

# Canadian Museum of Civilization Corporation Annual Report 1995-1996 *Abridged Version*

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**Canadian Museum of Civilization**

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***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**

***Information and Other Services : (819) 776-8600***

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**Production – Jacinthe Caron**

## The Canadian Museum of Civilization Corporation's Board of Trustees and Executive Committee

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The Board of Trustees sets broad strategic direction, long-term objectives and priorities for the organization. The Board is also responsible for ensuring that CMCC management fulfils its responsibilities with respect to the effective and efficient operation of the organization. In November 1995, the federal government passed new legislation, which effectively reduced the size of the Board from fourteen to eleven members. Six of the current ten members have been appointed since the month of November.

During 1995-1996, the Board met five times, including twice by teleconference. For the various Board committees, eleven meetings were held, seven of these by teleconference.

### The Board of Trustees

#### Chairwoman

Adrienne Clarkson, Toronto, Ontario

#### Vice-Chairman

Jacques Lacoursière, Québec, Quebec

#### Trustees

Andrée Beaudin-Richard, Québec, Quebec

Robert Bothwell, Toronto, Ontario

Pierre Dufour, Aylmer, Quebec

Robert Ojolick, Sydney, Nova Scotia

Priscilla Renouf, St. John's, Newfoundland

Claudette Roy, Edmonton, Alberta

Blair Stonechild, Regina, Saskatchewan

Gloria Cranmer Webster, Alert Bay, British Columbia

### The Executive Committee

#### Chairman

Dr. George F. MacDonald, President and Chief Executive Officer

#### Members

**Dr. Paul Carpentier, Director-General, Collections and Information Access**

**Louise Dubois, Corporate Secretary and Director-General, Strategic Planning**

**Joe Geurts, Chief Operating Officer and Senior Vice-President**

**Dr. Stephen Inglis, Director-General, Research**

Sylvie Morel, Director-General, Exhibitions and Programmes  
Pierre Pontbriand, Vice-President, Public Affairs  
Victor Suthren, Director-General, Canadian War Museum  
Michael Wolfe, Vice-President, Development

### Committees of the Board

Executive Committee  
Audit Committee  
Finance and Compensation Committee  
Development Committee

## Message from the President and Chief Executive Officer, Dr. George F. MacDonald



Photo: Chris Milula, *The Ottawa Citizen*

This was a year of strong emotions, as the Museum welcomed several new members to its governing Board; as it worked to improve the quality of its public services; as it coped with reduced funding; and as its site became the focus of the local rally supporting national unity at the time of the Quebec referendum. One of my most unforgettable moments as CEO was seeing the throng of Canadians who crowded into the Grand Hall and packed the plazas and terraces outside it, waving their flags. It was a moment that in many ways epitomized what this institution is about: a museum for the people, and a place where they can feel and express what it means to be Canadian.

The Corporation has maintained high standards in its traditional areas of activity during the year. Judging from attendance figures, this was our most successful year so far. This success is attributable to many achievements, of which I would particularly like to mention several outstanding exhibitions presented this year, including a dazzling exhibition from the Graz armoury in Austria, [\*Imperial Austria: Treasures of Art, Arms and Armor from the State of Styria\*](#); the breathtaking Japanese kimonos of [\*Homage to Nature: Landscape Kimonos by Itchiku Kubota\*](#); and our own exhibitions highlighting the cultural contributions

of Canadians, *The Doukhobors: Spirit Wrestlers* and *\*Les paradis du monde\*: Quebec Folk Art*. In addition, considerable effort was expended on permanent features of the CMC, including the opening of a *Japanese Zen Garden* in the presence of their Imperial Highnesses Prince and Princess Takamado of Japan, and ongoing development of [Phase II of the Museum's popular Canada Hall](#). We were also very proud this year to have been responsible for the Canadian pavilion at the 1995 Venice Biennale, where we presented an art installation by Métis artist Edward Poitras. The installation attracted significant international media interest and will be presented at the Museum in June 1996. Also, the première of our new IMAX® film [Mystery of the Maya](#) was accompanied by spectacular exhibits that brought the entrance plaza of the Canadian Museum of Civilization to life. As for the Canadian War Museum, it opened a new permanent gallery - the Hall of Honour - and the exhibition *Victory!* celebrating the Allied victory in Europe.

