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# CMCC 1998–1999 Annual Report

## Canadian Museum of Civilization Corporation 1998–1999 Annual Report

Canadian Museum of Civilization and Canadian War Museum  
World Wide Web address: [www.civilization.ca](http://www.civilization.ca)

### Canadian Museum of Civilization

100 Laurier Street  
P.O. Box 3100, Station B  
Hull, Quebec  
J8X 4H2

Information: (819) 776-7000/1-800-555-5621  
Teleprinter (TDD): (819) 776-7003  
Group Reservations: (819) 776-7014  
Facility Rentals: (819) 776-7018  
Members of the Museum: (819) 776-7100  
Volunteers: (819) 776-7011  
Friends of the CMC: (819) 776-7004  
Financial Support to the CMC, Development:  
(819) 776-7016  
Cyberboutique for North American Callers:  
1-800-256-6031

### Canadian War Museum

330 Sussex Drive  
Ottawa, Ontario  
K1A 0M8

World Wide Web address: [www.warmuseum.ca](http://www.warmuseum.ca)

Vimy House  
221 Champagne Avenue North  
Ottawa, Ontario  
K1R 7R7

Information and Other Services: (819) 776-8600  
Friends of the CWM: (819) 776-8618  
Financial Support to the CWM — Passing the Torch  
Campaign — Development: 776-8636  
Fax: (819) 776-8623

### Museum of New France

World Wide Web address: [www.vmnf.civilization.ca](http://www.vmnf.civilization.ca)

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*Success in modern museology has come to be measured, not only in ticket sales and revenue levels, but also — in this information age — in our capacity for outreach. This year, the Canadian Museum of Civilization Corporation has enjoyed considerable achievement using traditional markers like ticket sales, visitor satisfaction and revenue generation, as well as in its use of electronic outreach and new technologies.*

— Adrienne Clarkson, Chairwoman, Canadian Museum of Civilization Corporation



## The Board of Trustees and Officers of the Corporation

**Front row:** Gloria Cranmer Webster (Member), Claudette Roy (Vice-Chairwoman), Adrienne Clarkson (Chairwoman), Marianna Simeone (Member), Thérèse Spénard-Pilon (Member).

**Back row:** Louise Dubois (Corporate Secretary and Director General, Strategic Planning), Joe Geurts (Acting President and Chief Executive Officer), Robert Bothwell (Member), Patrick Polchies (Member), Peter Allen (Member), Robert J. Ojolic (Member), Pierre Dufour (Member).

**Absent:** Barney Danson (Member).

Photo: H. Foster



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

Dating from its first incarnation as the Geological Survey of Canada in 1841, the Canadian Museum of Civilization Corporation (CMCC) now comprises the Canadian Museum of Civilization (CMC) — Canada’s national repository of social and cultural history, and its affiliate museums: the Canadian War Museum (CWM) — Canada’s national museum of military history, and the entirely virtual Museum of New France. The Canadian Museum of Civilization complex is also home to the Canadian Postal Museum, the Canadian Children’s Museum, and one of the world’s first IMAX®/IMAX® HD/OMNIMAX® theatres.

## CORPORATE GOVERNANCE

### Board Responsibility

The Board of Trustees is responsible for the fulfilment of the purposes and the management of the business, activities and affairs of the Corporation. This responsibility is carried out in accordance with a variety of legislation, notably the *Museums Act* and the *Financial Administration Act*.

In fulfilling its responsibility, the Board as a whole oversees the development and application of policies concerning corporate governance. In particular, the Board:

- a) appoints the Chief Executive Officer, determines his or her remuneration and evaluates his performance; and appoints the officers of the Corporation upon recommendation of the Chief Executive Officer;
- b) approves the Corporate Plan;
- c) oversees the integrity of the Corporation’s internal controls and management systems;
- d) with management, identifies the corporate strategic priorities and evolving needs of the Corporation; and ensures that the appropriate systems are in place to monitor and manage their development; and
- e) maintains a continuing dialogue with management to ensure its ability to respond to internal and external changes and pressures which may affect the Corporation.

In carrying out its responsibility, this past year the Board held four meetings and three teleconferences in addition to its various committee meetings. The frequency of meetings, as well as the nature of matters to be dealt with, vary from year to year depending on the state of the Corporation’s business and the opportunities or risks that it faces from time to time. Within that framework, it is expected that the Board will meet between four to eight times each year.

### Board Committees

From its membership, the Board has established eight committees to expedite its work. These committees meet regularly before Board meetings — in person and by teleconference — and report their recommendations to meetings of the Board of Trustees, where resolutions are approved. Each Board member has duties on at least one Board committee and the membership of each is indicated below. In the past year, there were fifteen meetings and six teleconferences of the Board’s committees.

(1) The Board’s **Executive Committee**, subject to by-laws and the direction of the Board, facilitates the Board’s decision-making process, if necessary, between Board meetings. The Executive Committee is responsible for approving compensation for the officers of the Corporation, as recommended by the CEO. During the past year, this committee held 2 meetings.



(2) The **Audit Committee** fulfils the role required by the *Financial Administration Act*. The Audit Committee serves as the Board's adviser on audit-related matters, and ensures maintenance of sound internal controls. During the year, this committee held 3 meetings.

(3) The **Finance and Compensation Committee** serves as the Board's advisor on accountability and planning in relation to finance and compensation. It does not involve itself in the Corporation's day-to-day financial operation, but does maintain appropriate controls over significant financial transactions, by requiring that all financial transactions exceeding a quarter of million dollars are reviewed by the committee prior to their final approval by the Board of Trustees. During the year, this committee held 3 meetings and 1 teleconference.

(4) The **Development Committee** advises and supports management and participates in the Corporation's development and fundraising activities. During the year, this committee held 2 meetings.

(5) The Board's **Canadian War Museum Advisory Committee** advises the Board of Trustees on matters related to the Canadian War Museum. Its broad membership includes members of the Board of Trustees, representatives from the veterans, armed forces and military history communities. During the year, this committee held 2 meetings.

(6) The **Executive Committee of the Canadian War Museum Advisory Committee** comprises members from the CWM Advisory Committee. Its purpose is to advance the work of the CWM Advisory Committee between meetings of the latter. During the year, this committee held 2 meetings.

(7) This year, the Board established a **Canadian War Museum Building Committee**. Recognizing the magnitude of the proposed project for a new facility for the Canadian War Museum, the Board has mandated this committee to review all contracts and major policy issues associated with the building project and to oversee its overall development. To date, this committee has held 1 teleconference.

(8) The Board's **Search Committee** is a temporary committee established in August 1998 to direct the search and selection process for the appointment of a new Chief Executive Officer for the CMCC. Following appointment of the CEO, the committee will be dissolved. During the year, this committee held 1 meeting and 4 teleconferences.

## The Board of Trustees

Adrienne Clarkson, Chairwoman, Toronto, Ontario (1)(3)(4)(5)(6)(8)

Claudette Roy, Vice-Chairwoman, Edmonton, Alberta (1)(4)(5)(8)

Peter Allen, Toronto, Ontario (4)(8)

Robert Bothwell, Toronto, Ontario (2)(3)(5)(8)

Barney Danson, Toronto, Ontario (1)(5)(6)(7)

Pierre Dufour, Aylmer, Quebec (1)(2)(3)(7)

Robert J. Ojolic, Sydney, Nova Scotia (2)(3)(4)(7)(8)

Patrick M. Polchies, Kingsclear First Nation, New Brunswick (1)

Marianna Simeone, Montreal, Quebec (3)(7)

Thérèse Spénard-Pilon, Laval, Quebec (4)

Gloria Cranmer Webster, Alert Bay, British Columbia (4)

## Corporate Officers

Joe Geurts (ex-officio), Acting President and Chief Executive Officer (1)(3)(4)(5)(6)(7)

Louise Dubois, Corporate Secretary and Director General, Strategic Planning

**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](http://www.civilization.ca)). A free printed catalogue is also available by calling 1-800-555-5621.**



# CMCC 1998–1999 Annual Report

## CHAIRWOMAN'S MESSAGE

This past year has been a momentous one for the Corporation, marked not only by outstanding successes and new areas of endeavour, but also by the departure of our President and CEO, Dr. George F. MacDonald.

Dr. MacDonald has been appointed CEO of Museum Victoria in Melbourne, Australia at an exciting stage in its development. He leaves the Canadian Museum of Civilization Corporation on the eve of its tenth anniversary, at a time when it is enjoying some of its most signal successes — due, in no small part, to his effective guidance and unique vision for this organization over the past decade. Under his direction, the Corporation has achieved true world renown for its architecture, collections and electronic outreach.

The melding of traditional museology with the technological demands of a changing world has not always been easy. In some ways, it has often seemed as though the goals and character of traditional museology are diametrically opposed to the goals and character of technology. Further, museums have been forced to compete for an increasingly diversified leisure dollar with forms of entertainment ranging from sports events to theme parks.

Museums are also having to come to terms with a society increasingly disinterested in traditional forms and standards of knowledge. Faced with a widening range of entertainment and educational offerings, today's audiences often have less time to spend on individual interests, and want their information supplied in a distilled and condensed form.

Equally challenging is a societal shift towards broad-based knowledge, rather than specialization. The wealth of information available on North America's sixty-plus channels of television — to say nothing of millions of websites — has perhaps made audiences hungry to know a little bit about everything, rather than a lot about a single thing. This is a great challenge for museums, which naturally want to share their large collections and vast knowledge resources as extensively as possible.



Photo: B. Rockett

Museums are also having to come to terms with an increasingly diversified and fragmented social order. As a federally responsible organization, the Corporation must strive at all times to be sensitive to the nascent cultural pride of all Canadians, while trying to present a balanced account of history. We must also strive to remain inclusive, while being true to accepted standards of scholarship and unbiased reporting. By showcasing the rich histories of Canada's many peoples, we seek to invest all Canadians with a sense of the diversity and value of Canadian society, thereby drawing us closer together in shared pride and sense of purpose.

Societal sea changes such as these work, in many ways, against the traditional roles of museums. It has become a challenge to offer good entertainment value within the limited timeframes our visitors demand, while still maintaining high standards of knowledge and education. The Canadian Museum of Civilization Corporation has found that the best way to do this is to present a wide range of subject matter in its exhibitions, supplemented by extensive website offerings and complementary activities and programming. For us, this is proving the best way of satisfying the demands of both scholars and casual visitors.

**“What wretches we would be if we were not proud of our ancestors!”  
— Laure Conan,  
Canadian author**

Many of us in the museum community are still growing within these parameters: trying to assimilate principles that have proven successful, while continuing to make resources available for new methodologies.

Much of that effort has been spearheaded by Dr. MacDonald, and by a staff always willing to explore new possibilities. This has been an integral part of the Corporation's honest attempt to discover what works for a museum corporation designed to accommodate the demands of the twenty-first century. We are pleased indeed at this year's many successes, for they suggest that we are becoming more surefooted within the brave new world of international museology.

Adrienne Clarkson, O.C.  
Chairwoman, Board of Trustees

**“Electronic reality compels us to live mythically and in depth, in a world of symbolic resonances, voices of the past, vibrations of the future...” — Frank Zingrone,  
Canadian communications theorist**



## ACTING PRESIDENT AND CEO'S REPORT



Photo: H. Foster

This past year has been an exceptional one for the Corporation. As we near the end of our first decade as the Canadian Museum of Civilization Corporation, we are beginning to feel a level of achievement, as well as a sense that the structure and formula which will sustain us for years to come is finally in place. This has been achieved, not only through the dedication and hard work of our staff, but also through the constant fine-tuning of a plan that clearly reflects our current reality and its challenges.

**“...Canada must now preserve its identity by having many identities.” — Northrop Frye, Canadian literary critic**

This year we have continued to work towards completion of exhibition spaces at the Canadian Museum of Civilization. We have begun the overdue transformation of the Canadian War Museum. We have participated with a fair degree of success in challenging repatriation discussions. We have maintained a high level of visitor satisfaction at both museums, and a high level of attendance and revenue generation. We have maintained a high standard of electronic and traditional outreach. We have offered acclaimed concert series, exceptional educational programming, and a level of popular entertainment that is transforming the public notion of what a modern museum is all about.

One of our signal goals as a Corporation is enhancing Canadians' understanding of their history and culture — and, by extension, the greater world civilization of which we are a part. In practical terms, meeting this objective has translated into a number of achievements for the Canadian Museum of Civilization over the past year.

We continue to run as wide a range of exhibitions and programming as space allows, featuring exhibitions on topics as diverse as Inuit sculpture and hooked rugs, as well as special events and programming which range from a highly-acclaimed world music series to workshops, children's activities, performances, and more. We have also enjoyed success in our efforts to represent the rich diversity that is Canada's cultural mosaic, through our exhibitions, publications, CD-ROMs, website and educational and public programming.

