



VIKINGS



Nuvisavik

**Musée
canadien
des enfants**



**Canadian
Children's
Museum**



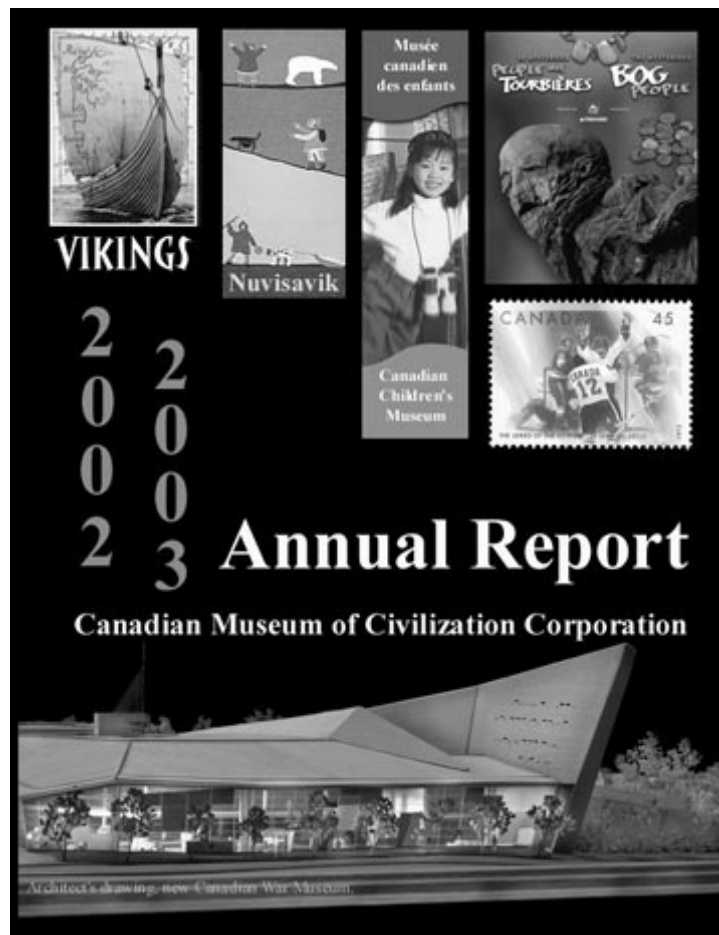
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Annual Report

Canadian Museum of Civilization Corporation



Architect's drawing, new Canadian War Museum.



Cover Photos

Top images, from left to right:

Poster image from the exhibition **Vikings: The North Atlantic Saga**. Map photo: Skalholt map, Icelandic, circa 1590. Photographic Studio, courtesy of The Royal Library (Copenhagen, Denmark). Ship photo: Íslendigur, replica Viking ship. Photo by Antonio Otto Rabasca, courtesy of skipper Gunnar Eggertsson.

Tapestry in the exhibition **Nuvisavik, “The Place Where We Weave”**: **Inuit Tapestries from Arctic Canada**. Photo: H. Foster

Exterior banner at the Canadian Museum of Civilization to identify the Canadian Children’s Museum.

Poster image from the exhibition **The Mysterious Bog People**. Photo: Drents Museum, Netherlands.

Stamp in the exhibition **Reflections of Canada – The National Stamp Collection**, Canadian Postal Museum.

Bottom image:

Architect’s drawing, new Canadian War Museum.



Canadian Museum of Civilization Corporation

2002–2003 Annual Report Canadian Museum of Civilization Canadian War Museum



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Museum of New France

Creator of the Virtual Museum of
New France™

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Board of Trustees



The Board of Trustees and Officers of the Corporation

First row, from left to right: Marianna Simeone (Trustee), Claudette Roy (Vice-Chair), John English (Chair), Victor Rabinovitch (President and CEO) and Thérèse Spénard-Pilon (Trustee)

Back row, from left to right: Mark O'Neill (Corporate Secretary and Director, Strategic Planning), Paul Manson (Trustee), Harvey A. Slack (Trustee), Pierre Dufour (Trustee) and Joe Geurts (Senior Vice-President and Chief Operating Officer, and Director and CEO of the Canadian War Museum)

Standing, from left to right: Robert Bothwell (Trustee) and Robert J. Ojolick (Trustee)

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

Photo: H. Foster

The Canadian Museum of Civilization and the Canadian War Museum are storehouses of valuable information. [. . .] As world-class museums, they are gathering spots for diverse cultures, and they respect diverse views and cultivate personal understanding and values.
— John English, Chairman, Canadian Museum of Civilization Corporation

Corporate Governance

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 fulfilment of the policies and overall financial management of the Corporation's affairs. It reports to Parliament through the Minister of Canadian Heritage. During 2002–2003, the Board of Trustees had seven committees to help expedite its work. These committees met regularly before Board meetings — in person and by teleconference — and reported their recommendations to meetings of the Board of Trustees. Each Board Member has duties on at least one Board committee. During the past year, there were 6 meetings and 8 teleconferences of the Board of Trustees, and 13 meetings and 6 teleconferences of the Board's committees.

The Board's **Executive Committee** assists the Board's decision-making process, if necessary, between Board meetings. During the past year, 2 meetings and 1 teleconference were held.

The **Audit Committee** serves as the Board's advisor on audit-related matters, and ensures maintenance of sound internal controls. During the past year, this committee held 2 meetings and 1 teleconference.

The **Finance and Compensation Committee** serves as the Board's advisor on accountability and planning in relation to finance and compensation. It maintains appropriate controls over significant financial transactions by requiring that all financial transactions exceeding \$250,000 are reviewed by the Committee prior to consideration by the Board of Trustees. During the past year, this committee held 4 meetings and 2 teleconferences.

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."

Beginning in 1856 as a branch of the Geological Survey of Canada, the Canadian Museum of Civilization Corporation (CMCC) now comprises the Canadian Museum of Civilization (CMC) — Canada's national museum 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 the IMAX® Theatre.

Corporate Governance

The **Development Committee** advises and supports the Board and management on the Corporation's development and fundraising activities. Members of the committee may participate personally in fundraising. During the past year, this committee held 1 meeting.

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 representatives from veterans groups. During the past year, this committee held 2 meetings.

The **Canadian War Museum Building Committee** oversees the development of the new Canadian War Museum. During the past year, this committee held 2 meetings and 2 teleconferences.

The **Working Group on Governance** is mandated to advise the Board on matters related to the governance of the Canadian Museum of Civilization Corporation, such as 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
Robert Bothwell, Trustee, Toronto, Ontario
Pierre Dufour, Trustee, Aylmer, Quebec
Paul Manson, Trustee, Ottawa, Ontario
Robert J. Ojolick, Trustee, Sydney, Nova Scotia
Harvey A. Slack, Trustee, Ottawa, Ontario (the term of Peter Allen, Toronto, Ontario, ended as of February 18, 2003)
Marianna Simeone, Trustee, Montreal, Quebec
Claudia Simon, Trustee, Big Cove, New Brunswick
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
Mark O'Neill, Corporate Secretary and Director, Strategic Planning

Members of the Corporation's Executive Committee

Victor Rabinovitch, President and Chief Executive Officer
Joe Geurts, Senior Vice-President and Chief Operating Officer, and Director and CEO of the Canadian War Museum
Mark O'Neill, Corporate Secretary and Director, Strategic Planning
Michel Cheff, Director, Special Initiatives, Office of the President and CEO
David Loye, Chief Financial Officer
Elizabeth Goger, Director, Human Resources
Stephen Inglis, Director General, Research and Collections
Sylvie Morel, Director General, Exhibitions and Programmes
Pierre Pontbriand, Vice-President, Public Relations and Publishing (Until September 20, 2002)
Suzanne LeBlanc, Vice-President, Public Relations and Publishing (since February 3, 2003)
Luc Girard, Vice-President, Development

A printed version of this report is available upon 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

Museums are intended to help us understand where we come from. In doing so, they help us establish what we are today, and inspire us to think and dream about where we are headed. They are passionate places that function to illuminate the past and make the past relevant for the future. And they are places where people from all over the world can find a connecting point, an exciting site of convergence where authentic objects, information and people stimulate ideas and nourish understanding.

The Grand Hall of the Canadian Museum of Civilization — the dramatic focal point of the Museum — is just such a crossroads. A massive space dominated by towering totem poles inside and a superb view of the Ottawa River outside, the Grand Hall welcomes people from across Canada and around the world. It is a dynamic place, full of motion and the hum of voices from many regions of Canada and beyond, and it reflects a centre of learning that is not static, but vibrant and energetic with the exchange of knowledge and views about Canada's rich cultural and social heritage.

The Canadian Museum of Civilization is treasured in the National Capital Region and is the only national museum situated in Quebec. Located on the shore of the Ottawa River, directly across from Parliament, it is part of "Confederation Boulevard," the symbolic route that links the national institutions in Ottawa and Gatineau. The Museum has become an important junction for English- and French-speaking communities.

In recent years, 50% of CMC's visitors are Canadians from outside of the National Capital region; 25% are local; and 25% are international.

Another signature building will soon join the Canadian Museum of Civilization on "Confederation Boulevard". The new Canadian War Museum, part of the Canadian Museum of Civilization Corporation, is currently under construction on LeBreton Flats and is being planned to open in mid 2005. The new Canadian War Museum, with 4,200 square metres of exhibition space, will expand on the current themes of education, preservation of priceless artifacts, and remembrance of the sacrifices made by Canadian veterans, and will present in richer context the human and social dimensions of Canadian military history.

The theme of the architectural design of the new Canadian War Museum is "regeneration." This theme will reverberate throughout the building, uniting the exterior and interior in a stimulating dialogue about the complex realities of and relationships among war, freedom and renewal. Describing the concept of the new Museum, lead architect Raymond Moriyama said: "Nature may be ravished by human acts of war, but inevitably it hybridizes, regenerates and prevails. The Museum is a tribute to our military past and a salute to the freedom and democracy that has resulted from the sacrifices of the men and women who have served this country."

Chairman's Report

In December 1999, the Corporation's Board of Trustees determined the following strategic direction for a five-year period, from 2000 to 2005. The Corporation established three key objectives as priorities:

- To sharpen the focus on Canada's history and heritage;
- To communicate better and present the diverse Canadian experience; and
- To ensure that the Corporation has the means to achieve its objectives of developing content and communicating the message.

The recently opened **First Peoples Hall**, which embodies a comprehensive and rich narrative of Aboriginal history and a celebration of contemporary Aboriginal cultural expression, is the most recent permanent exhibition space to open in the Canadian Museum of Civilization. This expansive exhibition completes one of the Museum's major narrative themes and represents a major step forward in informed understanding of Canadian history.

The Canadian Museum of Civilization Corporation has experienced remarkable success this year. The Corporation is implementing innovative human resource strategies, including succession planning, training and development.

Last year, the number of visits to the Corporation's Web site, which provides Canadians from all regions and visitors from around the world with easy access to the Museums' information resources, has increased to 4.3 million. The Canada Garden established on the Museum Plaza has added a distinct, beautiful and informative dimension to a visitor experience. And the *Passing the Torch* Campaign has become the most successful private fundraising effort ever undertaken by a Canadian federal cultural institution.

The realization of the challenging objectives of the Canadian Museum of Civilization Corporation owes much to the excellent leadership of the President and CEO of the Corporation, Dr. Victor Rabinovitch. Although Dr. Rabinovitch is quick to share the responsibility for the Corporation's success with its excellent staff, any successful organization, especially one of this size and complexity, must have a leader with vision who is able to organize and inspire others to actualize ideas and implement goals.

Partnerships, both internal and external, are essential components of the Corporation. Dr. Rabinovitch has expertly interlocked various structures and people to maintain and build on the professional expertise of the Corporation. He leads a cohesive and confident team that has become internationally renowned for creating imaginative and unique exhibitions, as well as conducting expert research, developing collections and conserving the superb artifacts of Canada's heritage.

Museums are havens of learning and discovery. The Canadian Museum of Civilization and the Canadian War Museum are storehouses of valuable information. A visitor can wander at leisure and encounter authentic objects that reflect a broad spectrum of knowledge that ranges from simple expressions of everyday living to the complex thoughts and patterns of civilizations. As world-class museums, they are gathering spots for diverse cultures, and they respect diverse views and cultivate personal understanding and values. They preserve, stimulate and entertain. They are places of contemplation, knowledge, debate, inspiration and wonder, and they share a dual responsibility for the enhancement of critical scholarship and the betterment of the public good.

The future looks very bright for the Canadian Museum of Civilization Corporation, and I am proud to be a part of the large team of dedicated and professional people who manage and direct these national museums. I am confident that we will continue to educate, inform, entertain and inspire the minds and hearts of our visitors and to greatly enhance the understanding of human cultural achievements and Canadian society.



Dr. John English
Chairman
Board of Trustees
Canadian Museum of Civilization
Corporation

President and CEO's Report



Photo: H. Foster

Both museums in the Canadian Museum of Civilization Corporation aim to engage visitors personally with imaginative, accessible and coherent exhibitions, making our visitors part of a process of inquiry into the broader social heritage of Canada. Our museums are resource-rich learning environments, repositories for authentic objects and artifacts representing Canada's complex history. The expertise, scholarship and skills of museum staff and partner institutions extend the boundaries of knowledge, creating stepping-stones to understanding.

Visitor studies indicate that people come to a museum primarily for four types of activities. First, they enjoy being around other people, and enjoy sharing time with family and friends. Second, they want to connect with the past and engage imaginatively with other times and places. Third, they want to gain knowledge and formal understanding. Fourth, they enjoy the aesthetic stimulation that comes from an encounter with authentic, rare objects. During the past year, the CMCC's museums have made solid progress in all of these activity areas.

The presentation of artifacts is the emotional and cognitive foundation of a museum visit. **Museum collections** convey a cultural energy that are part of what the philosopher Michael Oakeshott described as "a public conversation across the ages". They enrich a visitor's experience by communicating beyond the margins of time and culture, responding to the human desire to know the past and understand the present.

In 2002 and 2003, the Canadian Museum of Civilization was fortunate to obtain three important collections that significantly add to the Museum's holdings in particular historical areas and increase our ability to act as a national public cultural institution.

This past year's remarkable successes in attendance, member support, collections development and international recognition, show that the Canadian Museum of Civilization has met and surpassed the expectations set out at the opening of its new home in 1989.

President and CEO's Report

An important collection of objects relating to the Canadian hockey icon, **Maurice Richard**, was purchased by the Museum in 2002. These artifacts represent a significant era in Canadian history and provide a unique picture of a man who was an important social-historical figure, as well as a sports icon. The Minister of Canadian Heritage recognized the value of these objects and was pleased that the Museum obtained the Maurice Richard collection, with the financial participation of the Department.

The Museum also acquired 1,709 handmade textiles from Mrs. **Ruth McKendry**, who had spent decades collecting these superb examples of Ontario textiles (dating primarily from the nineteenth century). This collection, supplemented by the records and research notes donated by Mrs. McKendry, will provide to visitors and researchers important insights into the economy, social organization and lives of Canadians who lived over a century ago.

In 2002 as well, the Museum received a generous bequest from the estate of Mrs. **Nettie Covey Sharpe** of Saint-Lambert, Quebec. This is the most substantial collection of French-Canadian art, furniture, ceramics, glass, toys, games, tools, utensils and other household objects ever assembled by a private collector. The artifacts in the Sharpe Collection represent not just one chapter, but a whole storybook of three centuries of life in Quebec.

Through discussions during the past year in both the Canadian Museum of Civilization and the Canadian War Museum, a set of principles was developed to guide the practical work of staff members. These principles have been posted on the Corporation's Web site to illustrate how we carry out our public mandate.

Guiding principles for Museum activity

In the Museums we are responsible for making decisions that affect public trust in us as a source of reliable information. Our work is guided by five essential principles.

Knowledge

Museum activities focus on the creation and dissemination of knowledge. Our research is rigorous and creative, thereby contributing to new understanding. Our exhibitions and programmes are knowledge-based and provide clear information to the public.

Authenticity

Authenticity in our Museum means that we are truthful and comprehensive. We are committed to showing artifacts from CMCC collections and from other public collections. Authenticity involves communicating accurate information which is balanced and in context.

Coherence

Coherence applies to all our Museums' activities as we aim to be consistent, united in purpose and easily accessible. We strive for coherence in our research, exhibitions, programmes, services and design, in our behaviour as teams, and in our use of the Museums' physical spaces.

Choice and Respect

The collections, programmes and exhibitions administered by our Museums reflect a wide range of people and subjects. Making choices is necessary for good management: we can never include all themes, all perspectives, or all proposed artefacts. Our choices are informed by respect: we will not engage in activities or present materials which may promote intolerance.