In our non-traditional activities, important advances have been made. CDs and CD-ROMs on a variety of subjects have been published, and we have found in our Web site a vehicle for achieving a level of outreach that the Corporation has never had before. It is fortunate that, at a time of financial cutbacks, we have at our disposal the means to extend our reach in a cost-effective manner. These technologies are a liberating force that will in time allow growing audiences around the world to delve deeply into digital archives; to browse through artifact collections to a degree unprecedented in the real, physical museum; and to enjoy virtual-reality experiences comparable to what the museum can offer visitors to its actual site. Electronic visitors to the Corporation's Web site, since we went online, have exceeded one million, and will surely exceed the number of visitors to our physical sites in the coming year.

The Museum hopes to launch several experiments that will propel the virtual museum beyond what it is now. We envisage a virtual museum that will change people's perceptions of what culture and knowledge are all about. Our objective is not to have a museum that is about technology alone, but a museum that delivers messages. That is the real communications challenge.

## Corporate Profile

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The Canadian Museum of Civilization Corporation (CMCC) is a Crown Corporation established by the *Museums Act (Statutes of Canada 1990, Chapter 3)* which came into force on July 1, 1990. As an agent Crown Corporation, the CMCC is named in *Part I of Schedule III to the Financial Administration Act*.

The *Museums Act* declares that:

*"the heritage of Canada and all its peoples is an important part of the world heritage and must be preserved for present and future generations and that each national museum established by this Act*

*(a) plays an essential role, individually and together with other museums and like institutions, preserving and promoting the heritage of Canada and all its peoples throughout Canada and abroad and in contributing to the collective memory and sense of identity of all Canadians; and*

*(b) is a source of inspiration, research, learning and entertainment that belongs to all Canadians and provides, in both official languages, a service that is essential to Canadian culture and available to all."*

**The Act further states that the purpose of the Canadian Museum of Civilization Corporation is:**

*"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."*

## **Organizational Structure**

**The Canadian Museum of Civilization Corporation is responsible for the management of Canada's national museum of human history, the Canadian Museum of Civilization (CMC), and its affiliate, the national museum of military history, the Canadian War Museum (CWM).**

**The Canadian Museum of Civilization's origins are linked to the research and collection activities of the Geological Survey of Canada, established in 1842, which became the National Museum of Canada in 1927. In 1968, a separate museum dealing with human history -- the National Museum of Man -- was established, changing its name to the Canadian Museum of Civilization in 1986. Since the opening of its new facility in Hull, Quebec on June 29, 1989, the CMC has been recognized as one of the premier cultural facilities of the twentieth century. It is Canada's largest and most popular museum, with average attendance of over 1,300,000 visitors annually.**

**The Canadian War Museum dates from 1880, when militia officers of the Ottawa Garrison established a military museum in the drill hall at Cartier Square. In 1967, the CWM was**

relocated to its present facility at 330 Sussex Drive, in Ottawa. The Canadian War Museum is the nation's premier military museum. With the recent addition of new and renovated post-Second World War galleries dedicated to Canadian military heroes and the Korean War, the CWM is drawing national and international recognition for excellence. During 1995-1996, the CWM welcomed over 215,000 visitors

The main functions of the Canadian Museum of Civilization Corporation relate to collections, research, and exhibitions and programmes which inform visitors on, and engage their interest in, cultural aspects of our country.

The Corporation's Board of Trustees sets broad strategic direction, long-term objectives and priorities for the organization. The Board is also responsible for ensuring that the CMCC management team fulfils its responsibilities with respect to the effective and efficient operation of the organization. On November 1, 1995, Bill C-65 reduced the number of our Board members from 14 to 11.

A key objective of the Corporation is to foster in all Canadians a sense of common identity and history and to promote Canadian unity -- not only for museum visitors, but also for Canadians across the nation. It places increasing emphasis on outreach programmes to bring its collections of objects and knowledge to larger audiences outside of Canada's Capital Region.

The Corporation is currently working on the development of a "virtual" museum. The Museum of New France will be in digital format, accessible through the World Wide Web (Internet), and will link and make available a broad range of information on collections around the world.