We conduct ongoing field research, adding to the world's body of knowledge on many cultural topics. We participate in international museum bodies, present lectures at symposia across Canada and around the world, and have an active programme of scholarly publication. We also work hard at promoting ourselves, ensuring that what we do reaches as wide an audience as possible. This past year, the Corporation has enjoyed particularly extensive media coverage on radio, television, and in print, and we are pleased to report that coverage of our programmes and activities has been almost universally positive.

Using these many tools, we are promoting and disseminating the Canadian cultural experience around the globe, while safeguarding its importance and unique nature. As we continue to identify new promotional and outreach opportunities, we will continue to fine-tune our efforts, meeting the new and fluid challenges of outreach in an ever-expanding and changing world.

## The Canadian Museum of Civilization

This year, we brought ancient Egypt to life, with the *Mysteries of Egypt* exhibition and IMAX® film. This combined event, supported by a wide range of thematic activities, was one of our biggest successes ever, welcoming more than 690,000 visitors to the exhibition, and over 200,000 people to the IMAX® film. Boosting overall attendance by 21% over the previous year, *Mysteries of Egypt* provided us with one of our most exciting opportunities to attract new visitors, giving them a taste of Egypt while also introducing them, in our many other exhibitions and activities, to the various constituent peoples of Canada.

**“History is a way of explaining the present, justifying it and clarifying it. [...] The past, that's a reality, analyzed and filtered by science.”**  
— Alice Parizeau, Canadian author



The highlight of the year for the Canadian Museum of Civilization (CMC) was unquestionably the *Mysteries of Egypt* exhibition. Running from May 8, 1998 through February 21, 1999, the exhibition attracted a record 690,555 visitors. Supported by the IMAX® film *Mysteries of Egypt*, special programming — including the special Dramamuse production *Hatshepsut: Temptress of the Nile* — and boutique offerings, the *Mysteries of Egypt* event was instrumental in increasing attendance at the CMC by 21% over the previous year. The exhibition was a collaborative effort, involving loans from Canadian institutions like the Royal Ontario Museum, the Redpath Museum, the Montreal Museum of Fine Arts, the Chatham Kent Museum and the Canadian Museum of Nature, and American institutions like the Metropolitan Museum of Art, the National Museum of Natural History, and the Brooklyn Museum of Art.

The *Mysteries of Egypt* exhibition will tour over the next two years, with bookings confirmed at the Cincinnati Museum Center (June–October 1999), and the Glenbow Museum (November 2000–March 2001).

Photo: H. Foster

An event like *Mysteries of Egypt* also brings us face-to-face with the “blockbuster phenomenon” — the eventual demise of which is frequently debated within museum circles. We believe that, if a blockbuster can be produced in a cost-effective way, blockbusters will continue to remain valuable to the museum community. Blockbusters are still our best way of attracting new visitors and of encouraging previous visitors to renew their familiarity with the Museum. Once inside, our surveys show that the majority of visitors spend nearly 4.5 hours in the Museum, with more than 80% of our visitors naming the Canada Hall their favourite CMC feature.

## The Canadian War Museum

As Canada’s national museum of military history, the Canadian War Museum exists to enhance Canadians’ understanding of the role Canadians have played on the world political stage in both war and peace. As custodian of Canada’s collective archive of courage under fire, the Canadian War Museum is uniquely positioned to showcase Canada’s legacy of bravery — a bravery that has won us a place within the G8 group of nations, as well as a much-envied reputation as global peacekeepers.

This past year, the Canadian War Museum has enjoyed particular attention and support, and increased its attendance by over 6%. A new parcel of land on the old Rockcliffe airbase in Ottawa has been promised by the federal government. The Passing the Torch campaign has now raised \$3.1 million towards

## “Thank you forever.” — Message written in the Book of Remembrance by a local Dutch visitor to the Canadian War Cemetery in Bergen-op-Zoom, Holland

its \$15 million goal. Plans for the redesigned and reconfigured War Museum will also enable consolidation of important national collections, vastly expanded exhibition space and enhanced educational programming, enabling the Corporation to properly showcase one of Canada’s most noble and enduring traditions to a national audience.

## Partnerships that Work

We also struggle, as must all federally funded and mandated organizations, with declining federal allocations. Our response has been to find new and innovative ways to make up funding and resource shortfalls by reallocating funds internally, making resources go farther, and looking to the world beyond our doors for additional support. This year, the Corporation has enjoyed some significant partnerships and funding successes, including many generous corporate and private donations to campaigns like the Canadian War Museum’s Passing the Torch fundraising campaign; exhibition partnerships with corporations like Cancom for *Iqqaipaa: Celebrating Inuit Art, 1948–1970*, Investors Group for the folk-art exhibition *This Other Eden: Canadian Folk Art Outdoors*, and the Donner Canadian Foundation for *Canvas of War: Masterpieces from the Canadian War Museum*; and event and exhibition partnerships with many other corporations, community groups, businesses and individuals. Also, the successful conclusion in January 1999 of the Seagram-sponsored *Transformation* exhibition, at the American Craft Museum in New York City, confirmed the value of long-term





**“Technological prowess almost invariably comes from doing things differently in an unpredictable way. The future, technologically speaking, is not an extrapolation from the past. You have to change how you do things.”**

— Stanton T. Friedman, Canadian scientist

partnerships. This exhibition, featuring outstanding work from the Museum’s fine crafts collection has travelled to major museums and art galleries across Canada since its opening at the CMC in 1997.



Dr. Jack Granatstein, British High Commissioner Sir Anthony Goodenough and artist Peter Mackertich officially open *Blockhaus: Fortress Europe in Photographs*.

Photo: W. Kent

Partnerships are the wave of the future for all publicly funded institutions and organizations. The challenge is to find a fit that works. In the case of *Iqqaipaa*, the exhibition was planned as part of our Great Canadian North programming, which included official southern celebrations of the establishment of Nunavut on April 1, 1999. Cancom, the presenting sponsor for that exhibition, was founded by a Northerner as a way of bringing northern voices to southern audiences, and vice-versa.

Part of our opening night ceremonies for *Iqqaipaa* also included our first-ever exhibition webcast, bringing this exhibition to northerners and the world via the Internet.

In the case of the upcoming *This Other Eden: Canadian Folk Art Outdoors*, Investors Group has sponsored a national tour for our exhibition showcasing the whimsical creations of ordinary Canadians. This major exhibition reflects Investors Group’s own long-standing tradition of supporting arts events showcasing Canada’s unique cultural heritage. *This Other Eden* will travel to seven major cities across Canada over the next three years.

Generous support this year from the Donner Foundation is helping us to bring the Canadian War Museum’s significant collection of Canada’s First and Second World War art, specifically oil paintings, to a wider Canadian audience in February 2000. Many war art paintings in this exhibition have not been displayed in 80 years. The exhibition *Canvas of War: Masterpieces from the Canadian War Museum* will first be presented at the Canadian Museum of Civilization and travel to various cities in Canada.

For the Canadian Museum of Civilization Corporation, these are ideal matches to the vision we hold of our own corporate reality — reflecting our unique strategic interests, while showcasing our cultural heritage to the world.

**“History is not mathematics, otherwise it would be written ahead of time. It is instead a matter of emotion and passion. Subjective, therefore unpredictable.”**

— Alain Pontaut, Canadian author and journalist



The past decade has seen major changes for an organization which dates back more than 150 years. Since 1989, we have moved into a new complex that is internationally recognized as one of the most impressive architectural landmarks of recent years. We have come to grips with the impact of new technologies on traditional museology, in a way which has blazed a trail and set new standards for similar organizations around the world. We have struggled with massive budgetary and staff cuts, while trying to find funds to complete unfinished spaces and still maintain high value for an increasingly fragmented leisure dollar. We have dealt with issues surrounding the repatriation of aboriginal artifacts, and have responded to the challenge of finding the Canadian War Museum a new home worthy of its mandate and collections.

As we head towards the twenty-first century, we feel that we are on the right track. We expect there will continue to be times when the public will wonder why we offer certain types of programming, activities or exhibitions, as well as times when we are applauded for making astonishing strides within the world of museology. To paraphrase philosopher William James, there is no life without risk. By extension, museums like ours who are willing to risk — within the limits of public accountability — will hopefully always be the ones most fully alive to the people they serve.

Joe Geurts  
Acting President and CEO

## The Executive Committee

### Acting President

Joe Geurts, Acting President and CEO

### Members

Louise Dubois, Corporate Secretary and Director General, Strategic Planning  
Joe Geurts, Chief Operating Officer and Senior Vice-President

Dr. Jack L. Granatstein, Director and CEO, Canadian War Museum  
Michelle Holland, Director, Human Resources  
Dr. Stephen Inglis, Director General, Collections and Research  
David Loye, Chief Financial Officer  
Sylvie Morel, Director General, Exhibitions and Programmes  
Pierre Pontbriand, Vice-President, Public Affairs  
Michael Wolfe, Vice-President, Development



## The Corporate Plan

Our Corporate Plan for the years 1998–1999 through 2002–2003 had three measurable strategic issues: The Role of the CMCC in a Global Village, Canadian Identity and Unity, and Financial and Operational Viability. These issues, and their corollary objectives, provided the framework within which we operated during the past fiscal year. This year has offered evidence of marked improvement in many key areas.

## The Role of the CMCC in a Global Village

The stated objective of the CMCC in this area is “to be a centre of museological excellence communicating its knowledge at the national and international levels.” In practice, this means maintaining the Corporation’s high level of research, collections development and use of traditional and non-traditional methods of outreach and information dissemination. Over the past year this has meant:

- Carrying out developmental (non-exhibition) research — this implies ongoing, exploratory research, usually conducted through fieldwork. This year has seen a slight increase in non-exhibition research, with 40 projects undertaken by 28 research associates.



The Canadian Museum of Civilization is, first and foremost, a research institution. Its staff archaeologists, curators, and researchers add to the world’s knowledge of human history each year through fieldwork, publications, lectures and attendance at symposia and conferences. This photograph of an CMC archaeological field camp on the Western Arctic Coast was taken by staff archaeologist Dr. David Morrison during the summer of 1998. As part of the Amundsen Gulf Thule Project, Dr. Morrison and his team have been researching the migration of the Inuit from Alaska to Canada.  
Photo: D. Morrison

- Managing the collections and providing accessible, detailed, accurate and timely information on the collections — this year has seen both great success and considerable challenge. Our greatest success in this area was the launch of our Cultural Assets Information System (CAIS) in December 1998. The CAIS makes 25,000 records from the CWM and CMC collections accessible to researchers, students and others via the Internet. For us, it is the wave of the future for online access to museological collections, and a valuable research tool for scholars and the general public alike.
- One of our greatest challenges in collections management this year was an unexpected repatriation request involving more than 400 aboriginal artifacts. This resulted in a sharp increase in deaccessions at the CMC. At the CWM, the limited number of acquisitions is attributable to the ongoing plans for a redesigned and reconfigured CWM. However, loans from the CWM collections doubled, due to a significant increase in new Memoranda of Understanding with the Organization of Military Museums of Canada and increased media attention.
- Communicating its knowledge throughout Canada and around the world — this is an area in which the Corporation shines. Dissemination of information has always been important to the Corporation, and it has an active publishing programme — producing not only books and monographs but CD-ROMs — as well as an extensive and award-winning website, diverse educational and scholastic programming, and a considerable number of articles in trade and scholarly journals. Over the past year, this has meant eight CMC publications — a number that is lower than usual, due to an increased involvement of researchers in the completion of unfinished Museum spaces. CWM publications stayed at the same level with three titles released this year, and electronic publications (CD-ROMs) for the CMC and CWM were five and one, respectively.

We also co-produced the IMAX® film, *Mysteries of Egypt* and its companion exhibition. The outstanding success of this event produced record-breaking attendance and revenues at the CMC. Attendance was also up considerably at the Canadian War Museum, with 129,252 visitors (including Vimy House), as opposed to the projected 90,000.



- Sharing its expertise with others — this is another area of strength for the Corporation. Through the publication of material on the World Wide Web, which also features a growing range of archival photographs, video and audio material, the Corporation has created an encyclopaedic international presence for itself. With over 6.7 million accesses expected this year and projected growth of approximately 30% per year over each of the next five years, this remains our most effective way of sharing what we learn through fieldwork and other research. Another electronic innovation for us was the production of first live webcast of an exhibition opening for the exhibition *Iqqaipaa: Celebrating Inuit Art, 1948–1970* on March 30, 1999, complemented by other webcasts of related Public Programming activities.

Corporation staff also participate actively in international symposia, and offer lectures around the world. An active monograph-publishing programme also ensures that curatorial knowledge is passed on to the academic community. The Corporation also shares the expertise it has acquired in its efforts to balance traditional museology with the demands of a technological world. Participating in all national and international museological organizations and conferences, the Corporation has both learned and taught what works and what doesn't in this field of endeavour.