Canadian Perspectives

Our collections, programmes and exhibitions reflect a Canadian perspective. We present Canadian contexts, comments, or reactions on subjects of wider significance. This dimension reflects the fundamental Canadian commitment to democracy in its political and social sense.

President and CEO's Report

Our important work on expansion of significant historic collections should not overshadow the CMC's major achievements in the development of our permanent exhibitions. The opening in January 2003 of the **First Peoples Hall**, a 2,000-square-metre installation, was an event for celebration by staff and friends. This narrative and thematic exhibition, which encompasses thousands of years of Aboriginal history, successfully completes a major portion of the Museum's permanent exhibition areas, and helps realize the Museum's fundamental and core storyline.

The First Peoples Hall required 12 years to plan, research, create and install. It presents a balanced and vivid depiction of historical and contemporary Aboriginal societies. It reflects a new approach to discussion and enquiry, involving community members in expressing of a range of views on an extremely complex and sensitive segment of Canadian history. Reports in the national press applauded the Museum for achieving a new dimension of representation and understanding of this subject. The Museum was commended for balancing Aboriginal cultural history, including past tragedies, with an affirmation of today's exciting cultural renaissance. The composition of narrative voices — Aboriginal and scholarly — promotes a dialogue of differing perspectives and perceptions on the realities of Canadian history and society.

The Museum Corporation marked another major achievement on November 5, 2002: the launch ceremony for the construction of the new **Canadian War Museum**. The first national museum to be built in over a generation began with the participation of the Right Honourable Jean Chrétien, Prime Minister of Canada, and the Honourable Sheila Copps, Minister of Canadian Heritage. Construction is well underway on LeBreton Flats, and we look forward to the opening of the new museum in 2005. Its greatly expanded spaces, wider special exhibitions and comprehensive permanent exhibition themes will be housed in an outstanding piece of contemporary Canadian architecture.

The new War Museum is designed by the architectural team of Moriyama & Teshima of Toronto and Griffiths Rankin Cook of Ottawa. The exterior will focus on the hope of regeneration following war, while the interior explores war in all its forms: the personal and human elements of conflict; the brutality, heroism, and sorrow of those involved; the costs and consequences of fighting; and, a deeper understanding of history and politics, showing why Canada has fought in wars and has participated in peacekeeping.

The Canadian Museum of Civilization is internationally renowned for creating imaginative interpretative techniques. The process of interpretation in a museum provides explanation and accessible meaning to objects. It presents a variety of perspectives to encourage visitors to look at history from many different angles. Working in partnership with three other museums in Canada and Europe, the Canadian Museum of Civilization provided interpretation expertise for the highly successful exhibition, **The Mysterious Bog People**. Through an innovative use of traditional mediums, the exhibition presents complex scientific information in a manner that enables visitors to appreciate the achievements of ancient European peoples, while also raising intriguing questions on unexplained mysteries in their cultures.

President and CEO's Report

The creative approach and high standards of exhibition seen in **The Mysterious Bog People** help explain why visitors praise the Canadian Museum of Civilization as a vital, dynamic and exciting place. **Ninety-seven percent of visitors said they were satisfied or very satisfied with their visit to the Museum** when surveyed in the summer of 2002. And during the last quarter of the fiscal year (January-March, 2003), the Museum had a record number of visitors, bringing the total attendance for the year to 1,387,000. The total attendance for the Corporation, including the War Museum, was over 1.5 million visitors.

High standards depend on a sense of shared purpose, direction and professional discipline. To help us in the CMCC express clearly those values that inform the choices we make in our work, a set of Guiding Principles has been developed in consultation with staff members. These principles are set out on page 10 of this report.

This past year's remarkable successes in attendance, member support, collections development and international recognition, show that the Canadian Museum of Civilization has met and surpassed the expectations set out at the opening of its new home in 1989. As a world-reknowned institution we are now faced with a welcome challenge — to continue the momentum and expand on tremendous success. We are expecting to achieve a comparable level of scholarly and popular success at the new Canadian War Museum after it opens, in 2005. The staff of both museums in the Corporation will be active and innovative as they seek to stimulate critical awareness of Canadian history, national society and educational development, and do so with their habitual great enthusiasm.



Dr. Victor Rabinovitch
President and CEO

“What could be more exciting than presenting **Vikings** in the country where most of the Viking finds west of Greenland have been found, and in the CMC, the finest and most beautiful museum in North America.”

- Dr. William Fitzhugh, National Museum of Natural History in the Smithsonian Institution (during the CMC opening of the exhibition **Vikings: The North Atlantic Saga**, May 7, 2002)

The Corporate Plan

Our Corporate Plan for the years 2002–2003 through 2006–2007 has three distinct 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 subsidiary objectives, provided the framework within which the Corporation operated during the past fiscal year.

Canadian Identity in the Global Environment

The stated objective in this area was “to increase appreciation and understanding of Canada's heritage.” In its planning for 2002–2003, the Corporation intended to expand and enrich its presentation of Canadian history at both the CMC and CWM; to develop and deliver exhibitions and programmes reflecting Canada's history, culture and identity; and to further develop its client-focused approach to programming and services.

During 2002–2003, the Corporation met these goals in five key areas. The first of these was the priority given to the construction of a new Canadian War Museum. Replacement of existing CWM facilities — long deemed inadequate for the preservation and interpretation of Canada's military history — will enable the CMCC to provide a more comprehensive presentation of this history, and how it has shaped Canada. During the past fiscal year, the Corporation consulted with Canadians on draft designs for the new Museum and chose a final design in August 2002. Ground was broken on the site in November 2002, and construction is well underway. CWM staff are also hard at work developing concepts and exhibitions for the new Museum, and are testing new interpretive formats on visitors to the existing CWM facility.

Work also continued on completion of permanent exhibition spaces at the CMC. When the CMC opened its new facility in 1989, the federal government provided funds to complete only 50 per cent of the Museum's long-term exhibitions. Since then, the Corporation has systematically allocated funds from internal resources towards completion of the major permanent exhibition areas. In 2002–2003, the most significant milestone was completion of the long-awaited First Peoples Hall. When it opened on January 30, 2003, the First Peoples Hall became the world's largest permanent exhibition on Canada's First Peoples and their enduring contributions to Canadian life. In addition, work continued in the Canada Hall, which is rapidly nearing completion. An important permanent exhibition on Canada's West Coast Communities was opened, and visitor orientation to the Hall was significantly enhanced.

In order to present a wide-ranging profile of the Canadian experience, the CMCC places a high priority on the production and presentation of special exhibitions. Although the majority of these are produced in-house, the Corporation also brings in exhibitions that enhance the themes of the CMC and CWM. The Corporation also co-produces major exhibitions with external partners, enabling it to provide its visitors with more comprehensive presentation than it could produce on its own. Numerous CMC and CWM exhibitions also travel across Canada and around the world each year.

The Corporation brings history to life by providing its visitors with opportunities for experiential learning. This is achieved through a wide range of activities, including programmes designed specifically for seniors, families and young children, school programmes that enhance provincial curricula, guided tours, seasonal events and cultural

festivals, outdoor events such as tours in historical watercraft, concerts, lectures, dance presentations, interactions with historical figures in exhibitions at both the CMC and CWM, and more. During the past year, more than 500,000 visitors took in one of the Corporation's many programme offerings.

Central to all of its efforts to enhance and strengthen the Canadian identity is the Corporation's commitment to a client-focused approach. Frequent visitor surveys, as well as in-house expertise in marketing, tourism analysis and business-to-business research, have enabled the CMCC to diversify its audiences while providing the services and topics that matter most to its clientele. The Corporation also works to develop new markets, and is currently placing particular emphasis on the development of audiences for the new CWM.

The Safeguard and Promotion of Canada's Heritage

The stated objective in this area is “to conduct research on and develop the Corporation's national collections and share the related knowledge.” In its planning for 2002–2003, the CMCC intended to do this by carrying out sound developmental research in disciplines related to the Museum mandate; by developing, managing and providing access to, and information on, the collections; by continuing to develop agreements on repatriation while preserving the integrity of national collections; by communicating its knowledge throughout Canada and the world; and by sharing its expertise with others.

The Corporate Plan

As part of its promotion of Canada's heritage, the Corporation continues to share its museological expertise with others. During the past year, CMC and CWM staff interacted with colleagues in museums, universities and other groups and organizations through participation in research seminars, lectures, conferences, festivals, symposia and graduate thesis presentations. The CMCC is also a training institution, and each year welcomes a large number of interns and trainees who work with Corporation staff anywhere from a few weeks to a full year. In addition, the CMCC administers the Aboriginal Training Programme in Museum Practices, which has now trained nearly 60 students from First Peoples across Canada.

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.

Continuing Challenges to Financial and Operational Viability

The objective in this area is "to continue to strengthen the financial and operational viability of the Corporation." In its planning for 2002–2003, the CMCC expected to continue improving its financial self-sufficiency by maximizing net commercial revenues, increasing its fundraising efforts, and continuing to seek alternative sources of funds. In the area of operational viability, the CMCC planned to review its corporate management framework, implement innovative human resource strategies, and maintain and repair the CMC building infrastructure (dependent upon government funding).

During 2002–2003, the Corporation met these goals in several key areas. It continued to enhance client services; net commercial revenues from a combination of general admission, IMAX® film presentations, boutique sales, facility rentals, food services, parking and membership all increased.

The CMCC also continued to seek funds from external partners such as corporations, individual donors, media partnerships and memberships. During the past year, the *Passing the Torch* campaign was particularly strong. It has now raised a total of \$14.7 million towards its \$15-million goal. This makes *Passing the Torch* the most successful federal cultural agency fundraising initiative in Canadian history.

PAS  **ING**
THE TORCH

THE FUNDRAISING CAMPAIGN IN SUPPORT OF THE NEW CANADIAN WAR MUSEUM.

The Corporate Plan

During the past year, the Corporation improved its corporate management framework in a number of ways. It expanded research on CMC and CWM visitors, with a focus on local markets and its loyal visitor base. It refined collection goals, and improved coherence in the management of public spaces, including wayfinding and visitor information services. The Corporation also maximized its research capacity by ensuring that research activities were more linked to corporate objectives.

In the area of human resources management, the CMCC provided training in project management and executive leadership, as well as other areas of interest to employees, including retirement planning. Work is underway on revisions to the Job Evaluation System, a more effective Performance Management tool has been developed and implemented, and collective agreements have been signed with the Professional Institute of the Public Service of Canada and the Public Service Alliance of Canada.

Facilities maintenance also remains a priority. The Canadian Museum of Civilization has reached an age at which certain capital repairs have become necessary. Through internal allocation of resources, supplemented by federal funds earmarked for the maintenance of national facilities, the Corporation effected a number of important repairs and improvements during 2002–2003. It will continue to undertake additional repairs on a priority basis over the next few years. During the past year, major projects have included cleaning and repair of all external stonework, ongoing roof repair and window replacement, escalator replacement, and repair or replacement of equipment such as exhaust fans and pump motors.



Photo: H. Foster

The Corporate Plan

Objectives, Targets and Achievements in 2002–2003

Strategic Issue: Canadian Identity in a Global Environment

Objective	Target	Achievement
Replacing CWM facilities	Building of a new CWM facility on LeBreton Flats in central Ottawa. Final design completed; beginning of actual construction; ongoing development of exhibitions.	The final design was announced in August 2002, and building of the new CWM facility began in November 2002. Foundations for the new CWM have been poured, and construction continues. Development for the CWM's new storyline is underway, and new interpretive methodologies and approaches are being tested.
Completion of CMC long-term spaces	Opening of First Peoples Hall and completion of Canada Hall.	The First Peoples Hall opened on January 30, 2003. New modules have been added to the Canada Hall, along with new orientation texts.
Exhibitions	15 special exhibitions at the CMC, and 1 at the CWM. 17 CMC exhibitions travelling to 28 venues, and 5 CWM exhibitions travelling to 8 venues.	15 special exhibitions at the CMC, and 3 at the CWM. 14 CMC exhibitions travelling to 26 venues, and 7 CWM exhibitions travelling to 11 venues.
Public Programmes	CMC: 1,200 school programmes attracting 38,300; 250 group programmes attracting 8,000; and unstructured programmes attracting 110,000, with 70,000 for Dramamuse. CWM: 30 special events attracting 65,000 (including re-enactments and commemorations); 12 films attracting 500; and 300 school programmes attracting 10,000.	1,500 school programmes attracting 39,000; 200 group programmes attracting 5,000; and unstructured programmes attracting 150,000 and 194,000 for Dramamuse. 25 special events attracting 63,000 (including re-enactments and commemorations); 12 films attracting 650; and 200 school programmes attracting 6,500.
Client-focused approach	Further development of this approach, including a CWM audience survey and strategic planning.	The Corporation continued to enhance its client-focused approach, through audience surveys, testing of interpretation methodologies, and a strategic planning session.

The Corporate Plan

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

Objective	Target	Achievement
Developmental Research	Ongoing research by staff and outside research associates.	Research associates programme continued strong, and CMC staff contributed significantly to new areas of research, particularly on Arctic peoples and Canada's diverse cultural communities.
Collections Management	Ongoing collections maintenance, including Collections Development Plans for both the CMC and CWM. Ongoing cataloguing and de-accession of CWM artifact backlog.	Collections have been maintained, with important acquisitions. The Collections Development Plan for the CWM has been followed. Cataloguing and de-accession of CWM artifact backlog has continued. A CMC Collections Development Plan is now being completed.
Communication of Knowledge	Attendance of 1,306,000 at the CMC and 130,000 at the CWM; 22,970,000 Web site accesses; 1.9 million promotional pieces in circulation, and an advertising reach of 50 million. 10–15 CMC print publications and 3–5 CWM print publications; 2–5 CMC electronic publications, and 2 CWM electronic publications.	Attendance of 1,387,000 at the CMC and 127,000 at the CWM; 34,596,232 Web page accesses; 1.9 million promotional pieces in circulation, and an advertising reach of 72,334,750. 9 CMC print publications and 3–5 CWM print publications; 6 CMC electronic publications, and 3 CWM electronic publications.
Sharing Expertise	Onsite placements of numerous interns and trainees; training of four interns in the Aboriginal Training Programme in Museum Practices.	Onsite placements of numerous interns and trainees; four interns completed the Aboriginal Training Programme in Museum Practices; on the tenth anniversary of the Programme, a cumulative total of 58 participants were trained.

The Corporate Plan

Strategic Issue: Financial and Operational Viability

Objective	Target	Achievement
Financial Viability — Maximizing Commercial Revenues	\$7.83 million in onsite revenues for the CMC and \$300,000 for the CWM; \$6.00 per CMC visitor, and \$2.31 per CWM visitor.	\$8.95 million in onsite revenues for the CMC and \$335,000 for the CWM; \$6.45 per CMC visitor, and \$2.64 per CWM visitor.
Financial Viability — Fundraising	Ongoing fundraising for CMC and CWM exhibitions and programmes; total of \$15 million raised towards the CWM's <i>Passing the Torch</i> campaign.	1.1 million in funds raised for CMC and CWM exhibitions and programmes; a total of \$14.7 million has been raised for <i>Passing the Torch</i> , with achievement of the full \$15 million expected by the end of the 2004–2005 fiscal year.
Operational Viability — Corporate Management Framework	Review of all CMC and CWM programmes, in order to improve measurement of results.	Research on CMCC visitor profiles has been expanded; collections continue to be reviewed for better storage; visitorship is being expanded; research is being maximized; maintenance, signage and visitor information is being improved.
Operational Viability — Human Resources Management	Ongoing training and development; ongoing work on updating performance appraisal and job evaluation systems; ongoing development of a succession plan and negotiation of PIPSC and PSAC collective agreements.	Training in project management for 15 staff; executive leadership development for 10 staff; fundamentals of supervision for 27 staff; people management for 78 staff; management skills for 16 staff; media relations skills for 41 staff; presentation skills for 53 staff. Ongoing development of comprehensive job evaluation and performance appraisal systems and a corporate succession plan. Collective agreements have been reached with PIPSC and PSAC.
Operational Viability — Maintenance of CMC Building Infrastructure	Ongoing repair of exterior stonework; ongoing repair of exterior soffits; initiation of window replacements; continuing replacement of garage exhaust fans; replacement of two escalators; overhaul of 150 electrode steam humidifiers.	All exterior stonework has been cleaned and repaired. Two escalators have been replaced. The Plaza membrane has been repaired, and repairs to the garage plenum have been completed. Repairs to exterior soffits continue, as do replacements of windows and garage exhaust fans, and overhaul of steam humidifiers.

