics equipment	8,280	7,401	879
Motor vehicles	177	106	71
	\$ 54,448	\$ 38,500	\$ 15,948
			\$ 12,376

An asset class was created as at April 1, 2001 for the new Canadian War Museum building. This asset class will serve to account for capital expenditures related to the construction of the new museum. Once the construction project is complete this asset class will be amortized over its useful life.

Capital assets do not include the land and buildings currently occupied by the Corporation since they are owned by the Government of Canada.

8. **Accounts payable and accrued liabilities**

(in thousands of dollars)	2002	2001
Trade accounts payable	\$ 6,173	\$ 5,415
Accrued salaries and vacation pay	1,731	1,464
Government departments and agencies	407	351
Current portion of employee future benefits	260	241
	\$ 8,571	\$ 7,471

9. **Employee future benefits**

i) Pension benefits

The Public Service Superannuation Plan required the Corporation to contribute at a rate of 2.14 times the employee's contribution (2001 – 2.14). The Corporation's contribution to the Plan during the year was \$2,172,000 (2001 – \$1,777,000).

ii) Severance benefits

The Corporation provides severance benefits to its employees. This benefit plan is not pre-funded and thus has no assets, resulting in a plan deficit equal to the accrued benefit obligation. Information about the plan is as follows:

(in thousands of dollars)	2002	2001
Accrued benefit obligation, beginning of year	\$ 2,600	\$ 2,434
Expense for the year	301	609
Benefits paid during the year	(158)	(443)
	\$ 2,743	\$ 2,600
Short-term portion	\$ 260	\$ 241
Long-term portion	2,483	2,359
	\$ 2,743	\$ 2,600

10. **Deferred contributions**

Deferred contributions represent unspent externally restricted donations and related investment income.

Changes in the deferred contributions balance are as follows:

(in thousands of dollars)	2002	2001
Balance at beginning of year	\$ 6,206	\$ 2,668
Add donations received in the year	2,007	3,972
Add deferred investment income (Note 13)	12	8
Less donations recognized as revenue	(453)	(442)
Balance at end of year	\$ 7,772	\$ 6,206

11. **Deferred capital funding**

Deferred capital funding represents the unamortized portion of parliamentary appropriations used or to be used to purchase depreciable capital assets.

Changes in the deferred capital funding balance are as follows:

(in thousands of dollars)	2002	2001
Balance at beginning of year	\$ 14,376	\$ 12,691
Appropriations received in the current year to purchase depreciable capital assets	5,774	2,993
Appropriations received in the current year to purchase depreciable capital assets in future periods	328	2,000
Less amortization	(3,212)	(3,308)
Balance at end of year	\$ 17,266	\$ 14,376

12. **Internally restricted equity of Canada**

As at March 31, 2002, the Corporation has internally restricted \$7,000,000 towards the construction of a new Canadian War Museum.

13. **Interest on cash and investments**

Interest on cash and investments is reported as follows:

(in thousands of dollars)	2002	2001
Income earned on unrestricted resources	\$ 1,048	\$ 1,248
Income earned on restricted resources	250	278
Total interest on cash and investments earned in the period	1,298	1,526
Less amounts deferred (Note 10)	(12)	(8)
Total interest on cash and investments recognized as revenue	\$ 1,286	\$ 1,518

14. **Related party transactions**

The Corporation is related to all Government of Canada departments, agencies and Crown corporations. The Corporation incurred expenses for the work and services provided by other government departments and agencies. These transactions were conducted in the normal course of operations, under the same terms and conditions that applied to outside parties.

15. **Fair value of financial instruments**

In addition to the descriptions in Notes 3 and 5, the fair value of accounts receivable, restricted cash and investments, and accounts payable and accrued liabilities approximate their respective book value due to their impending maturity.

16. **Commitments**

As at March 31, 2002, the Corporation has entered into long-term contracts for informatics, property leases and building maintenance and construction related services with a remaining value of \$28,769,000. The future minimum payments are as follows:

(in thousands of dollars)

2002-03	\$ 9,463
2003-04	8,312
2004-05	5,135
2005-06	2,342
2006-07 and thereafter	3,517

17. **Parliamentary appropriation**

(in thousands of dollars)	2002	2001
Main Estimates amount provided		
for operating and capital expenditures	\$ 49,745	\$ 47,516
Supplementary estimates	3,728	4,603
	53,473	52,119
Portion of amount deferred for specific projects	(598)	(2,000)
Deferred revenue used in current year to complete specific projects	1,010	-
Amounts used to purchase depreciable capital assets	(6,784)	(2,993)
Amortization of deferred capital funding	3,212	3,308
Parliamentary appropriation	\$ 50,313	\$ 50,434

18. **Comparative figures**

Certain comparative figures have been reclassified to conform with the presentation adopted in the current year.

SCHEDULE OF REVENUE
FOR THE YEAR ENDED MARCH 31, 2002
(in thousands of dollars)

SCHEDULE 1

	2002	2001
General admission and programmes	\$ 2,707	\$ 2,518
CINÉPLUS	1,974	1,824
Boutique sales	1,690	2,826
Interest on cash and investments (Note 13)	1,286	1,518
Facility rental and concessions	1,113	1,096
Parking	839	788
Donations	453	500
Travelling exhibits	406	524
Grants and sponsorships	315	742
Publications	156	424
Royalties	123	224
Membership	103	80
Other	741	876
	\$ 11,906	\$ 13,940

SCHEDULE OF EXPENSES
FOR THE YEAR ENDED MARCH 31, 2002
(in thousands of dollars)

SCHEDULE 2

	2002	2001
Personnel costs	\$ 25,149	\$ 24,393
Professional and special services	10,421	8,534
Property taxes	5,374	5,247
Exhibit design and fabrication	4,122	4,161
Amortization	3,212	3,308
Repairs and maintenance	2,969	3,096
Utilities	1,726	1,854
Furniture and fixtures	1,716	1,278
Travel, hospitality and transportation	1,243	1,112
Marketing and advertising	1,141	901
Cost of goods sold	1,081	1,541
Building leases	891	1,065
Communications	846	940
CINÉPLUS films	214	115
Rentals	152	155
Collection acquisitions	83	95
Other	186	212
	\$ 60,526	\$ 58,007