The Corporation also shares its expertise through Memoranda of Cooperation (MOUs). New MOUs signed this year outstripped projections to a significant degree, with 12 new MOUs signed at the CMC instead of the projected four; and 80 new MOUs signed at the CWM instead of the projected three. The increase at the CWM is due primarily to the new Director/CEO's re-establishment of cooperative working relationships with the Organization of Military Museums of Canada.

Training through the Aboriginal Training Programme in Museum Practices also continued, with a further five training this year, bringing the total to 41 trainees since its launch in 1993.

- Striving for excellence in all forms of presentation — the Corporation strives consistently for excellence, and has received numerous awards this fiscal year for its website, videos, books and CD-ROMs. It also enjoys a strong and positive public profile for excellence in programming and value for the visitor's entertainment dollar, as borne out in an extensive visitor survey conducted over the summer of 1998. Not only did the CMC increase its local market share from 39% to 44%, but 85% of visitors declared themselves very satisfied with their visit, and 77% declared admission fees either good or excellent value for the money.

## Canadian Identity and Unity

The stated objective in this area is “to foster Canadian identity.” Over the past year, this has meant:

- Renewing the Canadian War Museum's existing long-term exhibitions and adding new ones — this process was advanced significantly this fiscal year, with plans for the Canadian War Museum's first-ever purpose-built facility. In November 1998, the federal government promised to allocate a parcel of land on the old Rockcliffe airbase in Ottawa for the new Canadian War Museum, and the vibrant Passing the Torch fundraising campaign has raised \$3.1 million to date towards a \$15-million goal. Plans to take the campaign to a national level through a television public service announcement campaign, newspaper advertising in all Southam newspapers and the creation of a dedicated website are also underway.



The First Peoples Hall at the Canadian Museum of Civilization has been designed as a celebratory space sharing the voices and stories of Canada's First Peoples. Funding is currently being sought to complete the Hall's permanent content and fit-up; in the interim, the Hall's dazzling exhibition spaces are being used for a series of well-received

temporary exhibitions. This year's *Reservation X: The Power of Place in Aboriginal Contemporary Art* was just one of several exhibitions presented in the First Peoples Hall. Focussing on community and its meaning to modern First Peoples, *Reservation X* presented works by seven contemporary aboriginal artists. This sculptural installation by Mary Longman, Plains Cree, examines the complexity and diversity of community using a tree trunk with roots at both ends, one end holding a wrapped stone with photographic images of the artist's family.

Photo: S. Darby



- Completing long-term exhibition spaces at the Canadian Museum of Civilization — this process is ongoing, with 76% of the Canada Hall complete, and scheduling on track to complete the remainder. Progress on the First Peoples Hall has been less encouraging, due to a lack of success with our targeted fundraising campaign. Alternatives to a traditional fundraising campaign are being examined, and the galleries of the First Peoples Hall are being used during the interim for a series of temporary exhibitions — all of which have been well-received to date.
- Carrying out directed (exhibition-related) research on diverse aspects of Canada’s history and cultures — our traditional level of involvement and success in this area has been maintained, with 67 CMC research projects and 12 CWM projects this year.
- Developing exhibitions and delivering programmes that reflect a sense of our Canadian history, culture and identity — this has been our area of greatest success this year, with high levels of attendance for our exhibitions on topics like ancient Egypt, Native ranching and rodeo life, Vietnamese Canadians, hooked rugs, and more. The CMC was also able to add six additional exhibitions to its schedule, bringing the total number of special exhibitions to 32. This was due to the CMC’s ability to seize unexpected partnership opportunities. A vigorous programme of travelling exhibitions was also maintained, with 11 CMC exhibitions travelling to 34 venues, and five CWM exhibitions travelling to five venues.

We also enjoyed record-breaking attendance for our *Mysteries of Egypt* film and exhibition, as well as exceptional attendance at our IMAX®/OMNIMAX® Theatre — notably for *Mysteries of Egypt*, *Everest*, *Superspeedway* and ever-popular features like *Africa: the Serengeti* and *Whales*. Our See and Hear the World concert series has also been one of our major successes, with unprecedented press coverage, rebroadcast of many performances on Radio-Canada and on the Bravo! television network, and many concerts which were sold out. Our educational programmes continue to be popular as well, with 28,000 students attending 1,180 programmes at the CMC, and 14,000 students attending 360 programmes at the CWM.

The Canadian Postal Museum and the Canadian Children’s Museum also remain popular draws, providing exhibitions and extensive programming which appeal to a wide clientèle, and educational workshops and activities which remain highly popular among school groups.

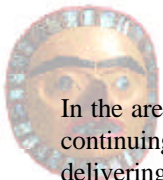
The site itself remains a major draw, with numerous tour buses stopping on the site for tourists to admire the architecture and learn about the thematic Plaza. The two most popular photo opportunities on our site are the view of Parliament Hill from our Plaza, and the interior view down into the Grand Hall — both of which introduce visitors to two significant symbols of Canada’s cultural and historical reality.

## Financial and Operational Viability

The stated objective in this area is “to ensure the financial and operational viability of the Corporation.” In practice, this entails meeting funding restrictions with increasingly creative approaches for making up the shortfall.

In the area of financial viability, we are charged with continuing to improve the financial self-sufficiency of the Corporation. Over the past year this has meant:

- Maximizing net commercial revenues — revenues this past year were higher than ever before in Museum and boutique sales, with a major increase over the previous year, due primarily to the success of the *Mysteries of Egypt* exhibition and film event. In other areas, revenues are close to their projected levels.
- Increasing fundraising efforts — this has been an area of marked success for us in recent years, particularly in the raising of funds for the Canadian War Museum’s Passing the Torch campaign, and exhibition sponsorships like the ones we currently enjoy with Cancom, Investors Group and the Donner Canadian Foundation. We have also completely revamped the Friends programme, which attracts funds from corporate and private donors in exchange for a number of perquisites. These efforts, in addition to successful fundraising events like the Canada Day Family Fête and Barbecue, have resulted in a fundraising programme that is continuing to gather steam.
- Continuing to seek alternative sources of funds — corporate support of exhibitions has been a marked success this year. Attention to finding the right fit of exhibition to sponsor has been the key element in attracting alternative funds. Other options currently being explored include a revamped planned giving programme for the Corporation — a programme already in place at the Canadian War Museum.

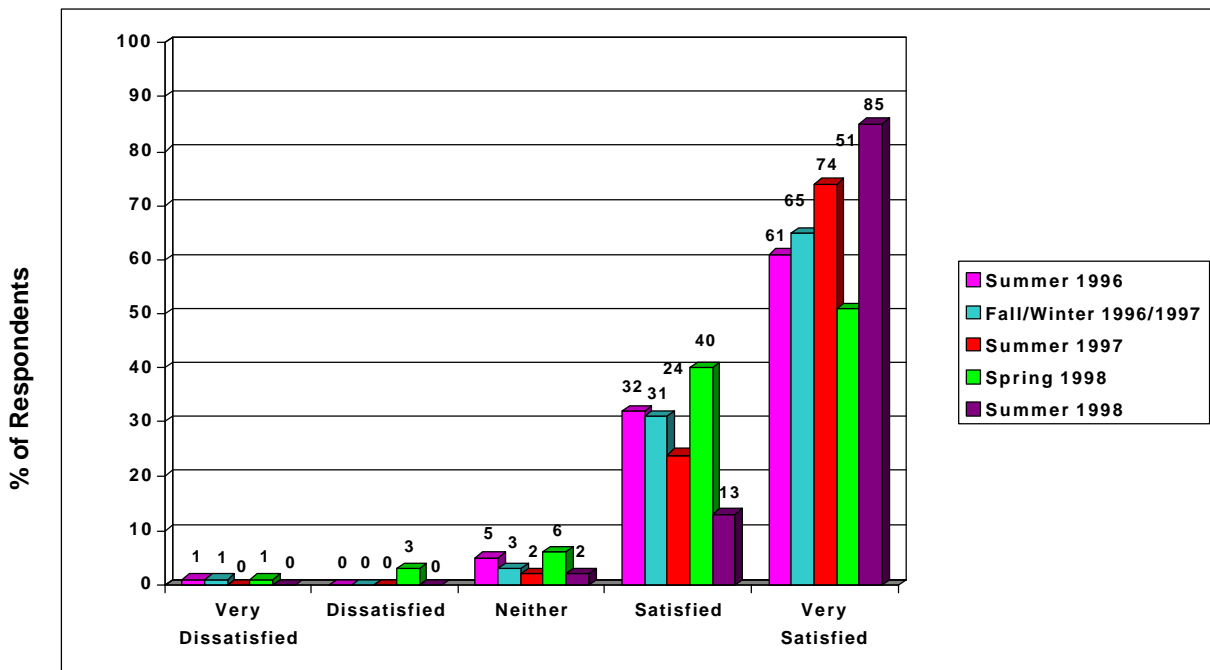


# CMCC 1998–1999 Annual Report

In the area of operational viability, we are charged with continuing to seek new and cost-efficient ways of delivering our programmes and services. Over the past year this has meant:

- Providing a continuous evaluation process which determines audience needs, refines programme parameters, monitors quality and performance, and evaluates the outcome — to meet this need, the Corporation has a full-time analyst on staff who undertakes this type of evaluation. Over the past year, we have administered 13 evaluations, audits or reviews, involving areas as diverse as seasonal audience surveys, reviews of CMC exhibitions and programmes, and visitor satisfaction at our IMAX®/OMNIMAX® Theatre.
- Exploring alternative service delivery options with private sector partners — this has been done in several areas of activity, including the choice of a new food service company. A number of changes in our boutique operations have also been implemented, in order to reduce operating costs.
- Improving labour productivity and effectiveness — Corporation staff receive ongoing training in the areas of language, information technology and human relations, which reflects the technology-dependent environment in which the Corporation operates. We have also established an innovative form of performance review which evaluates employees against required key competency levels. This process is also used in our hiring, to ensure that the most fit candidate is found for each position.
- Improving the cost-effective management of the Corporation's facilities — the Corporation is responsible for managing over a million square feet at four locations. In general, costs per square foot have been maintained at levels equivalent to last year.

## Satisfaction Rating of CMC Compared - Summer 1998



The Canadian Museum of Civilization enjoyed its most successful year ever with record attendance and record revenues. More importantly, a visitor survey conducted through the summer and fall indicates that satisfaction levels with Museum programming, activities and services are at an all-time high, with 98% of those surveyed indicating that they were either satisfied (13%) or very satisfied (85%) with their visit.



## Objectives, Targets and Achievements in 1998–1999

### Strategic Issue: The Role of the CMCC in a Global Village

Objective	Target	Achievement
Developmental Research	33 projects undertaken. 30 research associates.	40 projects undertaken. 28 research associates.
Collections Management	8,600 acquisitions at the CMC, and 500 acquisitions at the CWM.	8,000 acquisitions at the CMC, and 80 acquisitions at the CWM. The variance at the CWM is attributed to the CWM's ongoing plans for a new museum.
	Deaccession of 50 artifacts at the CMC, and 5 artifacts at the CWM.	Deaccession of 504 artifacts at the CMC, and 10 artifacts at the CWM. The high number of deaccessions at the CMC is due to an increase in repatriation requests, resulting in the deaccession of 400 artifacts.
	Conservation of 3,500 artifacts at the CMC, and 500 artifacts at the CWM.	Conservation of 3,500 artifacts at the CMC and 500 artifacts at the CWM.
	200 artifact loan transactions at the CMC, and 30 at the CWM.	200 artifact loan transactions at the CMC, and 60 at the CWM. The high number of transactions at the CWM reflects an increase in new MOUs and increased media attention for the CWM.
	Digitization of 50,000 CMC artifacts.	Digitization of 25,000 CMC artifacts, due to an increase in production costs and a reduction in the digitization budget.
Communication of Knowledge	15-20 CMC and 2 CWM print publications, and 2-5 CMC electronic publications (CD-ROMs).	8 CMC and 3 CWM print publications, and 5 CMC electronic publications. The reduction in CMC print publications is due to the implication of researchers in the completion of CMC permanent exhibition spaces.
	Co-production of the IMAX® film, <i>Mysteries of Egypt</i> .	Production and launch of the highly successful <i>Mysteries of Egypt</i> blockbuster film and exhibition event — an event contributing to a 21% increase in attendance this fiscal year.
	Attendance of 1.3 million at the CMC and 90,000 at the CWM, and 1.8 million website accesses.	Attendance of 1.4 million at the CMC and 129,252 at the CWM, and 6.7 million website accesses. The increase in website accesses is attributed to increased content, increased Web audience size and aggressive promotion of the site.
Sharing Expertise	4 new Memoranda of Cooperation (MOUs) signed by the CMC, and 3 signed by the CWM.	12 new MOUs signed by the CMC, and 80 signed by the CWM. The increase at the CWM is due to the re-establishment of cooperative working relationships with the Organization of Military Museums of Canada by the new Director and CEO of the CWM.
	A cumulative total of 41 trainees in the Aboriginal Training Programme in Museum Practices.	A cumulative total of 41 trainees in the Aboriginal Training Programme in Museum Practices.
Excellence in all Forms of Presentation	Ongoing efforts to achieve the highest level of excellence in all areas of activity at both the CMC and CWM.	Numerous awards for the Corporation's excellence, particularly in the fields of promotion and multimedia. High level of satisfaction reached as confirmed by visitors' surveys.