The Corporate Plan

Upcoming Challenges for the Corporation

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

Construction of the New Canadian War Museum

With the launch of the construction of the new Canadian War Museum (CWM) on November 5, 2002, in the presence of the Prime Minister and the Minister of Canadian Heritage, the CWM project remains the Corporation's highest priority capital project. This facility will be financed with federal government contributions, the *Passing the Torch* Campaign, and internal CMCC funds. The new facility will enable the CWM to display more of its collections, and to give visitors a more experiential view of Canada's military history.

The building of the new Canadian War Museum will be the Corporation's most important capital project over the next two years. A project of this magnitude creates many new challenges, and will place additional demands on the Corporation's existing infrastructure and resources. Workloads will be particularly affected as CWM staff begin developing new programmes, exhibitry and systems, and CMC staff are called upon to contribute their expertise to the CWM project.

Human Resources Planning

Demographic shifts, combined with a competitive employment marketplace, have placed added pressures on all museums. In order to ensure that the Corporation is able to meet future staff requirements, it is developing a Human Resources Succession Plan, which addresses anticipated loss of skill as key staff near retirement age. In addition, priority skill-sets are being identified, and strategies will be designed to build up any missing or under-represented skills. Other human resources priorities include revision of the Corporation's job evaluation, performance appraisal and human resources information systems.

Ensuring a Client-Focused Approach

In response to an increasingly fragmented and competitive leisure marketplace, the CMCC is reinforcing greater client focus in all of its activities. Current initiatives include market studies to identify current and potential visitors, the 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 visitor surveys and research on non-visitors. The resulting information will be applied to existing programmes and services, as well as to initiatives currently in development.

Completion of the Canada Hall at the Canadian Museum of Civilization

Completion of the permanent exhibitions at the Canadian Museum of Civilization has been a corporate priority for a number of years. The final module of the Canada Hall will be completed and opened in June 2003. A new initiative to identify weaknesses and provide updating of the Canada Hall will begin in 2003. Additional interpretive panels — including an entirely new exhibition on profiles of significant figures from Canadian history — may be included in the Canada Hall.

Streamlining Collections Management

The cost-effective, accessible and safe management of collections at both the CMC and CWM is of paramount importance. At present, there is a need for continued improvement of documentation, digitization and storage, in order to ensure the preservation of all collections. Key initiatives include the development of systems for improved coordination of all 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.

Museum Services

Museum services include management of the CMC's IMAX® theatre, client services, human resources, product development and boutiques. These services have implications related to the financial and operational viability of the Corporation.

The IMAX® Theatre

The IMAX Theatre at the Canadian Museum of Civilization is a popular attraction, and features a wide range of films showcasing the human experience and the world in which we live. The IMAX® Theatre 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.

Although large-format film attendance worldwide dropped an average of 10% during the past year, attendance at the CMC's IMAX® theatre decreased by only 8%, attracting 339,358 patrons. In order to keep its offerings fresh and exciting, the IMAX® theatre opened five new productions this past year: *The Human Body* in April 2002, *India: Kingdom of the Tiger* in July 2002, *Space Station* in October 2002, *Jane Goodall's Wild Chimpanzees* in January 2003 and *Bears* in March 2003.

The IMAX® Club programme, which provides a full year of unlimited access to the Theatre for a one-time fee, has been highly successful as well. Over 5,000 memberships were sold in 2002–2003.

In 2001, as part of its ongoing commitment to ensuring that the world's great civilizations are profiled in large-format film, the Corporation agreed to participate in co-producing a film on ancient Greece. During 2002–2003, the project gathered momentum, and the film is scheduled to open in the summer of 2004, during the opening of the Olympic Games in Athens. This film, tentatively entitled *Odyssey*, will be the CMC's third large-format co-production.

In March 2003, for the fourth year in a row, the CBC and Radio-Canada sponsored a large-format film festival. The festival featured a total of eight films, including the new film *Bears*, as well as perennial favourites such as *Thrill Ride – The Science of Fun*, *Amazon* and *Whales*. This year's Festival attracted more than 44,000 visitors, an increase of 16% over last year.

Jane Goodall's Wild Chimpanzees



Photo: Michael Neugebauer

Museum Services

Boutiques

The Corporation's five boutiques (including the stand alone kiosk) generated over \$2,000,000 in revenues during the past fiscal year. This represents an increase over the previous year — due, in part, to the success of the Special Exhibition Boutique located at the exit of the major exhibitions, **Vikings: The North Atlantic Saga** and **The Mysterious Bog People**.

Marketing, Publicity and Tourism

The CMCC works hard to generate visibility for all of its major events through extensive marketing and advertising strategies. In addition, the Corporation courts tourism companies and works in tandem with tourism associations to create packages designed to attract visitors, not only to the Canadian Museum of Civilization and the Canadian War Museum in particular, but also to the National Capital Region in general.

Over the past year, these initiatives have resulted in a number of awards for the Corporation's tourism and marketing efforts, as well as significant advertising reach, top-of-mind awareness for its exhibitions and programmes, and numerous successful promotional ventures. For example, the Museum was among the winners of the 2003 Grand prix du tourisme en Outaouais and the American Bus Association named the major exhibition **The Mysterious Bog People** one of the top 100 events in North America in 2003.

Tourism

The Ottawa Tourism and Convention Authority (OTCA), which focused its promotional efforts on newspapers in the Toronto-Quebec City corridor, mentioned the Canadian Museum of Civilization as a major attraction in several destination advertisements.

The CMC was also mentioned in the OTCA Visitor's Guide, the Summer Experience Ontario Guide, the Rediscover Canada Guide, and other promotional materials. The CMC and the CWM were also featured in the OTCA's "Be a Tourist in Your Own Town" radio campaign.

In conjunction with Tourisme Outaouais, the CMC was featured in several ads within the National Capital Region and beyond, including an ad for **Vikings: The North Atlantic Saga**, which appeared in the *Syracuse Post Standard*, *La Presse*, and *Maclean's Magazine*. The CMC also participated in a promotion by the Société des attractions touristiques du Québec of major attractions within the province.

The Museum also promoted itself within the group tour market by attending a number of marketplaces that target the U.S. travel trade, and meeting with over 100 key tour operators. A *Tourism Fact Sheet* was also produced as the Corporation's key selling tool for tourism marketplace events, featuring **The Mysterious Bog People**, the First Peoples Hall, and various other exhibitions through 2005. Within the local market, the CMC hosted a reception for the local tourism and hospitality industry. Ads for the CMC and its exhibitions were also placed in regional tourist publications and visitor guides. In addition, local hotels, attractions and associations have supported major CMC exhibitions through promotional packages and co-op advertising.

A lure brochure featuring **Vikings: The North Atlantic Saga** and **The Mysterious Bog People** was distributed in Ontario and Quebec, as well as in neighbouring U.S. markets. The CMC and CWM calendars of events were distributed in the *Ottawa Citizen* and *LeDroit*, and the CMC calendar was also distributed in local libraries.

Museum Services

Advertising

A discount coupon offering two dollars off CMC admission was introduced in the CMC's Fall Calendar of Events, and elicited a good rate of return. Other rebates were offered to cross-promotional partners, including the National Capital Commission.

There were regular advertisements for the CMC in the *Ottawa Citizen*, and weekly ads appeared in *LeDroit*, which signed a significant contract agreement with the Corporation in 2002–2003. Major ad campaigns highlighted the exhibitions, **Vikings: The North Atlantic Saga** and **The Mysterious Bog People** as well as the Canadian Children's Museum. In Fall 2002, the CMC launched a major advertising campaign, using radio spots and print ads in local dailies to position the CMC as a desirable leisure destination.

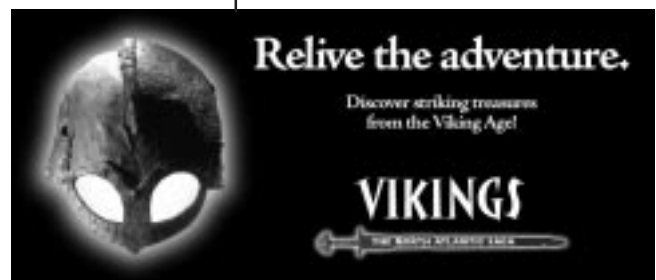
Exhibition Promotion

The Corporation actively promotes all of its major exhibitions. For the newly opened First Peoples Hall, advertising began in local newspapers in late January 2003, and will continue throughout the 2003–2004 fiscal year. **Vikings: The North Atlantic Saga** was supported with a multimedia campaign, which included print ads, television spots on the CBC and Radio-Canada, and busboards on local buses. Two popular contests were also held, featuring trips to the National Capital Region and to Finland.

For the exhibition **The Mysterious Bog People**, promotions began early with the development of packages and co-op advertising with various attractions and associations. To attract Winterlude visitors to the Museum, busboards featuring the exhibition were created for buses in Ottawa and Gatineau.

Several Canadian Children's Museum exhibitions — including **Amazing Castle, Kids Celebrate** and **Pattern Wizardry** — were supported with advertising campaigns. The exhibitions were promoted in outlets such as newspapers and local radio stations.

New exhibitions at the Canadian Postal Museum were mentioned in various print ads throughout the year. A postcard campaign featuring a series of three postcards was also implemented for a spring 2003 distribution.



Museum Services

The Canadian War Museum was also promoted, with particular emphasis on the Museum's summer exhibitions and courtyard programming. A busboard campaign promoted Vimy House, and a CWM image campaign, including print ads and billboards on local recycling bins, was posted in mid-December.

Corporate Web Site

In November 2002, in São Paulo, Brazil the Canadian Museum of Civilization Corporation received a major international audiovisual award recognizing the Corporation's Web site, *Civilization.ca*, as one of the best museum Web sites in the world today. The award was presented by AVICOM, the International Committee for the Audiovisual and Image and Sound New Technologies, as part of AVICOM's annual Festival Audiovisuel International Musées et Patrimoine. The CMCC Web site was selected by an international jury which reviewed 37 Web sites and virtual exhibitions, including seven Canadian competitors.

During the fiscal year, the *Civilization.ca* Web site has logged 34,596,232 page accesses and 4.3 million visits; and 2,222 enquiries were received via the Web site e-mail address. Major new additions to the Web site in 2002 included the virtual exhibitions, "The History of Canada's Public Pensions", "Strangers, Partners, Neighbours? The Helluland

Archaeology Project", "Playing Through: Golf, the Canadian Story", "Kichi Sibi: Tracing Our Region's Ancient History" and "The Education of Children in New France". In addition, an online public consultation was held to obtain feedback on architectural design options for the future Canadian War Museum.

Property Management, Security and Client Services

This Division carries out all functions related to facilities maintenance, property management, hosting and security, and 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.

Property Management

During the past year, in addition to the ongoing maintenance of four facilities, the Corporation has established a plan for major maintenance and repair projects at the CMC.

In November 2002, the Canadian Museum of Civilization Corporation received a major international award for its Web site. *Civilization.ca* was recognized as one of the best museum Web sites in the world today. Photo: H. Foster



Museum Services

Over the past year, this has included the ongoing cost-effective management of all four CMCC facilities: the Canadian Museum of Civilization, the Canadian War Museum, Vimy House and Billcliffe. In addition, expected reductions in operations and maintenance costs were realized, as a result of the transfer of custodial services to the company responsible for plant operation. There has also been a reduction in electricity consumption, due to efficiencies achieved with a new lighting controller, and to more efficient use of central plant equipment — particularly chillers. Additional savings are expected as a result of modifications to transformers, made in order to better manage power costs.

In order to preserve the ageing Canadian Museum of Civilization facility, important maintenance projects have either been initiated or completed during the past fiscal year. These include implementation of a replacement programme for all CMC escalators (scheduled for completion during 2003–2004); implementation of a stonework maintenance plan which resulted in successful cleaning of all of the CMC's surface stonework; and completion of modifications to the First Peoples Hall exit, enlarging it to make it more attractive and more accessible to visitors. In addition, functional requirements have been defined for the new Canadian War Museum facility, and construction is currently underway.



Photo: Steve Lévesque

Security Services

The Corporation's Security Services section works to ensure that visitors and staff enjoy a safe and secure museum environment. This has become more important, as public institutions come to terms with their potential vulnerability in times of political instability. In addition, the Securities Services section continues to participate actively in the International Committee on Risk Preparedness for the Protection of Cultural Heritage and Assets.

Client Services

The Corporation provides a variety of client services at both the Canadian Museum of Civilization and the Canadian War Museum. Guides are easily identified by their red jackets, are able to provide services in both official languages, and most are trained in basic First Aid, CPR and visitor relations. They offer a wide range of guided tours in a variety of languages, as well as 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.

Museum Services

During the past year, wayfinding — an ongoing challenge at the architecturally complex Canadian Museum of Civilization — continued to be enhanced. New and improved signage has proven popular with visitors; Spanish- and German-language versions have been added to the CMC site map. In addition, more than 1,400 guided tours were provided by Client Services staff, and over 110 programmes on either the Inuit or mysteries of Egypt were delivered directly to classrooms by a guide. And the Banquet and Special Event Unit managed more than 230 commercial events in the various rental venues available at the CMC, the CWM and Vimy House.

Human Resources

A competent and qualified workforce is essential to the Corporation's daily operations and overall success. The Corporation offers a wide range of training and development opportunities to its employees, from information technology to language and management training, all aimed at improving the core competencies and skills of the Corporation, in fulfilling its strategic objective to improve labour productivity and effectiveness.

Training highlights for the past year included media relations training for 41 employees; training on presentation skills to 53 employees; training on fundamental supervision to 27 new supervisors; training on managing people to 78 staff; essential management skills to all members of the CMCC Management Committee and other senior managers; a follow-up session of the Executive Leadership Development Program for 10 members of the CMCC Executive Committee; language training for 31 employees; and information sessions on topics ranging from retirement planning to stress management for approximately 100 employees.

The Corporation successfully negotiated and ratified two collective agreements, with the Professional Institute of the Public Service of Canada (PIPSC), and the Public Service Alliance of Canada (PSAC). A Staffing Guide for Managers, and an Employee Orientation Guide for employees have been developed and implemented and training sessions for line managers and supervisors have been completed.

The Corporation also remits Years of Service Awards to employees and volunteers in recognition of their contribution to the CMCC. Numerous Workplace Health and Safety Committee meetings were held and site inspections conducted during the past fiscal year. Finally, in preparation for the launch of the new CMCC Payroll/HRIS system, the Human Resources Division created and populated a job-profile coding structure, and tested and validated pension, job and language profile components and data.

Volunteer Services

The Corporation maintains an active volunteer programme, through which volunteers participate in interpretation, research, special events and direct-mail campaigns. During the past year, more than 400 individuals from all cultural communities and all walks of life gave their time and support to the Corporation, contributing more than 35,000 hours to various projects.

Candice Lawson from Churchill Alternative School participates in a demonstration with Museum volunteers. Photo: S. Darby



Research and Collections

The Research and Collections Branch comprises all collections research and management functions for the Canadian Museum of Civilization. Research is carried out by the Archaeology and History Division, and the Ethnology and Cultural Studies Division. Collections management functions are carried out by the Collections Management and Planning Division, and the Library, Archives and Documentation Services Division.

The Branch's activities support the Corporation in meeting its strategic objectives of increasing appreciation and understanding of Canada's heritage, researching and developing the Corporation's collections, and sharing the related knowledge.

Acquisitions

During the past year, the CMC acquired a number of important collections. Chief among these was the Nettie Covey Sharpe Collection. Upon her death in March 2002, Mrs. Nettie Covey Sharpe bequeathed her principal residence at St-Lambert, Quebec, the lot on which it is situated, and its contents to the CMCC. The contents include her collection of approximately 3,000 pieces of Quebec Canadiana, fine crafts and folk art. When added to the 1,000 pieces acquired from Mrs. Sharpe by the former National Museum of Man in 1977 and the CMC in 1991, this new acquisition makes the Nettie Covey Sharpe Collection one of the most important collections of early Canadiana in the world.

In May 2002, the Maurice "The Rocket" Richard Collection was acquired at auction. It includes 57 objects once owned by Mr. Richard, who passed away in 2000. And in September 2002, the Museum acquired an extraordinary collection of handmade textiles collected over a period of more than 40 years by Kingston resident Ruth McKendry, an author and well-known expert on Canadian quilts and textiles. This rich and well-documented collection, combined with a previous acquisition of 300 quilts, is one of the most outstanding from eastern Canada. The Hyman Collection of Canadian cigar and tobacco boxes from the nineteenth and twentieth centuries was another important acquisition.