# CMCC 1998–1999 Annual Report

## Strategic Issue: Canadian Identity and Unity

Objective	Target	Achievement
Renewing the CWM's existing and long-term exhibitions and adding new ones	No expansion of the CWM's current space until the year 2000; ongoing plans to refurbish existing galleries and expand existing space at 330 Sussex Drive in Ottawa.	Plans for expanding and renovating the existing site have been abandoned. Ongoing planning for a renewed Canadian War Museum has begun, with \$3.1 million raised to date by the Passing the Torch fundraising campaign; the Corporation's allocation of \$7 million towards the project; and the promise of a new site in Ottawa by the federal government.
Completing CMC long-term exhibition spaces	Completion of 77% of the Canada Hall (Phase II) and 85% of the First Peoples Hall.	Completion of 76% of the Canada Hall and 65% of the First Peoples Hall.
Research Directed to Exhibitions and Public Programmes	70 directed research projects at the CMC, and 12 at the CWM.	67 CMC research projects and 12 CWM projects.
	26 special exhibitions open at the CMC, and 4 at the CWM.	32 special exhibitions at the CMC, and 5 at the CWM. The extra exhibitions at the CMC are due to its ability this year to seize opportunities for partnership, in order to bring in additional small-scale exhibitions.
	11 CMC exhibitions travelling to 35 venues, and 3 CWM exhibitions travelling to 4 venues.	11 CMC exhibitions travelled to 34 venues, and 5 CWM exhibitions travelled to 5 venues.
Public Programmes	CMC: 15 See and Hear the World performances attracting 8,000; 18 Solar Sounds performances attracting 11,000; 1,180 school programmes attracting 29,337; and 46 other programmes attracting 4,200.	12 See and Hear the World performances attracting 4,300; 18 Solar Sounds performances attracting 10,000; 1,180 school programmes attracting 28,000; and 46 other programmes attracting 4,200. The changes to See and Hear the World are due to a reduced internal budget for this programme.
	CWM: 13 special events attracting 140,200 (including re-enactments and commemorations); 12 films attracting 420; and 425 school programmes attracting 14,000.	15 special events attracting 150,000; 12 films attracting 500; and 360 school programmes attracting 14,000.

Interpretive Programmes enjoyed a fruitful partnership with the Department of Indian Affairs and various Native community groups this past year, resulting in the production of a large-scale National Aboriginal Day event on June 21, 1998.

This division also offers a rich selection of client-based programming, including workshops, lectures and theatrical presentations within the CMC's exhibition spaces. This past year, the specially-written Dramamuse offering *Hatshepsut: Temptress of the Nile* played to record audiences inside the *Mysteries of Egypt* exhibition.

Photo: S. Darby





## Strategic Issue: Financial and Operational Viability

Objective	Target	Achievement
Financial Viability — Maximizing Commercial Revenues	\$1,982,000 in admission fees and \$1,863,000 in IMAX®/OMNIMAX® Theatre fees.	\$2.4 million in admission fees and \$2.1 million in IMAX®/OMNIMAX® Theatre fees. This record-setting performance is largely due to the success of the <i>Mysteries of Egypt</i> exhibition and film.
	\$1,831,000 in boutique revenues; \$3,160,000 in other revenues; and \$260,000 in publications revenues.	\$2.1 million in boutique revenues; \$3,661,000 in other revenues; and \$156,000 in publications revenues.
Financial Viability — Increasing Fundraising Efforts	\$1,200,000 in funds raised for CMC exhibits, and \$700,000 raised for the CWM's Passing the Torch campaign.	\$1,053,000 received for CMC exhibits and \$579,000 received for Passing the Torch. Significant exhibition partnerships negotiated with Cancom, Investors Group and the Donner Canadian Foundation.
Financial Viability — Improved Financial Self-Sufficiency	Non-government revenues of 20.06%.	Non-government revenues of 19.64%.
Operational Viability — Continuous Evaluation	Ongoing evaluation via audits, reviews and surveys.	13 audits, reviews or surveys undertaken this fiscal year, including an extensive visitor survey during the summer of 1998.
Operational Viability — Alternative Service Delivery	Review of alternative service possibilities.	A new food service operator was chosen, and changes were made to boutique operations, resulting in reduced costs.
Operational Viability — Labour Productivity and Effectiveness	Providing information technology training for 600-800 staff members; language training for 10; other courses for 250; and training for up to 100 hosts/hostesses.	Provided staff with information technology training; 10 with language training; and 300 with other courses, including retirement and other human resources-related topics. Also instituted an innovative performance review and hiring system, using core competencies as evaluation parameters.
Operational Viability — Property Management	\$5.26/sq. ft. cost for the CMC; \$6.48 at CWM; \$7.00 at Vimy House; and \$7.00 at Billcliff.	\$5.11 at CMC; \$6.48 at CWM; \$7.00 at Vimy; and \$7.20 at Billcliff (subject to tax review).



## UPCOMING CHALLENGES FOR THE CORPORATION

The Corporation has identified four major challenges over the next few years:

### Fostering a Greater Understanding of Canadian History and Culture

This has been identified as one of the Corporation's primary strategic objectives. Canada's cultural mosaic is challenging for any unity-oriented body, and the Corporation finds itself in a particularly delicate position — needing to be sensitive to the heritage and aspirations of Canada's many individual cultural groups, while remaining representational of the greater Canadian whole. This challenge will continue to exist for the foreseeable future.

### Provision of a New Purpose-Built Facility for the Canadian War Museum

The current CWM facilities at 330 Sussex Drive and at Vimy House in Ottawa have long been considered unsuitable to the requirements of a modern museum of national importance. Over the past fiscal year, it has become clear that current facilities cannot be adapted or renewed to the extent necessary if Canada's military heritage is to be properly honoured. Accordingly, plans have been put in place for the building of a completely new Canadian War Museum, on a site promised to the Museum in November 1998 by the federal government. The Corporation has allocated \$7 million towards the building of a new Museum, but additional support from the federal government will be required. The major national Passing the Torch fundraising campaign has already raised \$3.1 million towards its \$15-million goal.

### Responding to Swiftly-Changing Technological and Economic Environments

The Corporation has always embraced new technologies, and has tried to remain on the cutting edge of new museological methods and ideas. However, the world continues to change at such a rapid pace, that it may become increasingly hard to sustain this position. The challenge for the Corporation will be to remain nimble and responsive to new ideas and technologies — a position to which we are deeply dedicated.

### Maintenance of the Corporation's Financial Viability

1998–1999 was a record year for the Corporation in both revenues and attendance figures, due primarily to the highly successful *Mysteries of Egypt* event. While it may not be realistic to expect similar success every year, the Corporation intends to remain innovative in its programming, partnerships, revenue generation and financial streamlining, to keep it competitive and financially viable in an increasingly challenging marketplace.

## DIVISIONAL REPORTING

One of the Corporation's primary strategic objectives is to ensure the financial and operational viability of the Corporation.

### Financial achievements this year included:

- Record revenues of \$11.4 million — an increase of \$2.7 million over the previous fiscal year.
- Record revenues of \$2.4 from admission fees and \$2.1 in boutique sales.
- Revenues of \$2.1 from MAX<sup>®</sup>/OMNIMAX<sup>®</sup> Theatre presentations.
- Revenues of \$156,000 from the sale of publications.
- Record revenues of \$1.6 million from facility rental, parking and concessions.
- Record revenues of \$1.6 million from facility rental, parking and concessions.
- Revenues of \$2.1 million from other sources.



The Museum actively responds to the needs of the community, and seeks out partnerships with community organizations. To celebrate Black History Month, the Museum teamed up with members of the local Black community to stage programmes for children and families, including storytelling, music and mask-making. In exhibitions with First Peoples subject matter, efforts are made to involve

members of the aboriginal community, meeting and greeting members of the public and sharing their cultural knowledge with interested visitors. To mark International Year of Older Persons in 1999, the Museum collaborated with the local seniors' community to stage a lifelong learning programme oriented towards those over age 55.

Photo: Jacky Vincent



## Operational achievements this year included:

- Reorganization of the Commercial Enterprises Division to improve its disappointing revenue-generation. This resulted in staff reductions and the contracting-out of various functions and services. These changes have resulted in a record net return on Commercial Operations.
- Continued to offer information technology training, language training, hosting training and human resources courses to staff.
- Analysed the potential impact of the Year 2000 issue on corporate operations, with full compliance expected by June 30, 1999. A contingency plan is also in place to address any unforeseen issues.
- Undertook 15 audits, evaluations and reviews of CMCC programmes operations and services, including an extensive visitor survey conducted during the summer of 1998.
- Renewed or initiated several major contracts for alternative service delivery, including a strategic alliance with Compaq Canada for informatics services, box office services from TicketMaster, food services from Restauronics, and boutique services from Adecco.
- Continued to seek and assess potential sites for the CWM in order to address artifact storage and programming issues.
- Negotiated reductions in leases for Vimy House and warehouse facilities, and in environmental control services.
- Continued to realize total cost savings on mechanical and electrical plant operation and maintenance, and on cleaning service contracts over the previous fiscal year.
- Re-tendered the preventive maintenance contracts for elevators, escalators, the OMNIMAX® dome, and theatre rigging systems for five years.
- Tendered and awarded a contract for major upgrading of all lighting control systems at Parc Laurier (CMC).
- Launched three IMAX® films: *Thrill Ride — the Science of Fun*, *Mysteries of Egypt*, and *Everest*. *Thrill Ride* was moderately successful; *Mysteries of Egypt* and *Everest* received rave reviews and exceeded all attendance and revenue objectives.
- Continued work on IMAX® film development, revising the treatment and storyline for a film on Viking voyages, and undertaking preliminary topic assessment for a film on Indian culture.
- Co-produced a 3-D virtual reality programme on Inuit art as part of the program for the exhibition *Iqqaipaa: Celebrating Inuit Art, 1948–1970*.

## PARTNERSHIPS

Total corporate annual monies realized from Development (or through fundraising) for 1998-1999 amounted to \$1,632,000, the highest since the Corporation came into existence. The CMC received a total of \$1,053,000; and the CWM received \$579,000, bringing the Passing the Torch campaign total to \$3.1 million in cash, interest and pledges.

### Partnerships, Sponsorships and Donations — Canadian Museum of Civilization

- Cancom for the exhibition *Iqqaipaa: Celebrating Inuit Art, 1948–1970*, March 30, 1999 through January 30, 2000
- Investors Group for the nationally touring exhibition *This Other Eden: Canadian Folk Art Outdoors*, at the CMC May 21, 1999 through January 9, 2000
- AT&T Canada Enterprises Inc. for the Canadian Children's Museum Adventure Pacs.



AT&T Adventure Pacs were launched on September 24, 1998. Offering activities which expand on the ideas and themes of the Canadian Children's Museum, Adventure Pacs explore the use of role-playing, problem-solving and social skills. Children's Museum staff and representatives from AT&T were on hand for a special preview of the first five themes designed for ages 8 and under.

Photo: S. Darby



- Barrie A. and Deedee Wigmore Foundation and the Saskatchewan Wheat Pool for the *King Wheat* exhibit in the Canada Hall.
- Canadian Labour Congress for *Canadian Labour History* exhibit in the Canada Hall.
- Celanese Canada Inc. for the publication of the Mercury title *Meta Incognita: A Discourse of Discovery. Martin Frobisher's Arctic Expeditions, 1576–1578*.
- Macdonald Stewart Foundation for the exhibition *Mysteries of Egypt*.
- Pitney Bowes of Canada for the Pitney Bowes Art Gallery in the Canadian Postal Museum.
- Canada Post for the Canadian Postal Museum.

## Donations — Canadian War Museum

- The Donner Canadian Foundation has provided essential financial support for the presentation of a travelling exhibition entitled *Canvas of War: Masterpieces from the Canadian War Museum*. This major touring exhibition, opening in the year 2000, will provide a unique opportunity for the public to appreciate an important heritage collection, while learning about Canada's military history.
- The Canadian Women's Army Corps 50th Anniversary Committee has presented *Passing the Torch* with a very meaningful gift. With this donation, the CWAC wants to ensure that the contribution Canadian women made to the Second World War is not forgotten, and they hope to encourage other organizations to invest in the preservation of Canada's war heritage.