The Corporation also acquires fine craft objects on an ongoing basis, with the support of the Samuel and Saidye Bronfman Family Foundation. The CMC has partnered with the Foundation in acquiring works of fine Canadian craft by Saidye Bronfman Award recipients. Later, the Canada Council for the Arts joined the partnership. It administers the selection of Award recipients. Over 100 major works of fine craft have been purchased by the CMC with funds from the Foundation.

During the past year, the CMC received numerous heirlooms, representative objects and documents from private citizens and various organizations. Generous donations such as these greatly enrich the CMC's collections, and enhance its ability to reflect the breadth of Canada's cultural diversity and human history.



Ruth McKendry Collection
Photo: H. Foster



Nettie Covey Sharpe Collection
Photo: H. Foster



Hockey jersey from the Maurice "The Rocket" Richard Collection
Photo: H. Foster

Research and Collections

Archaeology and History Division

This newly amalgamated division merges the staff and mandates of the former Archaeological Survey of Canada and History divisions, and undertakes fundamental research into the human history of Canada and adjacent regions, from earliest times to the modern era. Each full staff curator administers his or her own research programme and is responsible for a specific area or subject.

Collections

Two major human remains repatriations requests were received during the past fiscal year and are currently being assessed. These requests came from the community of Akwesasne (Cornwall), and from the Kitigan Zibi Anishnabeg (Maniwaki), and concern collections from the St. Lawrence and Ottawa Valleys.

The Division began work documenting and cataloguing the McKendry textile collection, and completed the cataloguing of a large collection belonging to St. Onuphrius Ukrainian Catholic Church (a module inside the Canada Hall). Archaeological fieldwork produced collections from the Atlantic, Quebec, the Northwest Territories, and Nunavut. Initial work was begun on an inventory and assessment of the CMC's historical furniture collection. In addition, ongoing research and donations resulted in several small acquisitions, and the improved documentation of existing materials.

Archaeological Fieldwork

Six weeks of archaeological fieldwork was undertaken by curator Patricia Sutherland, as part of the Helluland Project. New evidence of an early European presence on Baffin Island was uncovered at the Nanook site near Kimmirut, supporting earlier observations based on collections made from the site several decades ago. Through a contribution agreement, the Department of Foreign Affairs and International Trade also facilitated a research trip to southern Greenland, aimed at examining sites in the Norse "Eastern Settlement", in order to enable comparisons with the Baffin Island findings.

An archaeological assessment was carried out on the Fort Simpson Heritage Park in the Northwest Territories. This work was undertaken at the invitation of the Fort Simpson Historical Society, and was aimed at discovering the elusive "Fort of the Forks", where people died of starvation during the winter of 1810–1811.

Under the direction of the Division, two Mi'kmaq students from the Lennox Island First Nation assisted in an archaeological reconnaissance in Prince Edward Island and New Brunswick, which revealed three new pre-Contact sites.

In the National Capital Region, an archaeological field programme began in cooperation with the Algonquin nation of Kitigan Zibi.

2002 excavations at the Nanook site.
Photo: P. Sutherland



Research and Collections

Exhibitions

Members of the Division worked extensively on the First Peoples Hall, the Canada Hall, and **The Mysterious Bog People**, and curated the module “Strangers, Partners, Neighbours?” exhibited alongside **Vikings: The North Atlantic Saga**. The Division was also involved in researching and curating many exhibitions still in the development stage, on topics ranging from Inuvialuit history to a history of Ancient Grasslands, and from nursing in Canada to a history of the Prairie West.

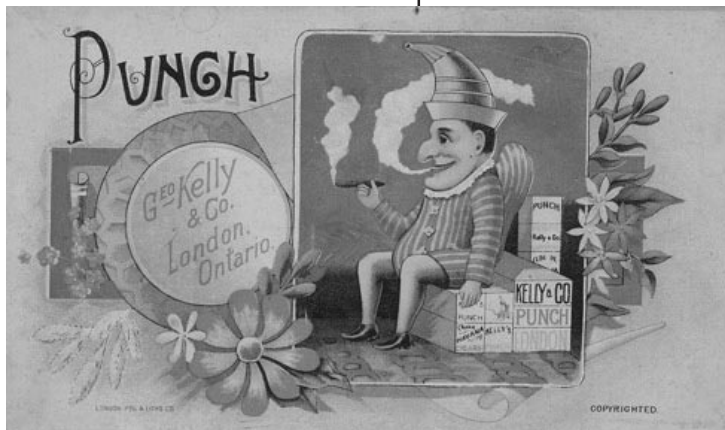
Ethnology and Cultural Studies Division

Amalgamation of the Ethnology Division with the Cultural Studies Division has brought together curatorial staff who share broad perspectives and interests in the history and traditions of Canada’s diverse cultural communities. Curators undertake research leading to publications, exhibitions, and outreach programmes, and share knowledge and expertise with communities and museum professionals across Canada and around the world.

Exhibition Development

Highlights of the past year include the completion and opening of the First Peoples Hall; an exhibition featuring the work of multidisciplinary artist Kai Chan; a mini-exhibition featuring selections from the Tony Hyman Collection of Canadian cigar boxes and tins; and the work of Haida photographers in the Haida House in the Grand Hall.

Curators initiated or continued development of exhibitions on themes from Canadian history and contemporary life, such as: Italian-Canadian heritage, craft and design in Canada in the 60s, the history of tobacco in Canada; and the place Rocket Richard occupies in Canadian history. CMC collections are also the focus of a number of exhibitions in development, such as one showcasing the history and significance of beadwork from Southern and Eastern Africa in the collections of Canadian museums and the other about hats and headdresses created by Nlaka’pamux people of British Columbia. Several exhibition components are also in development for the Corporation’s Web site.



PUNCH - Cigars by Geo. Kelly & Co., London, Ont., ca. 1897-1915. Tony Hyman Collection. Photo: H. Foster

Research and Collections

Repatriation

As part of the treaty process, Division staff are involved in ongoing repatriation negotiations with 34 First Peoples across Canada. Agreements in principle were reached with the Labrador Inuit Association, Makivik, and Snuneymuxw. Active repatriation discussions continue with the Algonquins of Eastern Ontario, the Gitanyow, the Haisla, the Heiltsuk, the Nuu-Chah-Nulth, the Hamatla Treaty Organization, the Gitksan and the Ktunaxa. Outside the treaty process, repatriation discussions continue with the Haida of British Columbia and the Bois Fort People of Minnesota. Division staff also participated in federal interdepartmental discussions concerning implementation of the Yukon Umbrella Agreement.

Collections

The Division continued to administer the OPUS Musical Instrument Loan Programme, which loans historical instruments from the CMC's collection to Canadian musicians. During the past year, the Programme loaned four of its musical instruments to artists performing in Ottawa and Montreal.

CMC continued to host visits by First Peoples to view sacred material in the ethnology collection. These visits enabled First Peoples to identify sacred materials in the collection related to their history and culture, and to provide advice to curators on their proper care and handling. Spiritual leaders provided ongoing ceremonial care of False Face Masks and other sacred objects.

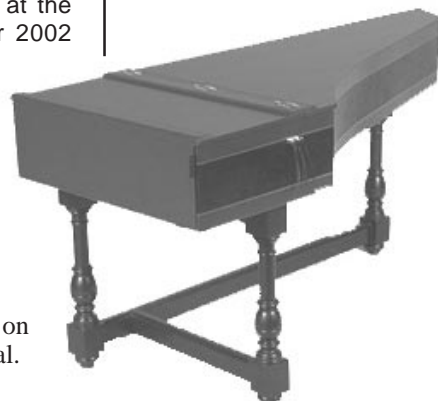
Curatorial research continued on other subjects, including Mi'kmaq basketry, Aboriginal basketry of the Pacific Coast, the nature of historical and contemporary Blackfoot protocol, Korean communities in Canada, Chinese-Canadians, contemporary Aboriginal crafts on the Pacific Coast, and several topics related to the history of music.

Collections Management and Planning Division

The Collections Management and Planning Division is responsible for providing conservation and care of the CMC's artifact collections, while also providing access to the collections, and coordinating loans for all objects either lent to, or borrowed from, the Museum. In addition, the Division provides technical services for the fabrication and installation of all CMC exhibitions.

During the past year, the Division has completed conservation for over 1,500 artifacts, and has undertaken their mounting and installation with displays and dioramas for the opening of the First Peoples Hall. It has also coordinated the packing, travelling and installation for seven travelling exhibitions.

At the international level, Collections Management and Planning staff produced and installed a peat bog environment as part of **The Mysterious Bog People**. CMC staff also provided overall coordination for installation of the exhibition at the CMC prior to its December 2002 opening.



A harpsichord from the Museum's collection was on loan to the ensemble Nouvelle Sinfonie of Montréal.
Photo: CMC

Research and Collections



Artifacts on loan from various individuals for the exhibition **Presenza: A New Look at Italian-Canadian Heritage**
Photos: H. Foster

With the acquisition of three major new collections — the Nettie Covey Sharpe Collection, the Maurice “The Rocket” Richard Collection, and the Ruth McKendry Collection — the Collections Management and Planning Division has handled the inventory, packing and shipping of over 5,000 new artifacts to the CMC. In addition, the Division has coordinated hundreds of artifact loans from various collections for **Presenza: A New Look at Italian-Canadian Heritage** and an exhibition on New France.

The staff also hosted forty group and individual behind-the-scenes tours of collections storage, conservation laboratories and technical production.

Library, Archives and Documentation Services

The Library, Archives and Documentation Services Division manages, preserves, and provides access to, information. To support its mandate, the Division recently completed its first exercise in strategic planning, developing short- and long-term objectives.

The Division administers many areas of interest for the public and researchers alike. Over and above its impressive book and periodical collection, the Library also houses rare books, microfilms and thematic files. The Archives manage sound, film, video and manuscript collections, as well as physical and electronic corporate records, including the original architectural plans for the CMC.

In Fall 2002, the CMCC received \$816,000 under the Department of Canadian Heritage’s Cultural Content On-Line Program (CCOP) for digitization activities. It is anticipated that this second initiative will result in an additional 20,000 items, processed and made available to the Canadian public via the Museum’s website, on First Peoples and French-Canadian material from the late nineteenth and early twentieth centuries.

The Library

During the past year, the Library welcomed close to 10,000 visitors. The Library collection, an invaluable research tool for both museum staff and external researchers, was enriched this year by the acquisition of 846 printed books, 546 electronic books, 42 videocassettes and 2,205 periodical issues. Major collections that were catalogued include a donation of 667 children’s books from the Canadian Children’s Museum and 757 files on Native-Canadian artists.

The Library conducted a complete inventory of its periodicals collection as a preliminary step towards replacing its obsolete classification system with the more standard Library of Congress classification system. In addition, 300 titles that are no longer relevant were removed from the collection and sent to the Canadian Book Exchange. This will alleviate space concerns and collection storage for several years.

Research and Collections

A National Collection Room was established in the Library to house and adequately preserve the growing number of books and other documents acquired as artifacts. Until recently, these were stored in the Rare Book Room, which is nearing capacity.

Library staff worked in collaboration with many of the CMC's exhibition teams to provide information and to create bibliographies and book displays designed to complement the information content of several exhibitions. Library staff also provided guided tours and database training sessions, and answered close to 3,000 information requests, in addition to handling loans of 8,800 documents to CMCC staff for their research needs.

The Library and Archives Online Catalogue

The Library and Archives collections can also be accessed through an online catalogue, with more than 360,000 catalogued documents currently available on the Internet (<http://geoweb.civilization.ca:8001>). This year, the catalogue successfully migrated to a new server, enhancing performance, speed and memory.

During the past year, online searches increased by 20%, and continue to attract users from around the world. Over 94,000 searches for books, photographs, and textual and audiovisual documents were performed in the catalogue, bringing the total number of searches to more than a half-million since 1997, when the catalogue went online.

The Archives

The CMC Archives preserves and makes accessible more than one linear kilometre of documents on Canadian history, as well as many thousands of sound and film records. Up to 1,500 external clients consulted and/or requested reproduction of documents. In addition, over 16,000 titles have been added to the CMC's online catalogue of traditional French songs.

During the past year, the Museum acquired over 24 linear metres of archival material. Among the more noteworthy acquisitions was the Maurice Richard papers, and the documentation that accompanied the Nettie Covey Sharpe bequest.

Photographs and Copyright Section

This recently created section manages over one million images, most of which have never been published. The section's emphasis throughout the year has been to inventory and consolidate the collection. This exercise is near completion, with a total of more than 1,100,000 images, divided almost equally between physical images (negatives and transparencies) and digital images. A small but growing number of these are accessible on the Internet, either through the Library and Archives catalogue or through the artifact catalogue (collections.civilization.ca).

The digitization of 4,600 fragile glass negatives has been completed. These images will be catalogued and made available online in the near future. Another project, handled primarily by volunteers and students, involved photocopying and indexing the 8,100-item "Photo on Card-board" collection.

These were created many years ago as a reference tool for researchers, and are comprised primarily of images of First Peoples. The original images are now safely stored in the archives and the copies have become much more accessible to users.

Artifact Documentation

Artifact documentation staff continue to build an extensive photographic catalogue, which makes digitized images of artifacts from the Corporation's collections available to the public online.

The Maurice "The Rocket" Richard, Ruth McKendry, and Nettie Covey Sharpe collections were the primary focus of acquisition and registration activities. These collections, which effectively tripled the yearly average for artifact documentation, will dominate registration activities for at least another full year.

The Archaeological Sites online Web site was successfully launched in August 2002. This project gives CMCC clients — particularly those living above the 60th Parallel — access to information on northern archaeological sites via the Internet, rather than having them depend upon Museum staff to provide reports.

Documentation staff initiated the transfer of the CMC bilingual (English-French) lexicon to the electronic thesaurus in the artifact database. This is a novel experiment in thesaurus-building, since the standard is unilingual. However, given that CMCC documentation staff often works simultaneously in both languages, a bilingual thesaurus is considered essential.

Research and Collections

The online artifact database (KE Emu) is steadily growing as data is added and translated. There are currently 867,000 artifact records in the catalogue, and 535,000 multimedia records (including images, sound, film, and documents for both the CMC and the CWM). Most of these will become available to the public when translation is complete; however, there are already 165,000 artifact records available, and 36,000 of these also have digitized images attached.

Lectures, Presentations and Publications

The Research and Collections Branch shares its research and considerable expertise through publications, lectures and other forms of outreach. During the past year, Branch staff gave nearly 50 lectures and presentations at venues across North America and in Europe.

Highlights included a presentation on the importance of easy access to archival documentation, numerous presentations by staff archaeologists on fieldwork in the North, several presentations on Asian culture, lectures on First Peoples storytelling and craft traditions, and presentations on subjects as diverse as musical instruments, French-Canadian folksongs, architecture and Inuit clothing.

Branch staff also authored more than 20 articles, reviews and publications. These included studies on the natural history of the Plains region, a guide to the Western Arctic, Inuit history and prehistory, archaeology, Prairie churches, Quebec folk objects, French-Canadian history, Newfoundland furniture and vernacular architecture, the history of the Chinese laundry in Canada, Canadian art glass, and Dene spruce-root basketry.

The Aboriginal Training Programme in Museum Practices

Over the past ten years, the Aboriginal Training Programme in Museum Practices (ATPMP) has provided a stimulating learning environment for participants from all over Canada. Since the programme began in 1993, 58 Aboriginal trainees have taken part in a wide range of museological functions, from exhibition development and artifact conservation, to interpretation, marketing and communications. Over the years, this initiative has become a model, both nationally and internationally, for other museums interested in training indigenous museum staff.

In addition to training Aboriginal interns in solid museological practices, the ATPMP continues to develop good relationships with Aboriginal communities across Canada.

This year's participants have developed and produced a showcase exhibit on the North America Indigenous Games. This new exhibit was produced with financial support from the National Aboriginal Achievement Foundation.



Interns in the Aboriginal Training Programme in Museum Practices for 2002–2003. From left to right: Rose Alexis (Okanagan Nation, British Columbia), Jason Bear (Cree from Muskoday First Nation, Saskatchewan), Réginald Flamand (Attikamek Nation, Manawan, Quebec), Robert First Charger (Kainai/Blood Tribe of Blackfoot Confederation, Alberta) and Michael Cywink (Anishinabek from the Wikwemikong Territory, Ontario). Photo: S. Darby



Exhibitions and Programmes

The Exhibitions and Programmes Branch produces a wide range of temporary and permanent exhibitions, as well as programming ranging from presentations of dance, music and theatre to lectures, demonstrations, workshops and educational programmes. Its activities support the Corporation in meeting the strategic objectives of increasing appreciation and understanding of Canada's heritage, and researching and developing the Corporation's collections and sharing the related knowledge.