## A TRADITION OF EXCELLENCE — AWARDS AND PRIZES

The Corporation strives at all times to maintain high standards of excellence in its activities, while remaining a trailblazer in the changing world of modern museology. This commitment to excellence has resulted this year in a number of regional, national and international prizes.

### Promotion

Canadian Museum of Civilization Corporation: Grande entreprise publique de l'année [Enterprise of the Year (Public Sector)] for excellence in programming, media impact and visitor services — 14th Annual Grands Prix du tourisme de l'Outaouais, Hull, Quebec, March 1999.

### Publications

Canadian Museum of Civilization: Gold Award in recognition of Printing Excellence for Superb Craftsmanship in the Production of *Photographs by Malak* Book from the International Association of Printing House Craftsmen, Inc.

### Multimedia Products and Promotions

- *Land of the Inuit: An Exploration of the Arctic* (CD-ROM): Silver — Interactive Multimedia category — MUSE Awards for Excellence in media and technology, Los Angeles, May 1998.
- *Terre des Inuit, un séjour inoubliable sur le toit du monde* (CD-ROM): Gold — Multimédi'Art Or prize at the Festival Audiovisuel International, Musées et Patrimoine, Ouagadougou, Burkina-Faso, Afrique, December 1998.
- Canadian Children's Museum promotional video: Gold — Museum Profiles category — MUSE Awards for Excellence in media and technology, Los Angeles, May 1998.



The Canadian Museum of Civilization won the bronze medal in the large public enterprise category at the 1999 Grands Prix du tourisme québécois National Gala held in Trois-Rivières, Quebec.



- *History Comes Alive* school programmes promotional video: Silver — Museum Profiles category — MUSE Awards for Excellence in media and technology, Los Angeles, May 1998.
- *Virtual Museum of New France*<sup>TM</sup> website: Silver — World Wide Web category — MUSE Awards for Excellence in media and technology, Los Angeles, May 1998.
- Pocket Museum website: Bronze — World Wide Web category — MUSE Awards for Excellence in media and technology, Los Angeles, May 1998.
- *The Virtual Museum of New France*<sup>TM</sup> and the Ressources françaises (RF) was awarded the Web'art Argent prize at the Festival Audiovisuel .International, Musées et Patrimoine, Ouagadougou, Burkina-Faso, Afrique, December 1998.

## Others

The Canadian Children's Museum: Award of Excellence from Child and Youth Friendly Ottawa, for being responsive to children, and for its recruitment of volunteers.

## EXHIBITIONS

The heart of the Canadian Museum of Civilization Corporation's public activity is its exhibitions programme. Temporary exhibitions this year continued to highlight many aspects of Canada's history and heritage. In addition, several new permanent exhibits were completed as part of the Corporation's long-term commitment to representing the broadest possible cross-section of the Canadian experience.

## CANADIAN MUSEUM OF CIVILIZATION

### TEMPORARY EXHIBITIONS

#### SPECIAL EXHIBITIONS HALL

**Mysteries of Egypt** (CMC), May 8, 1998 to February 21, 1999.

#### THE GALLERY

**Hooked on Rugs** (CMC), April 10, 1998 to January 24, 1999.

**Audubon's Wilderness Palette: The Birds of Canada** (presented by Canada Trust and the Toronto Reference Library), February 5 to April 4, 1999.

#### ARTS AND TRADITIONS HALL

**Open Storage Display: Boats** (CMC), July 19, 1993, indefinitely.

**The Doukhobors: "Spirit Wrestlers"** (CMC), January 19, 1996 to September 7, 1998.

**Strings, Springs and Finger Things: A new Puppet Collection at the Museum** (CMC), May 31, 1996 to August 31, 1999.

**Boat People No Longer: Vietnamese Canadians** (CMC), October 16, 1998 to October 10, 1999.

#### MARIUS BARBEAU SALON

**A Canadian Tradition** (The Aga Khan Foundation), October 24, 1997 to October 18, 1998.

**Paper Prayers** (in cooperation with the Ottawa AIDS Committee), November 29, 1998 to January 2, 1999.



The Canadian Museum of Civilization opened its exhibition *Boat People No Longer: Vietnamese Canadians* in October 1998 to great popular acclaim. Tracing the journey of Vietnamese-Canadians from refugee camps to resettlement in Canada, the exhibition offers a moving look at what it means to leave everything familiar behind — and, ultimately, what it means to become Canadian. The CMC also celebrated the Vietnamese New Year with weekend-long festivities in February 1999. From left to right: Dr. Banseng Hoe, His Excellency the Right Honourable Roméo Leblanc, Ms. Adrienne Clarkson and Dr. George F. MacDonald.

Photo: S. Darby



# CMCC 1998–1999 Annual Report

## CANADA HALL MEZZANINE

### **On the Cutting Edge: The Arthur Pascal Collection of Woodworking Hand Tools**

(CMC), December 6, 1991, indefinitely.

**Souvenirs of Canada** (CMC), July 1, 1994 to August 5, 2001.

**Champlain, 1603–1635** (CMC), June 27, 1997 to May 30, 1998.

**Hearths of Iron** (CMC), June 27, 1997, indefinitely.

**Dressing Up Canada: Late Victorian Fancy Dress Balls** (CMC), October 24, 1997 to January 3, 1999.

**Interpretation Kiosk** (CMC), June 15, 1998 to January 3, 1999.

**En Route to the New World: Caboto and the Italian Navigators on their Journey to the Americas** (borrowed from the Stewart Museum and the State Archives of Venice), June 24, 1998 to May 2, 1999.

**Fabrications: Stitching Ourselves Together** (CMC), February 5, 1999 to January 2, 2000.

**Glass Works: The Story of Glass and Glass-Making in Canada** (CMC), April 17, 1998 to October 14, 2001.

## CANADA HALL

**Eastern Christian Icons** (CMC), September 2, 1997 to September 30, 1999.

## WILLIAM E. TAYLOR RESEARCH GALLERY

**The 3<sup>rd</sup> Dimension: A New Way of Seeing in Cyberspace** (produced in partnership with the National Research Council Canada and Hymarc Ltd.), May 30, 1997 to May 23, 1999.

## FIRST PEOPLES HALL

**Wathahine: Photographs of Aboriginal Women by Nancy Ackerman** (McCord Museum), April 24, 1997 to April 19, 1998.

**Storytelling: The Art of Knowledge** (in cooperation with Algonquin College of Applied Arts and Technology), April 24, 1997 to April 19, 1998.

**Showcase Exhibits (Mall — First Peoples Hall)** (CMC), April 24, 1997 to September 25, 2001.

**Reservation X — The Power of Place in Aboriginal Contemporary Art** (CMC), April 24, 1998 to September 26, 1999.

**Abitibiwinni: 6,000 Years of History** (produced by the Corporation Achéo-08, the Société Matcité8eia and the Centre d'exposition d'Amos), May 1 to December 13, 1998.

**Marks of the Mi'gmaq Nation** (McCord Museum), May 29 to December 6, 1998.

**Images of the Mi'kmaq** (photographs by Nancy Ackerman), May 29 to December 6, 1998.

**Epogan** (wood-woven sculptures by Peter J. Clair), May 29 to December 6, 1998.

**Legends of Our Times: Native Ranching and Rodeo Life on the Plains and Plateau** (CMC), June 19, 1998 to January 2, 2000.

**Spirit of Siberia** (developed by the Bata Shoe Museum in Toronto with the assistance of the Russian Museum of Ethnography, Saint Petersburg), July 17 to November 22, 1998.



During the year, the Public Affairs Branch actively publicized the Corporation's activities, products and services, and worked towards increasing attendance at both Museums. As part of this promotional effort, the Branch organized more than 13 exhibition openings, hosted 134 official visits by dignitaries, and held a total of 35 press conferences. Openings included the June 18, 1998 event for *Legends of Our Times: Native Ranching and Rodeo Life on the Plains and Plateau*. This travelling exhibition, produced by the CMC, was the first to take an in-depth look at the rich history of the Native cowboy and contemporary ranching and rodeo life.

Photo: S. Darby



## OTHER EXHIBITIONS

**Duck Decoys from the Museum Collection (CMC)**, April 30, 1996 to September 6, 1999.

**Art Glass (CMC)**, April 20, 1997 to October 11, 1998.

### **Canadian UNESCO World Heritage Sites**

(in collaboration with Parks Canada), September 26, 1997 to January 3, 1999.

**Hudson Bay Canoe** (in cooperation with the Hudson's Bay Company), November 19, 1997 to September 5, 1999.

**The Bachman Collection (CMC)**, January 20 to August 27, 1998.

**Mysteries of Egypt on the Plaza (CMC)**, May 6 to October 25, 1998.

**Recent Donations: Forsyth and Vaughan Collections (CMC)**, August 28, 1998 to October 11, 1999.

**Isis: The Weeping Goddess** (Svetlana Swinimer), January 14 to March 21, 1999.

## TRAVELLING EXHIBITIONS

### **Places of Power: Objects of Veneration**

March 24 to June 21, 1998, Fraser-Fort George Regional Museum, Prince George, British Columbia; March 19 to May 17, 1999, Heritage Museum, St. Albert, Alberta.

### **Transformation**

April 15 to May 31, 1998, Canadian Crafts Museum, Vancouver, British Columbia; June 27 to August 30, 1998, Art Gallery of Nova Scotia, Halifax, Nova Scotia; September 17, 1998 to January 3, 1999, American Crafts Museum, New York, New York.

### **\*Les paradis du monde\*: Quebec Folk Art**

June 9 to September 27, 1998, Musée des arts et traditions populaires du Québec, Trois-Rivières, Québec; October 24, 1998 to January 17, 1999, Centre national d'exposition, Jonquière, Québec.

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

February 28 to May 17, 1998, Danish National Museum, Copenhagen, Denmark; June 23 to September 18, 1998, National Museum of Oriental Art, Moscow, Russia; November 29, 1998 to March 14, 1999, Ubersee Museum, Bremen, Germany.

### **Canadian UNESCO World Heritage Sites**

January 19 to February 28, 1999, City of White Rock Museum, White Rock, British Columbia.

### **Isumavut: The Artistic Expression of Nine Cape Dorset Women**

March 19 to April 19, 1999, National History Museum, Taipei, Taiwan.

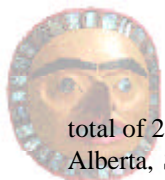
## CANADIAN CHILDREN'S MUSEUM

The Canadian Children's Museum offers a lively programme of educational exhibits, programmes and activities, and remains deeply involved in educational and community outreach. This includes the involvement of more than 30 cultural and community organizations in providing programmes and activities for visitors, and training to staff and volunteers. In 1998–1999, the CCM also received a special citation from Child and Youth Friendly Ottawa, a non-profit organization that helps advance the cause of children and youth. In the citation, the CCM was recognized for being responsive to children, and for its recruitment of volunteers.

In May, the CCM also hosted a special visit from the CHEO Foundation and eleven children and their families from across Canada. The children and their families are members of Champions Across America, each child representing the many children treated each year at children's hospitals across Canada. The CHEO Telethon was also broadcast nationally from the CCM's outdoor Adventure World park, as part of the North America Children's Miracle Network telethon.

The CCM is also one of the sponsors of the national Winter Poster Contest, which reaches over 30,000 children across the Canada. As part of its commitment, the CCM produces the exhibition which features the winners' work, and hosts 24 families, representing all provinces and territories, at a special evening event held at the CCM. The CCM also participated in the Ottawa International Jazz Festival, providing children with an opportunity to create their own musical instruments, and worked in partnership with the National Arts Centre for their Young People's Concerts series of workshops and performances.

In 1998–1999, the Canadian Children's Museum enjoyed its first year as the sole international partner in the National Children's Film Festival, which originated in the United States in 1997. Designed to provide children and adolescents between the ages of 9 and 18 with a forum in which to express their own voice and vision, the Festival offers youth an opportunity to communicate ideas and stories in their own words through film and video. The CCM received a



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total of 23 submissions from British Columbia, Alberta, Saskatchewan and Ontario, and finalists were submitted to a panel of judges at the National Children's Film Festival in Indianapolis. In the 9 to 12 category for Creative Excellence, the CCM had a winner with Oliver Millar of Ottawa, Ontario, for his claymation production *Black and White*. The CCM's winning films were selected to be aired throughout 1999 on the HBO channel, *30 x 30: Kids' Flicks*.

The Canadian Children's Museum has an active volunteer programme, with over 80 adult volunteers and over 120 youth volunteers working inside the CCM over the past year. A Youth Advisory Committee of 14 young people also advised CCM staff on the development and evaluation of its exhibits and programming. The CCM also welcomed 12 co-op students who completed placements within the CCM.

As one of the most popular family venues within the Canadian Museum of Civilization, the Canadian Children's Museum welcomed its three-millionth visitor on June 11, 1998: five-year-old Corinne Barrette of Gatineau, Quebec. Its summer outdoor programming attracted more than 35,000 participants, and its school programmes reached over 38,000 students. Registrations for its summer day-camp programme, Summer in the City, were up 56% over last year, and the Museum's Overnight Adventures sleepover programme and Theme Parties were sold out.

## TEMPORARY EXHIBITIONS

**World Circus** (CCM), October 24, 1997 to April 5, 1998.

**Adventure into Books: Gumby's World** (Bay Area Discovery Museum), May 8, 1998 to October 12, 1998.

**The Race Against Waste** (in collaboration with the Philippine Development Assistance Programme), June 12 to September 7, 1998.

**Canada Day Poster Challenge** (in collaboration with the Department of Canadian Heritage), June 19 to September 7, 1998.

**Geo-Zoooom!** (Minnesota Children's Museum), October 24, 1998 to January 24, 1999.

**Paper Prayers** (in cooperation with the Ottawa AIDS Committee), December 1, 1998 to January 3, 1999.

**Winter Poster Contest** (in collaboration with the National Capital Commission), January 29 to February 28, 1999.

**Siqiniq - Under the Same Sun** (CCM), February 6 to April 25, 1999.

## TRAVELLING EXHIBITIONS

### The Big Adventure

April 18 to July 17, 1998, Brooklyn Children's Museum, Brooklyn, New York;

August 5 to November 16, 1998, Rainbow Children's Museum, Cleveland, Ohio;

December 5, 1998 to March 15, 1999, Bay Area Discovery Museum, Sausalito, California.

### World Circus

May 9 to August 21, 1998, Bay Area Discovery Museum, Sausalito, California;

September 13, 1998 to January 1, 1999, Brooklyn Children's Museum, Brooklyn, New York;

January 22 to April 16, 1999, The Children's Museum of Indianapolis, Indianapolis, Indiana.

### Geo-zoooom!

June 5 to September 20, 1998, Children's Museum of Denver, Denver, Colorado;

February 11 to May 30, 1999, The Children's Museum of Memphis, Memphis, Tennessee.

### Adventure into Books: Gumby's World

November 7, 1998 to February 13, 1999, The Children's Museum of Houston, Houston, Texas;

March 5 to June 17, 1999, Minnesota Children's Museum, St. Paul, Minnesota.

### LEGO Ocean Adventure

April 4 to August 2, 1998, The Children's Museum of Indianapolis, Indianapolis, Indiana;

August 21 to November 22, 1998, Minnesota Children's Museum, St. Paul, Minnesota;

December 18, 1998 to March 15, 1999, Rainbow Children's Museum, Cleveland, Ohio.

### Face to Face

December 12, 1998 to May 9, 1999, Chicago Children's Museum, Chicago, Illinois.





## CANADIAN POSTAL MUSEUM

In March 1999 the Canadian Postal Museum (CPM) completed its first full year of operations in its new premises. During that time it had 360,277 visitors, surpassing the objective of 350,000 set at the start of the year. In addition, the CPM's webpage on the Corporation's website attracted approximately 23,000 people in 1998–1999.

To mark the fiftieth anniversary of the "Refus global", the Canadian Postal Museum presented the exhibition *Les Automatistes*, featuring a series of seven canvases by artists Riopelle, Leduc, Mousseau, Gauvreau, Ferron, Borduas and Barbeau — all of which were reproduced on a series of Canadian stamps released in August 1998. Produced in cooperation with Canada Post, this exhibition also toured to Paris, London and Washington D.C., attracting more than 52,000 visitors.

Featuring numerous permanent and temporary exhibitions, the Canadian Postal Museum also offers the interactive *Stamp Quest*<sup>TM</sup> exhibition which enables children ages 7 to 12 to discover the joys of philately and stamp-collecting. The exhibition features more than 200 Canadian and foreign stamps. School programmes are offered for classes in the third, fourth and fifth grades.

*What's New in Philately* is a permanent section devoted to Canadian stamp collecting. On the day that a postage stamp is issued by Canada Post, it is exhibited at the CPM. In 1998–1999 the public were able to enjoy 26 new presentations.

*Sincerely Yours, L.M. Montgomery* is a seasonal exhibition devoted to Lucy Maud Montgomery, the author of *Anne of Green Gables*. Presented in collaboration with Canada Post, in the Green Gables Post Office in Cavendish (P.E.I.), it attracts some 18,000 people from all over the world each year. A Japanese adaptation of the text was produced to satisfy the growing demand of Japanese visitors, who have a particular interest in our heroine.

School activities and programmes are developed around exhibitions presented at the Museum. Led by volunteer animators, these very popular activities serve to explore certain themes. In 1998–1999 the following activities were offered: *Write like an Egyptian!*, a writing workshop; *Stamp Quest*<sup>TM</sup>, school programmes for Grades 3, 4 and 5; *Wish You Were Here — Let's Write!*, a writing workshop; and *The Art of Writing in New France*, a writing workshop.

The CPM also participates in colloquia and symposia. This year four lectures were given in Montreal, Hull, Moncton and Toronto. The CPM also responds to research and loan requests. During 1998–1999, the CPM responded to more than 180 research requests, and handled requests for loans of artifacts and documents from CPM holdings to institutions in Alberta, Ontario and Quebec.

The CPM also undertakes its own research, including a 1998–1999 project which will lead to the development of a permanent exhibition on the post in Canada, addressing such themes as mechanization of the mail, mail in wartime, and the history of the Val Morin rural post office. Collaboration in exploring research themes such as the historical relationship between immigrants correspondence and the postal service, and the North American diaspora of French-Canadians as recorded in correspondence, has also been initiated with York University. This year, the CPM also published one book and four articles.

The CPM expands its collections primarily through donations. Among the most important acquisitions in 1998–1999 were objects related to writing: inkwells, personal seals, postcards, mechanical pencils and different sets of stationery. Many objects from daily life have been added to the Post and Popular Culture Collection, bearing witness to the presence and importance of the post in our society. The museum also received two items produced by the Pitney Bowes company: an automatic franking machine used in the 1920s and a "personal post office" for small businesses. The art collection has been enhanced by seven new pieces by Montreal artist Pierre Bruneau, who uses mailbags as a canvas for imagery of his family; and two sculptures from artist Peter Taussig, a native of Manitoba, who has incorporated postage stamps featuring Superman and Elvis in his works. Over the past year, the CPM has also received six transfers of philatelic items from Canada Post. Amounting to several thousand items, these include recent postage stamps from Canada and other member countries of the Universal Postal Union.

Supported in all of its activities by Canada Post, the Canadian Postal Museum also enjoys the generous support of Pitney Bowes, which sponsors the CPM's Pitney Bowes Art Gallery, as well as the support of the National Archives, the French Embassy and Yves Beauregard of the Club des cartophiles québécois. Sponsors are made an integral part of launches, exhibition openings and Museum activities. Friends of the CPM is a group that has been set up over the past year. It will bring together philatelists, donors and people who want to support the CPM.



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The CPM has also continued to be active within an international network of over 120 postal museums. Collaborations in the past year included philatelic transfers and planning of travelling exhibitions and research projects.



This year was marked by two exceptional art exhibitions at the Canadian Postal Museum (CPM): *Les Automatistes*, produced in cooperation with Canada Post, and, in the Pitney Bowes Art Gallery, *Jean Paul Lemieux — His Canada*. This latter exhibition featured the twelve paintings — each representing one of Canada's provinces or territories — which were used to illustrate a 1985 series of Canadian stamps. This well-received exhibition offered visitors a rare chance to view this entire series of works by this celebrated artist, including the *His Canada Saskatchewan*, shown above. Photo: H. Foster

## TEMPORARY EXHIBITIONS

- The Fast Track — Moving the Mail the Mechanized Way**, June 11, 1997 to July 11, 1998.
- Winged Messenger**, June 11, 1997 to November 30, 1999.
- Collages: Mixed Media Works by Edna Myers**, June 11, 1997 to April 26, 1998.
- Jean Paul Lemieux — His Canada**, May 21, 1998 to April 22, 1999.
- Wish You Were Here... the Centenary of the Canadian Picture Postcard**, November 13, 1997 to January 2, 1999.
- Les Automatistes**, August 7 to 28, 1998.
- Write like an Egyptian!**, from May 8, 1998.

## ONGOING EXHIBITIONS

- Stamp Quest™**, from February 25, 1999.
- Mail Without Boundaries**
- A Glimpse at the Collection**
- What's New in Philately**
- The Art of Writing in New France**
- Communication Studio**
- Virtually Yours**

## BEYOND THE WALLS EXHIBITION

- Sincerely Yours, Lucy Montgomery**  
July to September 1998, Post Office at Green Gables, Cavendish, Prince Edward Island.

## RESEARCH AND COLLECTIONS BRANCH

The Research and Collections Branch of the Canadian Museum of Civilization is responsible for the Museum's fieldwork, research activities and curatorial services, as well as managing and developing collections and exhibition content for the Museum, the CMC publishing programme and *The Virtual Museum of New France™*. It includes, under its umbrella, the Aboriginal Training Programme in Museum Practices, the Archaeological Survey of Canada, the Canadian Ethnology Service, the Canadian Centre for Folk Culture Studies, the History Division, Collections, Conservation and Display Services, and Library, Archives, and Documentation Services, the Publishing Group and *The Virtual Museum of New France™*.

In support of the Corporation's mandate to share its expertise, research staff have attended 27 national and 16 international conferences over the past year, and have given 68 lectures within national fora, and 3 on the international stage. Forty-four articles authored by Museum staff were also published in various journals, magazines and scholarly collections.

The Aboriginal Training Programme in Museum Practices successfully completed its sixth year in 1998–1999, bringing its total number of trainees to 41. Five interns participated in the programme this year, producing the exhibition *Toonik Tyme, Spring Festival of the Inuit*, which had its official opening on April 26, 1999 and will be featured until the year 2001. A website training programme was also developed this year, and will eventually be offered to the Saskatchewan Indian Federated College for accreditation.



The Archaeological Survey of Canada, jointly with the Publishing Group, produced the CD-ROM *Land of the Inuit: An Exploration of the Arctic* this year, which has already won several awards, including, for the French version *Terre des Inuit, un séjour inoubliable sur le toit du monde*, the gold medal in the Multimedia–Art category at AVICOM (the Audio-Visual committee of ICOM), and a silver medal at the 9th Annual Muse Awards, presented by the American Association of Museums Media and Technology Committee for the English version. Staff of the Archaeological Survey also participated in the repatriation and reburial of human remains from the Roebuck site (Akwesasne).

Staff from the Canadian Ethnology Service are working with Industry Canada, Digital Collection on a project called Schoolnet. Two aboriginal youth will be hired to work with the Service for 16 weeks to put more than 300 objects from the CMC's collections onto the Schoolnet website. Ethnology Service staff are also involved in nationwide federal caucuses and repatriation negotiations related to aboriginal land claims. Canadian Ethnology Service Director, Andrea Laforet, played a major role in her representation of the Museum during negotiations with the Nisga'a, and in the final drafting for those matters related to the Museum.

The Canadian Centre for Folk Culture Studies produced two temporary exhibitions for the Canadian Museum of Civilization, including *Hooked on Rugs*, and *Boat People No Longer: Vietnamese Canadians*.

Two senior curators from the History Division and several summer students are working closely with museums in Newfoundland, Nova Scotia, New Brunswick, Prince Edward Island, and Quebec to research and collect material for an upcoming multi-venue east coast fisheries exhibit. Curators conducted field studies for this exhibit in France and the Maritimes during the summer of 1998. Historians also worked with the Canadian Labour Congress, the National Association of Japanese-Canadians, and the Saskatchewan Wheat Pool — all of whom are Canada Hall sponsors — to research and collect relevant historical records and artifacts for Canada Hall exhibits.

Also for the national collection, the History Division acquired a gillnetter boat, *Nishga Girl* (1968–1986), approximately 400 artifacts to be used as the contents of a millinery shop, and a Ports Canada collection, comprised of approximately 100 items related to the dissolved Harbour Police — Canada's oldest federal police force.



In June 1998, the Canadian Museum of Civilization acquired the *Nishga Girl*, a 1968 "gillnetter" boat, built by the Tasaka Boatyard near Prince Rupert, British Columbia, and operated by the Nyce family on the Nass River and ocean waters until 1986. This vessel represents an interesting meld of cultures — built as it was by Japanese-Canadians and operated by the Nisga'a — and will become the centrepiece of the Canada Hall's "West Coast Communities" permanent exhibition. Left to right: Standing in front of the boat are Phil Fontaine, President, Assembly of First Nations and the Honourable Glen Clark, Premier of British Columbia. Photo: S. Darby

The Publishing Group worked actively this year towards development of the distribution of CMC books within the Canadian marketplace through a new association with the University of British Columbia Press. The Publishing Group also increased the visibility and sales of CMC publications throughout the world through attendance at numerous specialized fairs and conferences, and through continued association with the Association for the Export of Canadian Books and other partnerships. Our books were particularly visible at the opening of Canada House in London, and were among the first to be featured in Canada House's new reference centre. Attesting to the popularity of CMC publications, one of our prestige books, *Transformation*, is already out-of-print — less than a year after its release in Canadian and American markets.