Exhibitions

Permanent Exhibitions

The First Peoples Hall

The First Peoples Hall, which opened on January 30, 2003, is the world's largest permanent exhibition on the cultures, history and contributions of Canada's indigenous peoples. Completion of the Hall involved extensive work by staff in developing exhibition content in cooperation with a consultation committee of Aboriginal representatives from across Canada. Final exhibits include presentations of First Peoples history from all parts of Canada, profiles of First Peoples' relationships to the land, social traditions, the many contributions of First Peoples to world culture, contemporary Aboriginal art, and more.

We are still here and *We are diverse* are two of the themes explored in the first section of the First Peoples Hall. Photo: S. Darby

The First Peoples Hall

With the opening of the First Peoples Hall, the Canadian Museum of Civilization has completed a substantial portion of its permanent exhibition spaces, which has long been one of the Corporation's most important goals.

Since 1992, curators from the Archaeology and History Division and the Ethnology and Cultural Studies Division have worked in consultation with Aboriginal cultural experts from across the country to develop the Hall around four themes: *We are still here*, *We are diverse*, *We contribute* and *We have an ancient relationship with the land*.

Occupying 2,000 square metres next to the Museum's Grand Hall, the First Peoples Hall includes more than 1,500 historical objects and works of art, as well as approximately 500 documents and illustrations. It profiles the rich history, cultures, contributions and artistic expressions of Canada's Aboriginal peoples, with an emphasis on presenting contemporary realities in a historical perspective.



Exhibitions and Programmes

The Canada Hall

The Canada Hall covers 1,000 years of Canadian social history from coast to coast. It is one of the most popular spaces in the Canadian Museum of Civilization with close to half a million visitors annually, and with very high assessments in visitor surveys. Over the past year, a number of new modules have been added and additional work is underway. These include a module on West Coast Communities, which explores the many cultural groups — First Peoples, British, Japanese, Chinese, East Indian and European — of the region, and the effect of resources and topography on the development of the West Coast.

The Grand Hall

This spectacular space is home to one of the world's largest collections of totem poles, and tells the story of First Peoples on Canada's West Coast. During the past year, several new features were added to the Hall to offer a more contemporary view of these peoples. These included contemporary works of art in the Nuu-chah-nulth house, as well as photographs by contemporary Haida artists and a new exhibition on argillite art and artists in the Haida house. Major renovations to one of the Hall's reproduction tidal pools were also completed, in order to facilitate visitor access.

During the past year, new orientation panels have been developed for the entrance and exit of the Canada Hall. Visitors who seek to enter the Hall's exit space in error are now redirected to the entrance area, where a large map of Canada gives them an overview of the themes they will encounter on their journey through 1,000 years of Canadian history. Photo: H. Foster

Temporary Exhibitions

Each year, the Canadian Museum of Civilization presents a variety of temporary exhibitions produced either in-house or in cooperation with other major institutions, as well as loan exhibitions from other institutions. Temporary exhibitions for the last fiscal year are listed below.

Symbol of a Profession: A Century of Nurses' Caps — February 13, 2001 to January 27, 2003. The 60 caps in this exhibition came from the CMC's Gloria Kay collection, which includes more than 160 caps covering the years 1895 to 1983.

Vimy Memorial Sculptures — May 4, 2001 to February 29, 2004. This exhibition features five large allegorical sculptures created by Walter Allward as models for his monumental works adorning the Vimy Memorial in France. The sculptures are drawn from the collections of the Canadian War Museum.



West Coast Communities module in the Canada Hall. Photo: S. Darby



Exhibitions and Programmes

Resonance: The Musical Heritage of La Francophonie — May 10, 2001 to March 30, 2003. This exhibition, which opened in conjunction with the Jeux de la Francophonie Games, featured more than 100 musical instruments from the French-speaking world, including a large number of folk instruments from African countries.

Kichi Sibi: Tracing Our Region's Ancient History — June 22, 2001 to August 17, 2003. This exhibition explores the ancient history of the region in which the CMC is located, 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 explored the immigrant experience through the works, experiences and commentary of 26 Canadian artists of Arab origin.

First Son: Portraits by C.D. Hoy — February 1 to September 2, 2002. This exhibition featured 81 black-and-white photographs taken by a Chinese photographer in the early twentieth century, and portrays Chinese, Native and other residents of the B.C. Interior. *Developed by Faith Moosang and produced by Vancouver's Presentation House Gallery.*

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 traditional ways of life within the Pangnirtung community on Baffin Island.

Vikings: The North Atlantic Saga — May 8 to October 14, 2002. This exhibition, developed by the National Museum of History (Smithsonian Institution), retraced Viking voyages from Europe to the shores of North America. A special area was added at the CMC to showcase recent research by staff archaeologist Patricia Sutherland on early interactions between the Norse and peoples of the Eastern Arctic. **Vikings: The North Atlantic Saga** attracted more than 300,000 visitors during its five-month run.

Absolutely Vikings — May 8 to October 14, 2002. A photo exhibit by Norwegian photographer Lill-Ann Chepstow-Lusty on contemporary Viking re-enactors.

Saidye Bronfman Awards 2002 — October 4, 2002 to September 12, 2003. This year's Saidye Bronfman Award for Excellence in the Crafts was given to multidisciplinary artist Kai Chan. The exhibition includes 11 current works by the artist, as well as seven historical works chosen by Chan from CMC collections for their ties to his own work.

The Powwow: An Art History — October 25, 2002 to August 17, 2003. This exhibition, produced by the Mackenzie Art Gallery in Regina, Saskatchewan, presents an Aboriginal art history in relation to the development of the powwow, from the late nineteenth through late twentieth centuries. The exhibition includes paintings, photographs, silkscreens and lithographs, all on loan from individuals and institutions across North America.

Kai Chan of Toronto, one of Canada's most highly respected textile artists, is the 26th recipient of the Saidye Bronfman Award. Photo: Andrew Leyerle



Exhibitions and Programmes

The Mysterious Bog People —

December 6, 2002 to September 1, 2003. This major international exhibition, produced by the CMC in association with the Drents Museum (The Netherlands), the Niedersächsisches Landesmuseum (Germany) and the Glenbow Museum (Calgary), tells the story of peoples living near the bogs of northwestern Europe from the Mesolithic Age to the end of the sixteenth century. Featuring mummified bodies from the bogs, forensic reconstructions, and artifacts ranging from axes and swords to earthenware, silver, jewellery and musical instruments, the exhibition recreates long-lost lives, ideas and beliefs.

Moorscapes: A Vanishing Legacy

– December 6, 2002 to September 1, 2003. This exhibition, presented in conjunction with **The Mysterious Bog People**, features a series of fifty photographs taken by photographer Wolfgang Bartels of Hanover, Germany.

Pangnirtung During the 1920s:

The J.D. Soper Collection — from January 31, 2003. This selection of photographs and artifacts provides a glimpse into Inuit culture at a time when the Canadian North remained largely inaccessible to the outside world.

Story Boxes: The Tony Hyman

Collection — January 31, 2003 to July 4, 2004. A selection of 50 cigar containers from the world's largest collection of cigar memorabilia, acquired by the CMC in June 2002.



Travelling Exhibitions

During the past year, fourteen exhibitions produced by the Canadian Museum of Civilization have been enjoyed throughout Canada, the United States and other countries around the world. This year's travelling exhibitions are listed below.

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

This award-winning exhibition finished touring at the end of May 2002, following a highly successful final presentation at the Public Museum of Grand Rapids in Grand Rapids, Michigan.

Isumavut: The Artistic Expression of Nine Cape Dorset Women.

Following a presentation at the National Museum of Ethnology in Lisbon, Portugal, this unique exhibition was featured at the Art Gallery of Hamilton.

This Other Eden: Canadian Folk Art Outdoors.

With major support from Investors Group, this CMC exhibition was presented at the Manitoba Museum in Winnipeg, the Art Gallery of Nova Scotia in Halifax, and the McCord Museum in Montreal.

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

Produced by the Canadian Postal Museum in association with the Société internationale des entreprises ÉCONOMUSÉE®, and with financial support from Canadian Heritage, this exhibition has toured many small Canadian museums with the generous support of Canada Post. A second tour is planned to extend into April 2006.

Exhibitions and Programmes

World Circus. Produced by the Canadian Children's Museum, this exhibition was presented this past year at the expERIENCE Children's Museum in Erie, Pennsylvania and the Betty Brinn Children's Museum in Milwaukee, Wisconsin. It appeared at the Manitoba Children's Museum in Winnipeg from February to May 2003.

Places of Power, Objects of Veneration. This small photographic exhibition finished its tour of Argentina, under the auspices of the Canadian Embassy, with a presentation at the Museo Etnográfico Andrés Barbero in Asuncion, Paraguay.

Legends of Our Times: Native Ranching and Rodeo Life on the Plains and Plateau. This major exhibition appeared at the Museum of Arts and Sciences in Macon, Georgia until March 2003.

Native Cowboy Life. This small exhibition — a spin-off of **Legends of Our Times** — has travelled to ten small museums to date, including the Fort Steele Heritage Town in Fort Steele, B.C., the Penticton Museum in Penticton, B.C., and the Dryden and District Museum in Dryden, Ont.

Canadian UNESCO World Heritage Sites. Co-produced by the CMC and Parks Canada, this exhibition has travelled to ten venues across Canada, and was last presented at the Fisheries Museum of the Atlantic in Lunenburg, N.S.

Cross Currents: 500 Generations of Aboriginal Fishing in Atlantic Canada. This exhibition started its tour of Atlantic Canada at the New Brunswick Museum in Saint John, followed by a presentation at the Nova Scotia Museum of Industry in Stellarton.

The Cod Rush: Early European Fisheries, 1497–1763. This exhibition started its tour of Atlantic Canada at the New Brunswick Museum in Saint John, followed by a presentation at the Nova Scotia Museum of Industry in Stellarton.

Swales and Whales: Atlantic Canada's Sea Mammal Harvest. This exhibition began its tour of Atlantic Canada at the Southern Newfoundland Seamen's Museum in Grand Bank.

The Tunit, a Palaeo-Eskimo People. This small discovery-box exhibition — a spin-off of **Lost Visions, Forgotten Dreams** — has travelled to six small museums to date, including the London Museum of Anthropology in London, Ont., the Cape Breton Centre for Heritage and Science in Sydney, N.S., and the Kitimat Centennial Museum in Kitimat, B.C.

Under the Sign of the Cross: Creative Expressions of Christianity in Canada. Components of this major exhibition — various religious works — were featured in the Musée des religions, Nicolet, Que.

Legends of Our Times: Native Ranching and Rodeo Life on the Plains and Plateau



Exhibitions and Programmes

Windows on the Collections

Artifacts from the CMC's collections are presented in a number of corridors and high-traffic areas throughout the Museum, giving visitors a glimpse into the wealth of material conserved on behalf of the people of Canada. During the past year, these mini-exhibitions have included **Symbol of a Profession: One Hundred Years of Nurses' Caps, Pangnirtung During the 1920s: The J.D. Soper Collection**, and **Story Boxes: The Tony Hyman Collection**.

Programmes

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

During the past year, large-scale thematic events and festival weekends presented in conjunction with major openings attracted over 70,000 visitors. These included activities planned around the opening of the First Peoples Hall, and for exhibitions such as **Vikings: The North Atlantic Saga**, **The Mysterious Bog People**, and **The Powwow: An Art History**.

Activities for **Vikings: The North Atlantic Saga** included a full week of Vikingfest activities, featuring rowing aboard the *Mjøsen Lange*, a replica longship from Norway; re-enactors from Canada's L'Anse aux Meadows historic site and the Historik Museum in Norway; and guest curators and lecturers from Scotland, Norway, Britain, Sweden and the United States.

In addition, an outdoor midsummer solstice event featured the award-winning Almannan Sangen choir from Uppsala, Sweden, and a theatrical performance by the Icelandic Saga Singers. Attendance at these events exceeded 13,000 visitors.

In October 2002, special events for **The Powwow: An Art History** comprised a weekend of dance, film, art, curatorial tours, and food sampling. In December 2002, the opening of **The Mysterious Bog People** featured an interpretive fashion show, forensic reconstructions, and guest specialists.

To celebrate the opening of the First Peoples Hall, special events were held over four weekends in February and throughout March. Programming included talks and tours with guest curators and Native leaders, culinary demonstrations and food sampling, performances and the *Where Rivers Meet* film festival.

Several key partnerships helped the Corporation deliver cultural programmes to over 25,000 visitors in 2002–2003. These included a full summer of events for **Vikings: The North Atlantic Saga**, in collaboration with the embassies and community organizations of Norway, Sweden, Denmark, Finland and Iceland and Parks Canada. The St. Lucia Winter Solstice event was held for a fourth successful year in partnership with the Embassy of Sweden and IKEA Canada.

The National Film Board was an active partner in the launch of two Aboriginal films: *Is the Crown at War with Us* and *If the Weather Permits*. The dazzling artistry of master puppeteer Hori Hiroshi and his interpretation of the *Tales of Genji* was presented in close collaboration with the Embassy of Japan. And finally, a showcase of arts and culture from Canada's East Coast was planned in partnership with the National Arts Centre for the April 2003 festival, Atlantic Scene.



Kiowa Scalp Dance by Stephen Mopope. Collection of Philbrook Museum of Art. Photo: Don Wheeler

Exhibitions and Programmes

Series and Animation

Conversations and Coffee, a popular monthly afternoon series of informal talks and tours for adults, featured speakers on topics as diverse as the history of golf, mail-order shopping, bog archaeology, nineteenth-century love letters and First Peoples. Another series, entitled *An Evening at the Museum*, featured thematic events including historical wine and beer tastings, golf, forensic archaeology with author Kathy Reichs, and a spa night at the Museum. The events in this series were often sold out.

For the Corporation's resident theatre company, Dramamuse, this past year has been one of innovation, new product development, and increased interaction with visitors. In response to visitor feedback, Dramamuse developed a new form of hybrid theatre blending scripted pieces with interactive role-playing. The highly popular "Charivari" was staged in the Canada Hall's New France Square, and has doubled the number of visitor encounters with actors — from 57,638 in Summer 2001 to 111,720 in Summer 2002. The company also created a 30-minute theatrical tour of **The Mysterious Bog People** exhibition, which was presented to 4,500 visitors.

In-gallery animation continues to be a popular feature of major exhibitions. During the past year, animation provided in the **Resonance** exhibition by a corps of volunteers continued to be a big hit, and more than 60,000 visitors have enjoyed these lively music-making activities since the exhibition opened in Summer 2001.

School Programming

School programming continued onsite and in schools of the region. Programmes were reviewed by a team of educational consultants, and were modified to improve links to Ontario and Quebec curricula and to increase student interactivity. Over 25,000 students participated in the Corporation's educational programmes, including those subsidized by the Chawkers Foundation. Another 23,000 students used materials developed by the museum, and interns from secondary and post secondary schools received on the job training.

Guided Tours

Interpretive planners developed formal guided tours of one temporary exhibition and two permanent galleries, for implementation by Guides. Training was provided to Guides for four exhibitions, and to animation staff and volunteers for educational and family programmes. Interpretive planners also worked with project teams to refine messages for 25 upcoming exhibitions, in order to ensure a positive visitor experience. Ideas were tested and feedback was solicited in eight separate evaluation studies led by interpretive planners. Guidelines were also developed for the writing of exhibition text and for making exhibitions interactive.

The CMC "Two-Hour Self-Guided Tour" brochure was revamped as a more general planning guide for first-time visitors, and an orientation brochure was produced for the Canada Hall.

Audio-visual Productions and Photography

The Museum produces a large number of exhibition enhancements and stand-alone presentations in support of exhibitions and programmes. During the past year, these included 25 audio productions and 32 video productions. In addition, two touch-screen interactive presentations were produced for the Canada Hall, documentation was made of special events such as National Aboriginal Day, and promotional materials were produced for broadcast. Photography was provided for promotional and archival purposes, exhibitions, special events, publications and Web sites, as was photographic work for the First Peoples Hall, and photographic and audio-visual documentation of construction of the new Canadian War Museum.

The Spirits of the Bog, a theatrical tour of **The Mysterious Bog People**, was produced by Dramamuse.
Photo: S. Darby



Canadian Children's Museum

The Canadian Children's Museum (CCM) 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 503,384 during 2002–2003.

The Canadian Children's Museum's activities support the Corporation in meeting the strategic objectives of increasing appreciation and understanding of Canada's heritage, and researching and developing the Corporation's collections and sharing the related knowledge.

Temporary Exhibitions

The Amazing Castle — May 25 to September 22, 2002. The exhibition featured a sold-out summer day camp, and an opening weekend of performers and workshops for 3,500 children and their families. *Produced by the Minnesota Children's Museum.*

Canada Day Poster Challenge — July 1 to September 3, 2002. As part of the Canadian Heritage Canada Day Poster Challenge, children from across Canada created posters celebrating "Canadian Firsts". Thirteen finalists and the national prize winning entry — the official 2002 Canada Day poster— were on display.

Kids Celebrate! — October 19, 2002 to January 12, 2003. Produced by the Canadian Children's Museum, the exhibition attracted more than 60,000 visitors in hands-on activities and special events.

Pattern Wizardry — February 1 to May 19, 2003. Language schools from the region were actively involved in presenting cultural celebrations from around the world as part of this exhibition, which explores patterns in everyday life. *Produced by the Brooklyn Children's Museum.*



The Amazing Castle

Photo: S. Darby



Pattern Wizardry

Photo: Basement Stills

Canadian Children's Museum

Programmes and Activities

A diverse line-up of programmes and activities was delivered throughout the year, and included six weeks of sold-out summer programmes, two weeks of spring-break day camps, and capacity bookings for birthday parties and sleepovers. Annual special events including Lunch with the Witches, Festival of Lights, Mad Hatter's Tea Party and Kids' Day in the Park were sold out. On July 1, over 4,500 families participated in Medieval Madness.

For a second year, the CCM partnered 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 National Film Board of Canada, the CCM held the launch of Talespinners, an animated video series that promotes cultural understanding, with screenings and animation workshops.

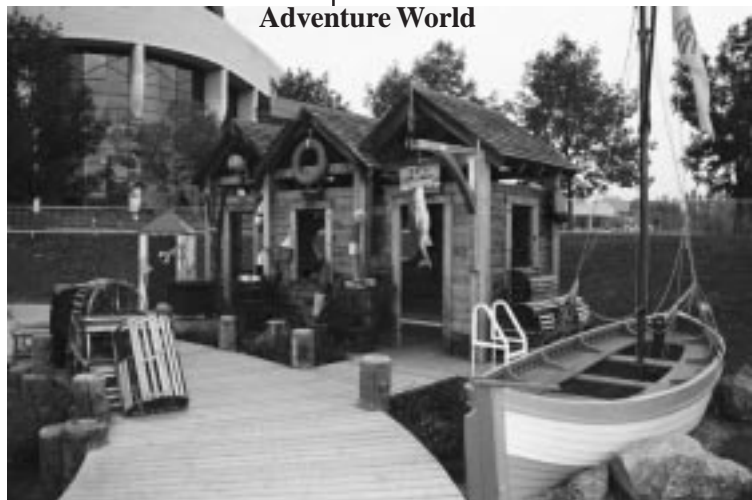
Adventure World opened for a busy summer season that included daily and special events such as the annual sold-out Mad Hatter's Tea Party.

For a second year, three exhibition activities developed by the CCM toured Canada as part of the Kids' Zone component of the Canada Pavilion. This travelling venue attracted more than one million people across Canada.

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 hosted some 400 delegates from around the world during the Association of Children's Museums Interactivity 2002 conference. This marked the first time the conference was held in Canada, and provided an opportunity for the CCM to showcase its programmes to peers within the children's museum field.

Adventure World



Canadian Postal Museum

Through its exhibitions, programming and special events, the Canadian Postal Museum (CPM) 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 CPM support the Corporation in meeting the strategic objectives of increasing appreciation and understanding of Canada's heritage, and researching and developing the Corporation's collections and sharing the related knowledge. In 2002–2003, the Canadian Postal Museum welcomed 277,769 visitors.

Permanent and Temporary Exhibitions

Reflections of Canada — The National Stamp Collection is a permanent exhibition that opened in July 2002. Produced in cooperation with Canada Post and the National Archives of Canada, this exhibition assembles, for the first time, more than 2,500 postage stamps issued in Canada and the provinces.

1898 Two-Cent Christmas Map Stamp and its Postal Usage — June 13 to December 8, 2002. This exhibition presented the collection of Roger Boisclair, a true aficionado of the 1898 two-cent Christmas stamp, and examined the various colours in which the stamp was produced, as well as the use of colour plates.

Satisfaction Guaranteed: The Mail Order Catalogue in Canada — June 14, 2002 to October 13, 2003. Profiling the evolution of catalogue shopping in Canada from the 1880s to the present day, this exhibition shows the impact of mail order on mass consumption. The exhibition looks at the golden age of mail order as practiced by major retailers such as the Hudson's Bay Company, Eaton's, Simpson's, Woodward's and Dupuis Frères.

Mexico: Colours of a Country and Testimonies of a Life — December 20, 2002 to June 8, 2003. Developed by Fernando Espinosa in memory of his father, philatelist Francisco Espinosa (1934-2002), this small exhibition presents an overview of Mexican history and philately through the medium of Espinosa's private stamp collection.

In addition, the permanent exhibition *What's New in Philately* presented more than 20 new philatelic issues during the year. This section of the CPM is entirely sponsored by Canada Post.

Official opening of the exhibition **Reflections of Canada — The National Stamp Collection**.

From left to right: Mr. Ian Wilson, National Archivist of Canada; the Honourable André Ouellet, President and CEO, Canada Post; the Right Honourable Jean Chrétien, Prime Minister of Canada; Mr. Charles Verge, President, Royal Philatelic Society of Canada; and Dr. Victor Rabinovitch, CMCC President and CEO.

Photo: S. Darby



Canadian Postal Museum

Programmes and Activities

Expanded programming continued within the CPM, with monthly events reaching a diverse clientele. The themes of communication, literacy and philately were explored through dynamic sessions with visual artists, curators and community specialists. Several activities were also held in conjunction with the newly opened exhibition on catalogue shopping. *Conversation and Coffee* events featured informal discussions and tours with the exhibition's curator, and in July 2002, an interpretive fashion show brought the consumer traditions of early catalogue shopping to life. Mail art drop-in events held over the summer continued to be popular among families and tourists. A well-attended event in December 2002 featured readings from Roch Carrier's award-winning story, "The Hockey Sweater".

Collections and Research

A team of eight volunteers continued to catalogue the CPM's Canadian and international philatelic collections, making them more accessible for loans and exhibitions.

CPM acquisitions over the past year included five manuals on the art of writing; four nineteenth-century photographs taken by William James Topley depicting postal carrier François Xavier Giroux in four different seasonal uniforms; and an optical character reader used for automated mail sorting. The CPM also received the philatelic material from Canada Post related to the most recent philatelic issues.

Historical research during the past year revolved primarily around two projects: the French-Canadian and Francophone diaspora throughout North America, and the communication perspective in New France. The former is a research initiative with partners including Glendon College (York University), York University, the Royal Military College and the Université de Montréal. In addition, the CPM responded to approximately 100 requests for information from external researchers and members of the public.

National and International Presence

Every year, the CPM and its partner, Canada Post, present the exhibition **Sincerely, L.M. Montgomery** in the post office at Cavendish, P.E.I. The exhibition welcomes some 20,000 visitors each summer between May and October.

As a member of the prestigious *Club de Monte-Carlo de l'élite de la philatélie*, the CPM participated in the exhibition *100 timbres et documents philatéliques parmi les plus rares du monde* (100 of the World's Rarest Stamps and Philatelic Documents) in December 2002. The CPM's presentation, a rejected plate for the "Royal William" stamp issued in 1933, was characterized in the exhibition catalogue as one of the world's 100 philatelic treasures.

Canadian Postal Museum

Conferences and Lectures

Staff assigned to Postal Museum activities frequently share their expertise with colleague institutions and other interested parties across Canada and around the world, as guest lecturers at universities, historical societies and other venues. Highlights of the year are listed below.

- A presentation to the Canadian Museums Association conference in Calgary, on the value of strategic alliances between cultural institutions and corporations.
- A presentation at the International Committee on Exhibition Exchange in London, England, on the Canadian Museum of Civilization's Travelling Exhibitions Programme.
- Three presentations in Montreal, Ottawa and Krasnoyarsk, Russia on topics ranging from the benefits of partnerships between museums and other organizations, to the role of museums in society.
- Three presentations in Toronto, Trois-Rivières and on the French-language television channel Canal D on the francophone diaspora, mail-order catalogues, and a stamp featuring the assassinated political leader, Thomas D'Arcy McGee.

Partnerships

The Postal Museum within the CMC enjoys the support of numerous partners, including an important ongoing commitment from Canada Post for all of its activities, including research, programming and animation. In addition, a partnership agreement was signed between the CMC, the Hudson's Bay Company, Canadian Pacific and Canada Post, enabling the development of a major exhibition that will be presented first at the CMC and then travel throughout Canada.

In its fourth year, the Valentine's Day Ball, organized by the Friends of the Canadian Postal Museum, attracted more than 500 guests and raised a record \$80,000 for the CPM. The event was attended by its Honorary co-chairs, the Honourable Sheila Copps, Minister of Canadian Heritage, and the Honourable André Ouellet, President and CEO of Canada Post. This popular evening, held in the CMC's Grand Hall, brought together leaders from business and national associations, as well as politicians and diplomats.



The fourth edition of the Valentine's Day Ball raised a record \$80,000 for the CPM. From left to right: Charles Verge, President, Friends of the Canadian Postal Museum; the Honourable Sheila Copps, Minister of Canadian Heritage; and the Honourable André Ouellet, President and CEO, Canada Post. Photo: Petr Maur

CMC Exhibitions

Canadian Museum of Civilization

Permanent Exhibitions

First Peoples Hall (CMC), since January 30, 2003

Canada Hall
West Coast Communities, since November 30, 2002

Orientation Module, since April 1, 2002

Temporary Exhibitions

W.E. Tayler Salon

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

Special Exhibitions Gallery A

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

Special Exhibitions Gallery B

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

The Powwow: An Art History (MacKenzie Art Gallery, with the support of the Canada Council for the Arts, the Saskatchewan Arts Board and the Department of Canadian Heritage through the Museums Assistance Program), October 25, 2002 to August 17, 2003

Special Exhibitions Gallery C

Vikings: The North Atlantic Saga (CMC, National Museum of Natural History, Smithsonian Institution), May 8 to October 14, 2002

The Mysterious Bog People (CMC, Drents Museum, the Niedersächsisches Landesmuseum, Glenbow Museum), December 6, 2002 to September 1, 2003

Moorscapes: A Vanishing Legacy (CMC, Drents Museum, the Niedersächsisches Landesmuseum, Glenbow Museum), December 6, 2002 to September 1, 2003

Special Exhibitions Gallery D

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

Special Exhibitions Gallery E

Resonance: Musical Heritage of La Francophonie (CMC), May 10, 2001 to March 30, 2003

Level 4 - Mezzanine

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

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

Timeless Treasures: The Story of Dolls in Canada (CMC), February 13, 2000 to January 27, 2003

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

The Charter. It's Ours. It's Us. (Justice Canada), June 11, 2002 to April 21, 2003

Saidye Bronfman Award 2002 (The Samuel and Saidye Bronfman Family Foundation), October 4, 2002 to September 12, 2003

Absolutely Vikings! – Photographs from Lill-Ann Chepstow-Lusty (CMC), May 8 to October 14, 2002

Showcases

Symbol of a Profession: A Century of Nurses' Caps (CMC), February 13, 2001 to January 27, 2003

Pangnirtung During the 1920s: The J.D. Soper Collection (CMC), since January 31, 2003

Story Boxes: The Tony Hyman Collection (CMC), January 31, 2003 to July 4, 2004

Others

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

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

Travelling Exhibitions (In alphabetical order)

Canadian UNESCO World Heritage Sites
November 28, 2001 to April 28, 2002, Restigouche Regional Museum Dalhousie, N.B.
December 9, 2002 to June 22, 2003, Fisheries Museum of the Atlantic Lunenburg, N.S.

Cod Rush: Early European Fishermen, 1497-1763
June 30, 2002 to February 24, 2003, New Brunswick Museum, Saint John, N.B.

Cross Currents: 500 Generations of Aboriginal Fishing in Atlantic Canada
June 30, 2002 to February 24, 2003, New Brunswick Museum, Saint John, N.B.

CMC Exhibitions

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

February 11 to May 5, 2002, New Brunswick Museum, Saint John, N.B.

June 10 to September 1, 2002, Dryden and District Museum, Dryden, Ont.

October 14, 2002 to January 5, 2003, Musée de la Gaspésie, Gaspé, Que.

February 10 to May 4, 2003, Musée Heritage Museum, St. Albert, Alb.

Isumavut: The Artistic Expression of Nine Cape Dorset Women

January 18 to April 6, 2003, Art Gallery of Hamilton, Hamilton, Ont.

Legends of Our Times: Native Ranching and Rodeo Life on the Plains and Plateau

November 7, 2002 to March 23, 2003, Museum of Arts and Sciences, Macon, GA, U.S.A.

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

February 2 to May 27, 2002, Public Museum of Grand Rapids, Grand Rapids, MI, U.S.A.

Native Cowboy Life

May 26 to August 18, 2002, Fort Steele Heritage Town, Fort Steele, B.C.

September 15 to December 8, 2002, Penticton Museum, Penticton, B.C.

January 19 to April 13, 2003, Dryden and District Museum, Dryden, Ont.

Places of Power, Objects of Veneration

May 2 to May 17, 2002, City Hall, Cordoba, Argentina

May 22 to May 31, 2002, Museo Etnográfico Andrés Barbero, Asuncion, Paraguay

Swales and Whales: Atlantic Canada's Sea Mammal Harvest

June 17 to October 26, 2002, Southern Newfoundland Seamen's Museum, Grand Bank, N.F.

The Tunit, a Palaeo-Eskimo People

March 4 to July 22, 2002, London Museum of Archaeology, London, Ont.

August 23, 2002 to January 5, 2003, Cape Breton Centre for Heritage and Science, Sydney, N.S.

February 3 to April 27, 2003, Kitimat Centennial Museum, Kitimat, B.C.

This Other Eden: Canadian Folk Art Outdoors

May 12 to September 2, 2002, Manitoba Museum of Man and Nature, Winnipeg, Man.

October 11, 2002 to January 5, 2003, Art Gallery of Nova Scotia, Halifax, N.S.

February 20 to August 24, 2003, McCord Museum, Montreal, Que.

Under the Sign of the Cross: Creative Expressions of Christianity in Canada

(exhibition components)
March 3 to September 15, 2002, Musée des religions, Nicolet, Que.

World Circus

May 13 to October 13, 2002, expERIENCE Children's Museum, Erie, PA, U.S.A.

November 16, 2002 to January 19, 2003, Betty Brinn Children's Museum, Milwaukee, WI, U.S.A.

February 10 to May 25, 2003, Manitoba Children's Museum, Winnipeg, Man.