The Museum of New France continues to develop national and international partnerships with institutions agreeing to present their collections at *The Virtual Museum of New France*<sup>TM</sup> through virtual exhibitions. In addition, Schoolnet — developed by Industry Canada and the Department of Canadian Heritage — has supported new programming for the Virtual Museum. This year has also seen the conclusion of a major partnership with La Maison de la France, which is responsible for the promotion of French tourism. La Maison de la France has charged *The Virtual Museum of New France*<sup>TM</sup> with developing a site devoted to genealogical tourism, designed to attract French descendants to the places in France from which their ancestors came. In addition, *The Virtual Museum of New France*<sup>TM</sup> has been identified by the international museum community as a leading website in the world of museology with two silver awards received from the American Association of Museums and the International Committee of Museums.

The Museum's Collections, Conservation and Display Services completed several exhibitions at the CMC this year, including *Mysteries of Egypt* and *Legends of Our Time: Native Ranching and Rodeo Life on the Plains and Plateau*. This section also serviced the travelling exhibition *Lost Visions, Forgotten Dreams* at various European venues.

The Museum's Library, Archives and Documentation Services underwent some important changes this past year, including the merger of the previously separate Library, Archives and Records division and the Artifact Documentation Section. This brought all information gathering and management functions together. An automated artifact documentation and management system was also developed this past year. Known as the Cultural Assets Information System (CAIS), the system includes an Internet module, offering public access to over 50,000 bilingual artifact records, with plans to expand the system to eventually offer records on all artifacts at both the Canadian Museum of Civilization and the Canadian War Museum.

Water from a burst pipe presented a particular challenge this past year, inundating most of the Library and causing heavy damage in March 1998. Restoration of the area took a full year; due to rapid and decisive action from staff, however, lasting damage was minimal.

## NEW PUBLICATIONS AND ELECTRONIC PRODUCTS

The Publishing Group of the Canadian Museum of Civilization is responsible for the production of all books, monographs and electronic media products such as interactive CD-ROMs and Portfolio CD collections. It is also responsible with the History Division for the development of *The Virtual Museum of New France*<sup>TM</sup>.

## NEW PUBLICATIONS

### DIRECTORATE

SYMONS, Thomas H.B., OC, FRSC., ed. *Meta Incognita: A Discourse of Discovery. Martin Frobisher's Arctic Expeditions, 1576–1578*. Volume 1 & 2. Mercury, Paper no. 10.

### ARCHAEOLOGICAL SURVEY OF CANADA

WRIGHT, J.V. *A History of the Native People of Canada, Vol. II (1000 B.C.–A.D.500)*. Mercury, Paper no. 152.



National Aboriginal Day was celebrated in grand style at the Canadian Museum of Civilization with a wide range of Native cultural events featured over the weekend of June 20–21, 1998. To mark the opening of the exhibition *Legends of Our Times: Native Ranching and Rodeo Life on the Plains and Plateau*, visitors were treated to a toe-tapping Western Native Cowboy Fest that featured demonstrations from silversmithing to trick roping, as well as performances of Métis dance, cowboy songs and storytelling, and an arts-and-crafts marketplace. The opening of the Nisga'a Common Bowl exhibition was celebrated with a mainstage performance by the Nisga'a Dancers from British Columbia, followed by a culinary feast of traditional Nisga'a foods like salmon and eulachon. In partnership with the Department of Indian Affairs, Canadian Heritage and

several aboriginal organizations, the CMC ended the weekend celebrations with a bang as musical groups from across Canada performed on an outdoor stage, while storytellers held listeners spellbound in teepees along the waterfront. Several thousand visitors took in the weekend festivities, which began and closed with spiritual ceremonies beside the Ottawa River.

Photo: J. Wenuk



## CANADIAN CENTRE FOR FOLK CULTURE STUDIES

*Common Ground: Contemporary Craft, Architecture, and the Decorative Arts.* Co-published with The Institute for Contemporary Canadian Craft. Mercury, Paper no. 72.

ELDER, Alan C., Stephen Inglis and Sandra Flood. *Transformation. Prix Saidye Bronfman Award 1977–1996.*

## CANADIAN ETHNOLOGY SERVICE

LAFORET, Andrea, and Annie York. *Spuzzum. Fraser Canyon Histories, 1808–1939.* Co-published with UBC Press.

LEGROS, Dominique. *Tommy McGinty's Northern Tutchone Story of Crow. A First Nation Elder Recounts the Creation of the World.* Mercury, Paper no. 133.

McMASTER, Gerald, ed. *RESERVATION X. The Power of Place in Aboriginal Contemporary Art.* Co-published with Goose Lane Editions.

TEPPER, Leslie, and Morgan Baillargeon. *Legends of our Times. Native Cowboy Life.* Co-published with UBC Press.

## CANADIAN POSTAL MUSEUM

BROUSSEAU, Francine. *Jean Paul Lemieux. His Canada.*

## ELECTRONIC PRODUCTS, WEBSITE PUBLICATIONS AND CONTRIBUTIONS

### CD-ROM

*Arctic Journeys* CD-ROM. Co-produced with On/Q Corporation, the Canadian Conservation Institute, the Canadian Museum of Nature, the Canadian Heritage Information Network, the National Library of Canada, Parks Canada, the Inuit Broadcasting Corporation and the Kakivak Association. The French version, *Le Grand-Nord*, has also been produced.

1999 Canadian Encyclopedia Deluxe Edition, published by McClelland & Stewart includes:

*Land of the Inuit*  
*Stampville*  
*Canada's Visual History*

## CANADIAN CENTRE FOR FOLK CULTURE STUDIES

*Ti-Jean Carignan, Archives.* Three compact disks; co-produced with Productions Tout-Crin and the Canada Council for the Arts.

### Website Publications

*Nineteenth-Century Pottery and Porcelain in Canada,* Jean-Pierre Chrestien.

*From Time Immemorial: Tsimshian Prehistory.*

*Nadlok and the Origin of the Copper Inuit,* Bryan Gordon.

*Glass Works: The story of glass and glass-making in Canada,* David Gray.

*In Memoriam : Bill Reid (1920–1998),* George F. MacDonald and Stephen Alsford.

*The Haida: Children of Eagle and Raven,* George F. MacDonald.

*Where Sea and Land Meet: Historical Northwest Coast Native settings in the art of Gordon Miller and Bill Holm,* Gordon Miller and Bill Holm.

*Mysteries of Egypt,* Nancy Ruddell et al.

*Legends of Our Times : Native Ranching and Rodeo Life on the Plains and Plateau,* Leslie Tepper and Morgan Baillargeon.

*Boat People No Longer: Vietnamese Canadians,* Danielle Dugas.

*Hooked on Rugs.*

*Gather Around This Pot...*, Jean-Luc Pilon.

*Primer — A New France ABC,* Josée Desbiens and Jean-Marc Blais.

*The Explorers: Cartier, Brûlé, Champlain, Nicollet, de Quen, Marquette, Jolliet, La Salle, Albanel and La Véronique,* Clio de 9 à 5 Ltée.

*Collections: Musée des Augustines de l'Hôtel-Dieu de Québec, Grand Village of the Natchez Indians - Mississippi.*

*Living in Canada at the Time of Champlain,* Jean-Pierre Chrestien et al.



## CANADIAN WAR MUSEUM

The Canadian War Museum is Canada's national museum of military history, and is charged with remembering those who served in Canada's armed forces in war and peacekeeping; with preserving the story of Canada's military history and its artifacts; and with educating the public — particularly young Canadians — on the human side of war.

In recent years, the Canadian War Museum has become the object of renewed public interest. This fiscal year, attendance increased by six per cent, and temporary exhibitions like *Blockhaus: Fortress Europe in Photographs* and *Memento Mori: The War Drawings of Jack Nichols* were popular among visitors and generated considerable media interest. A naval display in the Museum's courtyard drew 80,000 visitors alone, and participation in educational programmes rose by 66 per cent. Attendance at commemorations and other special events, as well as interest in the Hollywood Goes to War film series also grew, and vehicle demonstrations and displays at Vimy House generated enthusiastic public interest throughout the spring and summer months.

The Museum's valuable war art collection is also generating considerable interest. The Donner Canadian Foundation has offered a generous donation towards sponsorship of an exhibition of works from this collection. The exhibition will open in February 2000 at the Canadian Museum of Civilization, and later touring to other Canadian venues.

Despite these public successes, recent studies and assessments of existing Canadian War Museum facilities have concluded that these facilities can no longer be considered adequate for a modern museum of national significance. Accordingly, on November 4, 1998, the Minister of Canadian Heritage announced that the federal government would reserve a 20-acre site on the old Rockcliffe air base in Ottawa for a new purpose-built Canadian War Museum. This new facility would bring all exhibition, programmes, collections and conservation activities under one roof, and includes considerable improvements in educational facilities and visitor amenities. The Museum's existing reputation as a centre for military study will also be enhanced with the inauguration of an Institute for Military History and Education, which will include improved library and archives facilities, a speaker's bureau and periodic lecture series and conferences.

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Chief of Defence Staff Gen. Maurice Baril joins Dr. Jack Granatstein and Defence Minister Art Eggleton on the CWM courtyard for the opening of the outdoor exhibit *On Watch for Canada*. Photo: W. Kent

The Museum's Passing the Torch fundraising campaign had received \$3.1 million towards its \$15 goal by the end of this fiscal year, and is launching a dedicated website in May 1999. The national fundraising campaign will also include a series of four televised public service announcements, and national newspaper advertising.

### TEMPORARY EXHIBITIONS

**Memento Mori: The War Drawings of Jack Nichols**, April to October 1998.

**Royal Canadian Legion 1998 National Poster Finalists**, July 1998 to June 1999.

**Rendez-Vous: Canadian Battlesites Revisited**, November to December 1998.

**Les Purs Canayens: Canadian Posters of the First World War**, November 1998 to October 1999.

**Into the Blue: Franz Johnston and the Canadian First World War Air Training Programme**, November 1998 to March 1999.

**Blockhaus: Fortress Europe in Photographs**, January to June 1999.

### TRAVELLING EXHIBITION

**Operation Deliverance: Portrait of a Mission**, August 1998 — ongoing.

### PUBLICATIONS

DURFLINGER, Serge. *Les Purs Canayens: French Canada and Recruitment during the First World War*. Dispatches, Paper no. 1.

HALLIDAY, Hugh and Laura Brandon. *Into the Blue: Pilot Training in Canada, 1917–18*. Dispatches, Paper no. 2.

DURFLINGER, Serge and Bill McAndrew. *Fortress Europe: German Coastal Defences and the Canadian Role in Liberating the Channel Ports*. Dispatches, Paper no. 3.

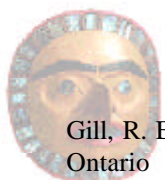
PULSIFER, Cameron (co-editor). *Canadian Military History* (journal). Four issues, produced with the Laurier Centre for Military, Strategic and Disarmament Studies (Sir Wilfrid Laurier University).



## DONORS

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# CMCC 1998–1999 Annual Report

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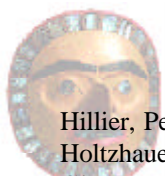
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112, Whitby, Ontario  
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134, Mount Forest, Ontario  
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## FINANCIAL OVERVIEW

This fiscal year has been a record year for the Corporation in attendance and revenues. This is due primarily to exhibitions and programmes at the CMC and CWM, which have been highly successful in attracting visitors.

### Revenues

The Corporation enjoyed a record-setting year in 1998–1999 with self-generated revenues at an all-time high of \$11.4 million. This represents an increase of 30%, or \$2.7 million, over 1997–1998. These revenues were a direct result of record attendance at the Canadian Museum of Civilization, due to the tremendous success of the *Mysteries of Egypt* exhibition and IMAX<sup>®</sup> film.

### Commercial Operations

Between January and April 1998, substantial changes were made to the Corporation's commercial operations, with the aim of improving the net return on self-generated revenues. A year-end review notes that the net financial contribution of commercial operations to the Corporation has improved significantly over 1997–1998. Gross self-generated revenues from commercial operations have increased by 46%, or \$2.6 million, to a record \$8.3 million.

These impressive results are attributed to a number of factors. An increase in admission fees, coupled with an increase of 42% in gross Boutique revenues were both driven by the CMC's strong attendance figures as well as the introduction of a new Egypt boutique in the temporary exhibition space. These changes, together with the implementation of alternative service delivery, yielded significant improvements in net contributions from 1997–1998.