Canadian Children's Museum

Temporary Exhibitions

**Show and Tell: Growing Up
Canadian** (CCM and CBC
Museum), November 3, 2001 to
May 6, 2002

Amazing Castle (Minnesota Children's Museum), May 25 to September 22, 2002

Canada Day Poster Challenge (CCM), July 1 to September 3, 2002

Kids Celebrate! (CCM), October 19, 2002 to January 12, 2003

Pattern Wizardry (Brooklyn Children's Museum), February 1 to May 19, 2003

Canadian Postal Museum

Permanent Exhibitions

What's New in Philately (CPM), June 11, 1997

Write Like an Egyptian! (CPM), May 8, 1998

Stamp Quest™ (Canada Post Corporation), February 25, 2000

**Signed, Sealed, Delivered:
Postal Heritage in Evolution**
(CPM), June 15, 2000

**Reflections of Canada - The
National Philatelic Collection**
(CPM), July 1, 2002

Temporary Exhibitions

**1898 Two-Cent Christmas Map
Stamp and its Postal Usage**
(CPM), June 13 to December 8,
2002

**Satisfaction Guaranteed – The
Mail Order Catalogue in Canada**
(CPM), June 14, 2002 to October
13, 2003

**Mexico: Colours of A Country
and Testimonies of a Life** (CPM),
December 20, 2002 to June 8,
2003

**A Life in Writing – The Christian
Bennedsen Collection** (Showcase
for the CPM's acquisitions),
December 12, 2002 to June 2003

Public Relations and Publishing

The Public Relations and Publishing Branch undertakes a wide range of communications activities on behalf of the Corporation, and disseminates the results of the Corporation's research through its production of high-quality print and electronic publications. The Branch also oversees promotion of the Canadian Museum of Civilization and the Canadian War Museum by ensuring high-profile visibility at the regional, national and international levels. The Branch achieves these goals through the following activities:

- Produces documents and other products for specific purposes, and aimed at defined target audiences
- Develops and maintains dynamic relationships with the media through a wide range of strategic media relations activities
- Organizes special events (exhibition openings and previews, state visits, etc.) to reinforce the public image of the institution and its ties to particular communities
- Publishes the results of curatorial research, promoting the Corporation's in-house expertise
- Develops and maintains strategies designed to promote the activities of two national museums to audiences across Canada and around the world

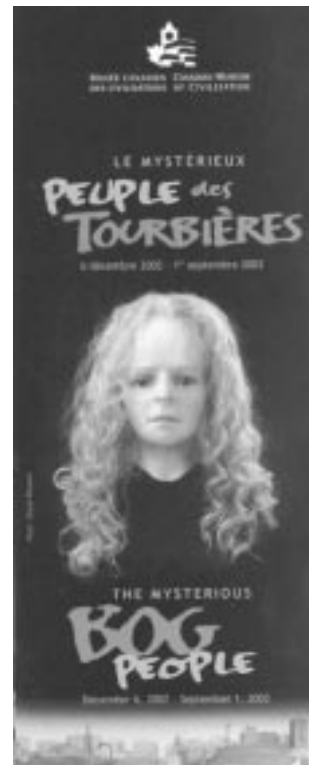
Communications Products

Four times a year, the Public Relations and Publishing Branch produces *Calendars of Events* for both the Canadian Museum of Civilization and the Canadian War Museum. This is a primary communications tool for the promotion of public activities at both museums. Each quarter, between 240,000 and 360,000 copies of these brochures are printed and distributed throughout the National Capital Region and to subscribers.

A new promotional tourism brochure was produced this fiscal year, with a print run of 220,000 copies. The inside of the brochure contained general information on the Canadian Museum of Civilization, and the cover panels highlighted two major exhibitions: **Vikings: The North Atlantic Saga** and **The Mysterious Bog People**.

Onsite Promotion

On a regular basis, the Branch produces and updates printed material designed to facilitate visitor orientation, while also providing museum guests with useful information on the various services offered at the Canadian Museum of Civilization. These publications include the *Visitor Map* and *This Week at the Museum*. In addition, the Branch produces an electronic video bulletin board, highlighting current activities at the Canadian Museum of Civilization.



Promotional tourism brochure.

Public Relations and Publishing

In 2002, *This Week at the Museum* was modified. The new version, produced in colour rather than black-and-white, is more attractive and easier to consult. An updated version of the *Visitor's Map* was also printed in both French and English, and includes the newly opened First Peoples Hall and other changes. The first version for Chinese visitors also was produced this fiscal year.

Media Relations

The Canadian Museum of Civilization carries out a wide range of media relations activities, including the production and distribution of documents and other products designed for media use. These products enable the Branch to communicate the Corporation's messages, while also reinforcing the public image of its two museums. Media relations officers also respond to a great number of requests from the media for information, resource persons, images, etc.

Activities such as these enable the Branch to ensure considerable media coverage throughout the year, not only within regional media, but also on a national and international scale. During the past fiscal year, more than 130 press releases and public service announcements were produced, in addition to considerable photographic and audiovisual documentation. Regular communications such as this have helped the Branch — and, by extension, the Corporation — to establish and maintain fruitful relationships with many types of media outlet.

More than 13 media previews were held during the past fiscal year to inaugurate new exhibitions or to publicize the acquisition of new collections by the Canadian Museum of Civilization. Gala openings were organized for the exhibitions **Vikings: The North Atlantic Saga**, **The Mysterious Bog People**, and the First Peoples Hall. Members of the media were also invited to discover the Ruth McKendry, Maurice Richard and Nettie Covey Sharpe collections.



Fifteen items from the Maurice "The Rocket" Richard Collection were unveiled to the media in December 2002. Photo: S. Darby



Two members of the Inuit Cultural Performers demonstrate throat singing as part of the special activities organized for the opening of the First Peoples Hall. Photo: S. Darby

Public Relations and Publishing

Special Events and State Visits

The Branch is charged with the planning and coordination of major events, such as National Aboriginal Day and official dinners for royal visits. In all, 190 VIP tours were organized for dignitaries and other high-profile figures from both Canada and abroad.

Internal Communications

The Canadian Museum of Civilization produces an electronic employee information bulletin each week entitled *Blips and Bleeps*.

Publishing

During the past fiscal year, the Publishing Group continued to produce all of the Corporation's printed publications. In addition to supporting the Corporation's exhibitions and programmes, the Publishing Group's activities raise the profile of in-house curatorial research, helping the Corporation to fulfil that part of its mandate which relates to the communication of knowledge, expertise and research.

Printed Publications

During the past fiscal year, the Corporation added three new publications to its prestigious Mercury Series: one for the Canadian Ethnology Service, and two for the History Division.

LIST OF PUBLICATIONS

General Works

The Canadian Museum of Civilization. Photographs by Malak. Reprint, 2002

C. Bergen, J. R. Beuker, K. Düwel, D.-B. Gaedtke-Eckardt, P. Kehne, E. M. Koerselman, R. Kossian, A. Metzler, K. E. Müller, S. Veil, V. T. van Vilsteren, and I. Wunn. *The Mysterious Bog People.* Co-publish with Waanders, Zwolle, 2002

Mercury Series

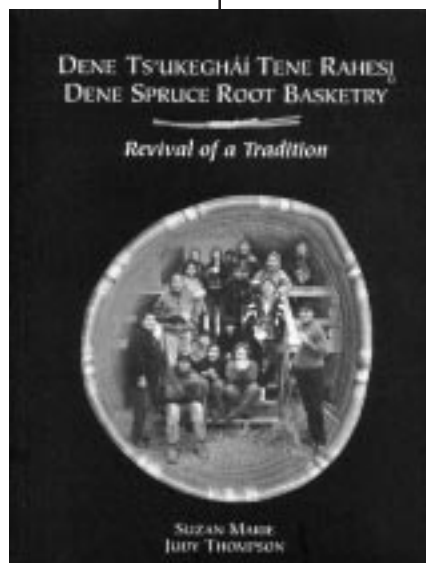
Canadian Ethnology Service

Marie, Suzan and Judy Thompson. *Dene Spruce Root Basketry. Revival of a Tradition.* Mercury Series Paper 138.

History Division

Peddle, Walter W. *The Dynamics of Outport Furniture Design: Adaptation and Culture.* Mercury Series Paper 51.

MacKinnon, Richard. *Vernacular Architecture in the Codroy Valley.* Mercury Series Paper 52.



Canadian War Museum

The Canadian War Museum (CWM) is Canada's national museum of military history covering our country's military past from earliest times to the present day. Currently housed at two separate sites in Ottawa — a public museum on Sussex Drive and Vimy House, principally a storage facility on the other side of the downtown core — the Canadian War Museum is currently building a new facility at the LeBreton Flats riverfront site in central Ottawa. The new site, scheduled to open in May 2005, will enable all CWM functions to be assembled under one roof, and provide for considerable upgrading of exhibitions, educational programmes, special events, conservation facilities, research facilities and visitor amenities.

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

New CWM Facility

Following release of the first draft designs for the new Canadian War Museum in May 2002, a public Web-based consultation was held, in which Canadians were asked to comment on the three draft designs. This was the first time Canadians were consulted on the design of a national building. In August 2002, the architectural team of Moriyama & Teshima of Toronto and Griffiths Rankin Cook of Ottawa, unveiled a new final design, entitled "Regeneration". The sweeping profile of the new CWM fits elegantly into its surroundings, and features not only cutting-edge architecture, but also a number of symbolic elements evoking the costs of war, as well as humankind's enduring quest for lasting peace.

In early November 2002, a groundbreaking event was held on the site in the presence of Prime Minister Jean Chrétien, Canadian Heritage Minister Sheila Copps and other dignitaries. Since then, excavation has proceeded, the foundations have been poured, and construction continues apace towards the forecasted May 2005 opening — a date representing the 60th anniversary of the end of the Second World War in Europe, and the 125th anniversary of the Canadian War Museum.

Canadians were asked to comment on the three draft designs of the new Canadian War Museum. This was the first time Canadians were consulted on the design of a national building.



On November 5, 2002, a groundbreaking event was held on the future site of the new CWM. Left to right: Dr. Victor Rabinovitch, President and CEO of the CMCC; Mr. Mac Harb, MP, Ottawa Centre; Mr. Marcel Beaudry, Chairman of the NCC; the Right Honourable Jean Chrétien, Prime Minister of Canada; the Honourable Sheila Copps, Minister of Canadian Heritage; and Mr. Joe Geurts, Director and CEO of the Canadian War Museum. Photo: H. Foster

Canadian War Museum

In support of exhibitry and programming in the new Canadian War Museum, the *Passing the Torch* fundraising campaign has raised close to \$15 million to date, making it the most successful federal cultural institution fundraising initiative in Canadian history. Donations have come from foundations, corporations, associations and hundreds of private donors, attesting to the importance of the new War Museum to Canadians across the country. It is expected that the campaign will reach its \$15-million goal by the end of the 2003-2004 fiscal year.

Exhibitions

Permanent Exhibitions

Revolution Rejected: Canada and the American Revolution — January 28, 2003. This new permanent exhibition tells the story of the American Revolution and Canada. It focuses on the victory of British regulars and English- and French-speaking militias over American invaders in the streets of Quebec City in 1775, and examines the Loyalist experience through the eyes of a young girl named Hannah Ingraham.

Temporary Exhibitions

Imperial Adventure: Canadians in the South African War (1899–1902) — June 3, 1999 to February 28, 2003. Profiling one of the earliest overseas conflicts in which Canada participated, this exhibition featured original film footage and an impressive collection of artifacts.

Kiska Sketches, War Art by E.J. Hughes, 1943 — November 9, 2000 to October 28, 2002.

Colours of War (Part 2): Works on Paper from the Canadian War Museum, 1914 to 1945 — February 8 to May 12, 2002. This popular exhibition featured 25 significant works on paper by outstanding Canadian and European artists, depicting scenes from the First and Second World Wars.

Child Victims: The Photographs of Robert Semeniuk — May 30, 2002 to March 15, 2003. This exhibition featured twenty powerful photographs illustrating the devastating effect of war on children around the world.

Battlefield Pit Stop: Canadians in Europe 1944 — June 21 to September 2, 2002. This outdoor display featured costumed first person animators from the Second World War and some of the Museum's historical military vehicles and equipment.

Art of the Medal — October 19, 2002 to April 20, 2003. Produced in cooperation with the Royal Canadian Mint and the Medallion Art Society of Canada, this exhibition demonstrated that medals can be both military awards and works of art.



An American carved this powder horn in the nineteenth century to commemorate the attack on Quebec City in 1775. Photo: CWM

General (Ret'd) Paul Manson and Jacques Auger, President of Bombardier Aerospace, Defence Services, hold Bombardier's cheque for \$250,000 to the *Passing the Torch* Campaign. Photo: Attilio Sartori

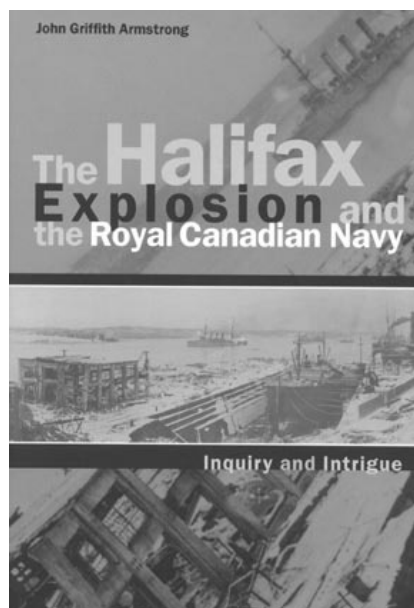


Canadian War Museum

Publications

The CWM continues to maintain an active publication programme, and often co-publishes with other institutions. During the past year, publications included four issues of *Canadian Military History*, and a book by John Griffith Armstrong, entitled *The Halifax Explosion and the Royal Canadian Navy: Inquiry and Intrigue* (UBC Press). Three publications by Norm Christie were also produced, including *The Canadians at Vimy April 1917* (Revised edition: CEF Books, For King and Empire No. 3), *Gas Attack! The Canadians at Ypres, 1915* (CEF Books, Access to History, No. 1), and *Slaughter in the Mud: The Canadians at Passchendaele, 1917* (CEF Books, Access to History No. 4).

Additional publication highlights include a book by Hugh R. Kay George Magee and Finlay MacLennan, entitled *Battery Action! The Story of the 43rd (Howitzer) Battery, Canadian Field Artillery 1916–1919* (CEF Books); a book by Beatrice Richard entitled *La mémoire de Dieppe: radioscopie d'un mythe* (VLB Éditeur); and a book by Andrew Richter entitled *Avoiding Armageddon: Canadian Military Strategy and Nuclear Weapons, 1950–1963* (UBC Press).



Articles

CWM staff often publish articles in a wide range of scholarly journals and magazines. Highlights are listed below.

Laura Brandon: an article in *Canadian Military History* on **Colours of War**, and a doctoral dissertation in history entitled *The Canadian War Museum's Art Collections as a Site of Meaning, Memory and Identity in the 20th Century*.

Tim Cook: four articles or essays on specialized military topics, including Army Historical Officers during the Second World War, the Khaki University of Canada, and rum rations during the First World War, in publications ranging from the *Canadian Historical Review* to the *Journal of Canadian Studies*.

Serge Durlfänger: two articles, including a piece on hometown support for the H.M.C.S. *Dunver* during the Second World War and an article on the Canadian War Museum Oral History Project in the *Canadian Military Journal*.

Dean Oliver: three articles or essays on Canadian defence issues, including Canadian defence and national security after September 11, and foreign affairs and national defence, in political journals such as *Canadian Issues*.

Canadian War Museum

Cameron Pulsifer: three articles on military history, including an article on military pay in the Victorian British Army, an account of fatalities of the 1st Canadian Machine Gun Brigade on a single day during the First World War, and a profile of the building of Halifax's military barracks during the nineteenth century.

Roger Sarty: an article on the Halifax Military Lands Board in *The Northern Mariner*.

Conferences and Lectures

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

- Eight lectures on war art and museology at conferences across Canada, including several presentations on **Canvas of War** and the national war art collection.
- Four lectures on military history at a number of Canadian venues, including presentations on gas warfare, rum rations during the First World War, the Canadian Expeditionary Force, and Canadian regimental historians in the 1920s.
- Five lectures at a number of Canadian venues, including presentations on McGill University at war, the war industry and economic recovery in Verdun, Quebec during two world wars, hometown support for the H.M.C.S. *Dunver*, the Cold War and the CWM, and the Last Post Fund.
- Two lectures at venues in Ontario, including a presentation on First Peoples in Canadian military history, and land pattern muskets and the Royal Canadian Volunteer Regiment at the turn of the nineteenth century.
- Five lectures at a number of Canadian venues, including presentations on intelligence history, national security, Canadian military history, and war and the museum historian.
- Two lectures at local venues, including a presentation on the new Canadian War Museum, and a university lecture on material culture at the CWM.
- A symposium presentation in Toronto on the Canadian War Museum research collections.
- Five lectures at a number of Canadian venues, including presentations on the Battle of the St. Lawrence in 1942, Admiral Percy Walker Nelles, Canada's emergence as a naval power during the first half of the twentieth century, and Canadian maritime strategy from 1910 to 2000.

Canadian War Museum

Programmes

The Canadian War Museum's programmes offer something for everyone, ranging from the *Hollywood Goes to War* film series to live interpretation within CWM exhibitions. Each month, *Hollywood Goes to War* features a military movie, introduced by a member of the CWM staff or a member of the Friends of the Canadian War Museum. During 2002–2003, 12 films were presented, with attendance ranging from 25 to 120 people per screening.

On summer weekends, in conjunction with the interactive **Battlefield Pit Stop: Canadians in Europe 1944** exhibition, a number of local re-enactment groups were invited to meet with visitors and provide period demonstrations on the CWM Courtyard.

On Remembrance Day, a dozen Canadian veterans took part in the CWM's annual *Meet a Veteran* programme. In addition, costumed animators provided a venue in which visitors could see and hold genuine wartime artifacts.

In conjunction with the exhibition **The Art of the Medal**, the Medallic Arts Society of Canada held three workshops at the CWM, demonstrating how medals are made. In addition, the popular annual *Spring Offensive* wargaming weekend was held in March, offering armchair generals an opportunity to get together and demonstrate various roleplaying games to the public.