Gross revenues for the CMC's IMAX<sup>®</sup>/OMNIMAX<sup>®</sup> Theatre have increased by 69%. Attendance at the IMAX<sup>®</sup>/OMNIMAX<sup>®</sup> Theatre increased from 225,142 to 426,223, which represents an increase of 89%.

Parking, food services and facility rentals have all seen impressive increases in gross revenues. Gross parking revenues have increased by 27%, food services by 41% and facility rentals by 45%.

# Canadian Museum of Civilization

## Financial Statements

*For the year ended March 31, 1999*

## MANAGEMENT'S RESPONSIBILITY FOR FINANCIAL STATEMENTS

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

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.



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J. (Joe) Geurts  
Acting President and  
Chief Executive Officer



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David Loye  
Chief Financial Officer

May 14, 1999



AUDITOR GENERAL OF CANADA

VÉRIFICATEUR GÉNÉRAL DU CANADA

## AUDITOR'S REPORT

To the Minister of Canadian Heritage

I have audited the balance sheet of the Canadian Museum of Civilization as at March 31, 1999 and the statements of operations, 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 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, 1999 and the results of its operations and its cash flows for the year then ended in accordance with generally accepted accounting principles. As required by the *Financial Administration Act*, I report that, in my opinion, these principles have been applied, after giving retroactive effect to the change in accounting for parliamentary appropriations used to finance depreciable capital assets as explained in Note 3 to the financial statements, 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 *Museum Act* and the by-laws of the Corporation.

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

Ottawa, Canada  
May 14, 1999



# CANADIAN MUSEUM OF CIVILIZATION

Balance Sheet as at March 31, 1999

## ASSETS

(in thousands of dollars)	1999	1998 (Restated - Note 3)
<hr/>		
<b>CURRENT</b>		
Cash and short-term investments (Note 4)	\$ 15,020	\$ 11,525
Accounts receivable (Note 5)	1,329	2,223
Inventories	1,072	1,156
Prepaid expenses	1,307	1,267
<hr/>		
	18,728	16,171
Restricted cash and investments (Note 6)	2,531	1,739
Collection (Note 7)	1	1
Capital assets (Note 8)	12,818	13,712
<hr/>		
	\$ 34,078	\$ 31,623
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The accompanying notes form an integral part of the financial statements.

Approved by Management:



Acting President and  
Chief Executive Officer



Chief Financial Officer

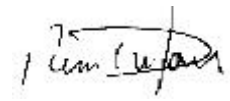
**LIABILITIES**

(in thousands of dollars)	1999	1998 (Restated - Note 3)
<b>CURRENT</b>		
Accounts payable and accrued liabilities (Note 9)	\$ 6,861	\$ 7,275
Deferred revenues	113	86
	6,974	7,361
Accrued employee termination benefits	2,079	1,969
Deferred contributions (Note 10)	2,531	1,739
Deferred capital funding (Note 11)	12,818	13,712
	24,402	24,781
<b>EQUITY</b>		
Equity of Canada	9,676	6,842
	\$ 34,078	\$ 31,623

Approved by the Board of Trustees:



Chairwoman



Trustee

**CANADIAN MUSEUM OF CIVILIZATION**

Statement of Operations  
for the year ended March 31, 1999

(in thousands of dollars)	1999	1998 (Restated - Note 3)
<b>Revenue</b>		
General admission fee	\$ 2,450	\$ 1,681
CINÉPLUS	2,145	1,269
Boutique sales	2,092	1,532
Donations	924	806
Facility rental and concessions	831	603
Parking	785	619
Interest on cash and investments (Note 12)	768	518
Publications	156	422
Grants	115	241
Royalties	76	171
Other	1,086	905
	11,428	8,767
<b>Expenses</b>		
Personnel costs	23,350	24,396
Professional and special services	6,606	6,746
Property taxes	4,835	3,475
Exhibit design and fabrication	4,346	4,267
Amortization	3,050	2,839
Repairs and maintenance	3,037	3,376
Utilities	2,190	1,723
Furniture and fixtures	1,897	1,462
Cost of goods sold	1,332	1,147
Travel, hospitality and transportation	1,318	1,100
Marketing and advertising	1,011	882
Building leases	919	1,012
Communications	872	806
Rentals	173	159
Collection acquisitions	150	396
CINÉPLUS films	140	151
Other	140	114
	55,366	54,051
Net result of operations before government funding	(43,938)	(45,284)
<b>Government funding</b>		
Parliamentary appropriation for operating expenditures	43,722	43,081
Amortization of deferred capital funding	3,050	2,839
	46,772	45,920
Net income	\$ 2,834	\$ 636

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

## CANADIAN MUSEUM OF CIVILIZATION

Statement of Equity of Canada  
for the year ended March 31, 1999

(in thousands of dollars)	1999	1998 (Restated - Note 3)
Balance at beginning of year As previously stated	\$ 20,554	\$ 19,153
Decrease due to the retroactive application of the change in accounting policy (Note 3)	(13,712)	(12,947)
Balance at beginning of year As restated	6,842	6,206
Net income	2,834	636
Balance at end of year	\$ 9,676	\$ 6,842

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

**CANADIAN MUSEUM OF CIVILIZATION**

Statement of Cash Flows  
for the year ended March 31, 1999

(in thousands of dollars)	1999	1998 (Restated - Note 3)
<b>Operating activities</b>		
Net income	\$ 2,834	\$ 636
Adjustment for non-cash items		
Amortization of capital assets	3,050	2,839
Amortization of deferred capital funding	(3,050)	(2,839)
Contributions recognized as revenue	(814)	(614)
Change in non-cash operating assets and liabilities	2,020	22
	551	(2,774)
Change in accrued employee termination benefits	110	(137)
Cash flows from (used in) operating activities	2,681	(2,889)
<b>Investing activities</b>		
Acquisition of capital assets	(2,156)	(3,604)
Increase in restricted cash and investments	(792)	(399)
Cash flows used in investing activities	(2,948)	(4,003)
<b>Financing activities</b>		
Funding for the acquisition of capital assets	2,156	3,604
Restricted contributions and related investment income	1,606	1,013
Cash flows from financing activities	3,762	4,617
Increase (decrease) in cash and short-term investments	3,495	(2,275)
Balance at beginning of year	11,525	13,800
Balance at end of year	\$ 15,020	\$ 11,525

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

# CANADIAN MUSEUM OF CIVILIZATION

Notes to Financial Statements  
March 31, 1999

## 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."*

## 2. Significant accounting policies

The financial statements have been prepared in accordance with 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

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

### (c) Capital assets

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

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

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) Pension plan

Employees of the Corporation participate in the Public Service Superannuation Plan, administered by the Government of Canada. The Corporation matches these contributions equally for each employee, for the year in which services are rendered. These contributions are expensed during the year in which services are rendered, and represent the total pension obligations of the Corporation. The Corporation is not required under present legislation to make contributions with respect to actuarial deficiencies of the Public Service Superannuation Account.

(e) Employee termination benefits

Employees of the Corporation are entitled to specified benefits on termination, as provided for under labour contracts and conditions of employment. The cost of these benefits is expensed in the year in which they are earned by the employee.

(f) 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 per year. Because of the difficulty of determining their fair value, contributed services are not recognized in these financial statements.

(g) Parliamentary appropriation

The Government of Canada provides funding to the Corporation. The portion of the parliamentary appropriation used to purchase depreciable capital assets is recorded as deferred capital funding and amortized on the same basis and over the same periods as the related capital assets. The remaining portion of the appropriation is recorded in the statement of operations in the year for which it was approved.

3. **Change in accounting policy**

Effective April 1, 1998, and as discussed in Note 2(g), the portion of the parliamentary appropriation used to purchase depreciable capital assets is recorded as deferred capital funding on the balance sheet and is amortized on the same basis and over the same periods as the related capital assets. In 1997-98, this amount was recorded on the statement of operations; in prior years, it was recorded as an increase in equity. This change in accounting policy has been applied retroactively and the financial statements of prior years have been restated. The effect of this change in accounting policy is a reduction in equity of Canada and an increase in deferred capital funding on the balance sheet of \$12,818,000 (1998 \$13,712,000), and an increase in net income for the year of \$894,000 (1998 decrease of \$765,000).

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

The Corporation invests in the short-term money market. The overall portfolio yield as at March 31, 1999 was 5.1% (1998 3.8%). All instruments held in short-term investments are rated R1 or better by the Dominion Bond Rating Service. The average term to maturity is 42 days. The fair value of the short-term investments approximates the book value due to their impending maturity.

5. **Accounts receivable**

(in thousands of dollars)	1999	1998
Refundable taxes	\$ 513	\$ 631
Trade accounts	557	447
Parliamentary appropriation	196	1,117
Other	63	46
	\$ 1,329	\$ 2,223

6. **Restricted cash and investments**

Restricted cash and investments arise from contributions received from individuals and corporate entities for a specified purpose, and are managed in accordance with the donor's wishes and the by-laws of the Corporation.

7. **Collection**

The Corporation maintains the material culture collections of artifacts, objects, specimens and their related information. These collections are developed by various research divisions, as well as by staff of several sub or specialized museums. 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

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.



## 8. Capital assets

(in thousands of dollars)			1999	1998
	Cost	Accumulated Amortization	Net Book Value	Net Book Value
Leasehold and building improvements	\$ 21,063	\$ 10,743	\$ 10,320	\$ 10,731
Office furniture and equipment	5,580	5,316	264	626
Technical equipment	7,907	6,951	956	1,151
Informatics equipment	7,103	5,872	1,231	1,153
Motor vehicles	160	113	47	51
	\$ 41,813	\$ 28,995	\$ 12,818	\$ 13,712

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

## 9. Accounts payable and accrued liabilities

(in thousands of dollars)	1999	1998
Trade accounts payable	\$ 5,044	\$ 4,264
Accrued salaries and vacation pay	1,396	2,333
Government departments and agencies	258	363
Current portion of accrued employee termination benefits	163	315
	\$ 6,861	\$ 7,275

**10. Deferred contributions**

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

Changes in the deferred contributions balance are as follows:

(in thousands of dollars)	1999	1998
Balance at beginning of year	\$ 1,739	\$ 1,340
Add contributions received in the year	1,522	970
Add deferred investment income (Note 12)	84	43
Less contributions recognized as revenue	(814)	(614)
Balance at end of year	\$ 2,531	\$ 1,739

**11. Deferred capital funding**

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

Changes in the deferred capital funding balance are as follows:

(in thousands of dollars)	1999	1998
Balance at beginning of year as restated	\$ 13,712	\$ 12,947
Add appropriations used to purchase depreciable capital assets	2,156	3,604
Less amortization	(3,050)	(2,839)
Balance at year end	\$ 12,818	\$ 13,712

## 12. Interest on cash and investments

Interest on cash and investments is reported as follows:

(in thousands of dollars)	1999	1998
Income earned on unrestricted resources	\$ 734	\$ 494
Income earned on restricted resources	118	67
Total interest on cash and investment earned in the period	852	561
Less amounts deferred (Note 10)	(84)	(43)
Total interest on cash and investments recognized as revenue	\$ 768	\$ 518

## 13. Related party transactions

The Corporation receives federal government auditing services without charge. The cost of this service is not reflected in the financial statements.

In addition to those related party transactions, disclosed elsewhere in these financial statements, the Corporation is related in terms of common ownership to all Government of Canada created departments, agencies and Crown corporations. The Corporation enters into transactions with these entities in the normal course of business.

## 14. Fair value of financial instruments

In addition to what was already described in Note 4, the fair value of accounts receivable, restricted cash and investments, and accounts payable and accrued liabilities approximate the book value due to their impending maturity.

## 15. Commitments

As at March 31, 1999 the Corporation has entered into long-term contracts for informatics, property leases and building maintenance services with a remaining value of \$8,371,000. The future minimum payments are as follows:

	(in thousands of dollars)
1999-00	\$ 4,354
2000-01	2,589
2001-02	714
2002-03	714

**16. Uncertainty due to the Year 2000**

The Year 2000 Issue arises because many computerized systems use two digits rather than four to identify a year. Date-sensitive systems may recognize the year 2000 as 1900 or some other date, resulting in errors when information using year 2000 dates is processed. In addition, similar problems may arise in some systems which use certain dates in 1999 to represent something other than a date. The effects of the Year 2000 Issue may be experienced before, on, or after January 1, 2000, and, if not addressed, the impact on operations and financial reporting may range from minor errors to significant systems failure which could affect the Corporation's ability to conduct normal business operations. It is not possible to be certain that all aspects of the Year 2000 Issue affecting the Corporation, including those related to the efforts of customers, suppliers, or other third parties, will be fully resolved.

**17. Comparative figures**

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