Mr. Paul Métivier, First World War veteran, and Canadian War Museum visitor Andrew Cameron (son of Lesley Anne and Mark Cameron) during Remembrance Day celebrations. Photo: S. Darby

In its *Speaker's Series*, the CWM presents a free admission series of academic lectures. These hour-long presentations feature distinguished veterans, scholars and authors. During the past year, topics included Canadian armoured vehicles in the Second World War, child victims of war, the Royal Canadian Navy and the Halifax explosion, Canada's Airborne Division, Dieppe, Canada's modern army, Canadian nuclear strategy, Remembrance Day, Canadians during the 1943–1945 Italian Campaign, and an Airwoman's scrapbook.

Educational Activities

The CWM actively shares the many aspects of Canada's military heritage with audiences throughout Canada and around the world through a wide range of educational activities. Last fiscal year, the CWM delivered a total of 220 school programmes to a total of 6,169 students. 42 *Canada at War* activity kits were also sold to teachers, and 34 *Supply Line* artifact boxes were rented. Eighty-five students submitted applications for this year's *CWM History Award*, with five winners each receiving a \$1,000 prize.

Canadian War Museum

Special Events

Throughout the year, the CWM hosts many different types of special events, ranging from commemorations and special ceremonies to guided tours and book launches. During the past year, these included two donation recognition events: in May 2002, an event was held in the First World War Gallery in honour of the donation of the Albert Medal awarded to Ernest Alfred Pooley; and in August 2002, the Royal Canadian Regiment and the Kanata Branch of the Royal Canadian Legion presented the CWM's Living History Collection with an epoxy sculpture entitled *Dawn of Majuba Day*.

D-Day commemorations were held once again this year on the CWM Courtyard and in the Eaton Room. This year's commemorations included a larger parade contingent and a performance by the Pipes and Drums of the Cameron Highlanders of Ottawa. The event was attended by more than 150 people.

Summer programming on the CWM Courtyard included noon-hour concerts by the Central Band of the Canadian Forces, the Central Band String Ensemble, Polished Brass, and the Ceremonial Guard Band. In addition, demonstrations were given on the Courtyard by the Société d'histoire IN MEMORIAM, the Compagnie franche de la Marine de Québec, the 1st Battalion Royal Canadian Regiment Rappel Team, the Brockville Infantry Company, the Fort York Fife and Drums, and the 16th North Carolina/60th New York Regiment. On Canada Day, visitors enjoyed a concert by the full Central Band of the Canadian Forces and the Maple Leaf Brass Band on the CWM Courtyard. More than 5,000 people visited the CWM and Vimy House on the Museum's busiest day of the year.

On July 10, 2002, the annual Nijmegen Marchers Send-Off parade returned to the CWM. This year's platform included the Chief of the Defence Staff, the Deputy Head of Mission from the Royal Netherlands Embassy and other dignitaries. A wreath was presented to the officer in charge of the marchers, which was laid on the CWM's behalf at Groesbeek Cemetery in honour of Canadians who made this ultimate sacrifice. In addition, Thank You Canada 2002 arrived at the CWM on August 7, 2002. This group of Belgian collectors of Canadian military vehicles parked their collection on the CWM Courtyard as part of their Quebec-Ontario tour. The tour is designed to thank Canadian veterans for their role in liberating Belgium during the Second World War.

To commemorate the 60th anniversary of Dieppe, the Friends of the CWM set up a No. 19 wireless set on the CWM Courtyard early in the morning of August 18, to participate in a radio net between other No. 19 set collectors. The Dieppe Raid was the first time that this type of radio was used in action against an enemy.

In addition to its regular Remembrance Day programming, the Vimy House Military Technology Gallery was open, and for the first time the CWM presented *An Evening of Wartime Music* — a commemorative concert on the CWM Courtyard. More than 220 people attended the concert, and the day's activities attracted nearly 2,000 people in all.

On February 8 and 9, 2003, the Cameron Highlanders of Ottawa gave a winter warfare and survival training demonstration, timed to coincide with Winterlude. This is the first time the CWM has held an outdoor winter event.

Launches and Openings

Four books were launched during the year: *Not Bad for a Sergeant* by Barney Danson (Dundurn Canada), *Canada's Army: Waging War and Keeping the Peace* by Jack Granatstein (University of Toronto Press), *Testaments of Honour: Personal Histories of Canada's War Veterans* by Blake Heathcote (Doubleday Canada) and *Canada at War Volume II – On the Battlefields: Two World Wars that Shaped a Nation* edited by Michael Benedict (Penguin Canada).

Exhibition openings and media previews were held for **Child Victims**, **Battlefield Pit Stop**, and **The Art of the Medal**. Other media events were hosted for the initial launch of three design proposals for the new CWM, for the public Web site consultation on the CWM design, presentation of the final CWM design, the CWM groundbreaking ceremony, and a public meeting at Ottawa City hall for site plan approval for the new CWM.

Canadian War Museum

Exhibitions

Permanent Exhibitions

Revolution Rejected: Canada and the American Revolution, January 28, 2003.

Temporary Exhibitions

Imperial Adventure: Canadians in the South African War (1899–1902) (CWM), June 3, 1999 to February 28, 2003

Kiska Sketches, War Art by E.J. Hughes, 1943 (CWM), November 9, 2000 to October 28, 2002

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

Child Victims: The Photographs of Robert Semeniuk (CWM), May 30, 2002 to March 15, 2003

Battlefield Pit Stop: Canadians in Europe 1944 (CWM), June 21 to September 2, 2002

Art of the Medal (CWM, Royal Canadian Mint and Medallion Art Society of Canada), October 19, 2002 to April 20, 2003

Travelling Exhibitions (In alphabetical order)

Athene

November 7, 2002 to January 4, 2003, Sault Ste. Marie Museum, Sault Ste. Marie, Ont.

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

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.

March 8 to May 25, 2003, Glenbow Museum, Calgary, Alb.

Korean war: A War in the Service of Peace

November 7, 2002 to January 4, 2003, Sault Ste. Marie Museum, Sault Ste. Marie, Ont.

Into the Blue

November 7, 2002 to January 4, 2003, Sault Ste. Marie Museum, Sault Ste. Marie, Ont.

On Canadian Wings: Canadian Aviation Art

March 1 to May 10, 2002, The Whyte Museum of the Canadian Rockies, Banff, Alb.

Vimy Memorial Sculptures

May 4, 2001 to February 27, 2004, Canadian Museum of Civilization

Canadian Museum of Civilization

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Financial Overview

Overall non-capital expenditures increased to \$67 million from \$60.5 million, representing an increase of \$6.5 million. Self-generated revenues rose to \$12.8 million from \$11.9 million, representing an increase of \$.9 million.

The increase in expenditures is related to increased staff costs of \$2.8 million, non-capital expenditures of \$1.9 million related to the building of the new Canadian War Museum, and an increase in artifact acquisitions of \$.8 million.

The increase in self-generated revenues is related primarily to higher admission revenues of \$.4 million and higher boutique revenues of \$.3 million.

Acquisition of property, plant and equipment rose to \$15.7 million from \$6.8 million, representing an increase of \$8.9 million. This increase is related to the capital construction costs of \$10 million incurred during the year for the new Canadian War Museum.

The Corporation has maintained a restricted equity amount of \$7 million towards the construction of the new Canadian War Museum.

Canadian Museum of Civilization

Financial Statements

For the year ended March 31, 2003

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.

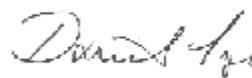
In support of its responsibility, Management has developed and maintains books of account, records, financial and management controls, information systems and management practices. These are designed to provide reasonable assurance as to the reliability of financial information, that assets are safeguarded 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 16, 2003



Office of the Auditor General of Canada
Bureau du 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, 2003 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, 2003 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 16, 2003

CANADIAN MUSEUM OF CIVILIZATION

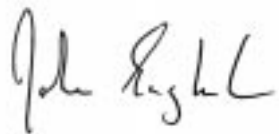
Balance Sheet as at March 31

ASSETS

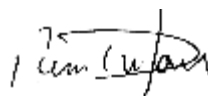
(in thousands of dollars)	2003	2002
CURRENT		
Cash and cash equivalents (Note 3)	\$ 41,902	\$ 22,340
Accounts receivable (Note 4)	4,816	3,364
Inventories	1,069	1,050
Prepaid expenses	1,450	1,372
	49,237	28,126
Restricted cash and investments (Note 5)	18,251	14,772
Collection (Note 6)	1	1
Property and equipment (Note 7)	28,728	15,948
	\$ 96,217	\$ 58,847

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)	2003	2002
CURRENT		
Accounts payable and accrued liabilities (Note 8)	\$ 15,168	\$ 8,571
Deferred revenues	1,271	750
	16,439	9,321
Employee future benefits (Note 9)	2,673	2,483
Deferred contributions (Note 10)	11,251	7,772
Deferred capital funding (Note 11)	43,377	17,266
	73,740	36,842
Commitments (Note 16)		
EQUITY OF CANADA		
Internally restricted (Note 12)	7,000	7,000
Unrestricted	15,477	15,005
	22,477	22,005
	\$ 96,217	\$ 58,847

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

(in thousands of dollars)	2003	2002
Revenues (Schedule 1)	\$ 12,768	\$ 11,906
Expenses		
Collect and research	10,993	9,031
Exhibit, educate and communicate	13,745	12,836
Canadian War Museum	7,714	5,749
Accommodate	21,559	20,590
Corporate services	13,104	12,320
Total expenses (Schedule 2)	67,115	60,526
Net result of operations before government funding	(54,347)	(48,620)
Parliamentary appropriation (Note 17)	54,819	50,313
Net income	472	1,693
Equity of Canada at beginning of year	22,005	20,312
Equity of Canada at end of year	\$ 22,477	\$ 22,005

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

(in thousands of dollars)	2003	2002
Operating activities		
Cash receipts (clients)	\$ 10,598	\$ 11,398
Cash receipts (parliamentary appropriation)	54,519	52,623
Cash paid (employees and suppliers)	(60,425)	(59,166)
Interest received	1,106	1,338
Cash flows from operating activities	5,798	6,193
Investing activities		
Acquisition of property and equipment	(15,736)	(6,784)
Increase in restricted cash and investments	(3,479)	(1,565)
Cash flows used in investing activities	(19,215)	(8,349)
Financing activities		
Parliamentary appropriation for the acquisition of property and equipment	29,453	6,102
Restricted contributions and related investment income	3,526	1,980
Cash flows from financing activities	32,979	8,082
Increase in cash and cash equivalents	19,562	5,926
Balance at beginning of year	22,340	16,414
Balance at end of year	\$ 41,902	\$ 22,340

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

CANADIAN MUSEUM OF CIVILIZATION

Notes to Financial Statements

March 31, 2003

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) **Property and equipment**

Property and equipment 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 property and equipment is recorded as deferred capital funding and amortized on the same basis and over the same periods as the related property and equipment 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 property and equipment are the most significant items where estimates are used. Actual results could differ from those estimated.

3. **Cash and cash equivalents**

The Corporation invests in the short-term money market. The overall portfolio yield as at March 31, 2003 was 2.7% (2002 – 3.5%). All instruments held in short-term investments are rated R1 or better by the Dominion Bond Rating Service. The average term to maturity is 34 days (2002 – 32 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)	2003	2002
Refundable taxes	\$ 1,775	\$ 839
Trade accounts	842	626
Parliamentary appropriation	2,160	1,860
Other	39	39
	<hr/>	<hr/>
	\$ 4,816	\$ 3,364

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, 2003 was 2.7% (2002 – 3.4%). All instruments held in short-term investments are rated R1 or better by the Dominion Bond Rating Service. The average term to maturity is 35 days (2002 – 37 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. **Property and equipment**

(in thousands of dollars)		2003		2002	
	Cost	Accumulated Amortization	Net Book Value	Net Book Value	
New Canadian War Museum Building	\$ 11,213	\$ -	\$ 11,213	\$ 1,172	
Leasehold and building improvements	35,652	20,284	15,368	12,814	
Office furniture and equipment	5,910	5,800	110	63	
Technical equipment	8,642	7,763	879	949	
Informatics equipment	8,577	7,878	699	879	
Motor vehicles	163	90	73	71	
Property classified as held for sale	386	-	386	-	
	\$ 70,543	\$ 41,815	\$ 28,728	\$ 15,948	

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.

Property and equipment 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)	2003	2002
Trade accounts payable	\$ 12,370	\$ 6,173
Accrued salaries and vacation pay	1,915	1,731
Government departments and agencies	476	407
Current portion of employee future benefits	407	260
	\$ 15,168	\$ 8,571

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 (2002 – 2.14). The Corporation's contribution to the Plan during the year was \$2,383,000 (2002 - \$2,172,000).

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)	2003	2002
Accrued benefit obligation, beginning of year	\$ 2,743	\$ 2,600
Expense for the year	575	301
Benefits paid during the year	(238)	(158)
	\$ 3,080	\$ 2,743
Short-term portion	\$ 407	\$ 260
Long-term portion	2,673	2,483
	\$ 3,080	\$ 2,743

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)	2003	2002
Balance at beginning of year	\$ 7,772	\$ 6,206
Add donations received in the year	3,282	1,968
Add deferred investment income (Note 13)	244	12
Less donations recognized as revenue	(47)	(414)
Balance at end of year	\$ 11,251	\$ 7,772

11. **Deferred capital funding**

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

Changes in the deferred capital funding balance are as follows:

(in thousands of dollars)	2003	2002
Balance at beginning of year	\$ 17,266	\$ 14,376
Appropriations received in the current year to purchase depreciable property and equipment	14,916	5,774
Appropriations received in the current year to purchase depreciable property and equipment in future periods	14,537	328
Less amortization	(3,342)	(3,212)
Balance at end of year	\$ 43,377	\$ 17,266

12. **Internally restricted equity of Canada**

As at March 31, 2003, 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)	2003	2002
Income earned on unrestricted resources	\$ 1,098	\$ 1,048
Income earned on restricted resources	252	250
Total interest on cash and investments earned in the period	1,350	1,298
Less amounts deferred (Note 10)	(244)	(12)
Total interest on cash and investments recognized as revenue	\$ 1,106	\$ 1,286

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, 2003, the Corporation has entered into long-term contracts for informatics, property leases and building maintenance related services with a remaining value of \$15,850,000. The future minimum payments are as follows:

(in thousands of dollars)

2003-04	\$ 5,832
2004-05	4,543
2005-06	1,958
2006-07	1,997
2007-08	1,520

As at March 31, 2003, the Corporation has entered into long-term contracts for exhibit design and building construction services for the new Canadian War Museum with a remaining value of \$74,585,000. The new building project will be completed in the fiscal year ending March 31, 2006.

17. **Parliamentary appropriation**

(in thousands of dollars)	2003	2002
Main Estimates amount provided		
for operating and capital expenditures	\$ 76,221	\$ 49,745
Supplementary estimates and transfers	5,193	3,728
	81,414	53,473
Portion of amount deferred for specific projects	(15,291)	(598)
Deferred revenue used in current year to complete specific projects	1,090	1,010
Amounts used to purchase depreciable property and equipment	(15,736)	(6,784)
Amortization of deferred capital funding	3,342	3,212
Parliamentary appropriation	\$ 54,819	\$ 50,313

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
(in thousands of dollars)

SCHEDULE 1

	2003	2002
General admission and programmes	\$ 3,105	\$ 2,707
Boutique Sales	2,016	1,690
CINÉPLUS	1,953	1,974
Facility rental and concessions	1,212	1,113
Interest on cash and investments (Note 13)	1,106	1,286
Parking	866	839
Grants and sponsorships	744	315
Donations	440	453
Travelling exhibits	283	406
Royalties	136	123
Membership	134	103
Publications	116	156
Other	657	741
	\$ 12,768	\$ 11,906

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

SCHEDULE 2

	2003	2002
Personnel costs	\$ 27,988	\$ 25,149
Professional and special services	10,680	10,291
Exhibit design and fabrication	5,995	4,252
Property taxes	5,494	5,374
Amortization	3,342	3,212
Repairs and maintenance	3,209	2,969
Utilities	1,793	1,726
Furniture and fixtures	1,455	1,716
Travel, hospitality and transportation	1,395	1,243
Marketing and advertising	1,186	1,141
Building leases	1,132	891
Cost of goods sold	1,073	1,081
Communications	1,012	846
Collections acquisitions	879	83
CINÉPLUS films	162	214
Rentals	160	152
Other	160	186
	\$ 67,115	\$ 60,526