## **Environmental Analysis -- External Environment**

### **National Unity/Identity**

The Quebec referendum made the question of national unity the overriding external environmental issue facing the Canadian Museum of Civilization Corporation. Its major facility - the Canadian Museum of Civilization - is the only federal museum in the province of Quebec and, as evidenced in the referendum campaign, is a focal point for federalist supporters in Canada's Capital Region.

The Corporation, through its exhibitions and programming, is in a position to explain Canada's past and present in a creative and imaginative way, and to help prepare Canadians for their future. The Corporation could make a more significant contribution to federal government objectives of fostering Canadian identity and unity, but is hindered in

the achievement of this by the currently unfinished state of exhibition spaces at the Canadian Museum of Civilization. Work to complete these spaces must, therefore, continue to be a priority.

## **Fiscal Restraint**

During 1995-1996, reductions in federal support continued to erode the Corporation's available resources. Transfer payments from the Museum Assistance Program (MAP) were reduced, affecting the ability of smaller institutions to accept and defray costs associated with travelling exhibitions. This adversely affected the Corporation's travelling exhibition programme. In addition, the Canadian Heritage Information Network (CHIN) dramatically changed its mandate, due to budget cuts and rapid changes in technology. As a result, its current collections management system will no longer be available as of March 31, 1998. This means that the Corporation must study, develop and implement its own collections database management system at its own cost and within a very short time.

Government funding for the Corporation, excluding resources for custodial transfer, decreased from a high of \$43.9 million in 1991-1992 to \$38.5 million in 1994-1995. In addition, the level of planned government support will decrease to \$28.9 million by 1997-1998. This represents a reduction of \$9.6 million, or 25 per cent, from 1994-1995. Further, the lack of any increases for inflation during this period reduced the real purchasing power of the CMCC's operating budget by an additional 10 per cent, for a total reduction of 35 per cent over this four-year period, thereby constraining resource flexibility and adding considerably to the management challenge. In addition, the extension of the Programme Review exercise into a fourth year will magnify the severity of the fiscal situation.

The CMCC responded to these challenges by continually reviewing its operations and identifying efficiency opportunities. The number of staff positions has been reduced through organizational consolidations and reduced services, and technological opportunities have been adapted to reduce operating costs. Full-time staff levels were reduced in late 1994-1995 and early 1995-1996 by 15 per cent, through the introduction of an Early Retirement Incentive Programme for employees over the age of 55, a Voluntary Departure Programme, and other targeted position reductions. A total of 68 positions was eliminated through these means.

## **Economic Recovery**

A return to strong private-sector profitability was evident by the end of 1995-1996. Unfortunately, spending reductions, including major layoffs by all levels of government, have balanced much of the private sector's improvement. When coupled with uncertainty caused by the Quebec referendum, this yielded little in the way of increased consumer spending and confidence. The Corporation did experience some increase in its attendance and its revenues, however, thanks to its dynamic client-focused programming and services.



Sponsorship from the private sector was again difficult to generate in 1995-1996. Nevertheless, the Corporation was happy to announce a major sponsorship agreement with the Canadian Pacific Charitable Foundation for the Canada Hall. In addition, the Passing the Torch Campaign -- a national fund raising campaign under the chairmanship of His Excellency Ray Hnatyshyn, to finance a major addition to the CWM building at 330 Sussex Drive, Ottawa was launched by the Friends of the Canadian War Museum. During 1995-1996, the Corporation reassessed its performance in the area of fund raising. As a result, the Development Division was revamped to adequately respond to private-sector expectations.

## **Museum Attendance**

Despite the impact, discussed above, of fiscal restraint and the economic climate of Canada's Capital Region, public interest in and support of the Canadian Museum of Civilization and the Canadian War Museum continued to increase in 1995- 1996.

1994-1995 - 1,443,197

1995-1996 - *Projected*: 1,450,000; *Actual*: 1,536,621

Once again, the Corporation attracted a record number of visitors.

## **Shifting Population Demographics**

Canada's population is becoming increasingly diverse. The challenge to the Canadian Museum of Civilization Corporation is how to represent *all Canadians* during a time when the macro trends of cultural diversity makes this issue more important, yet more difficult to achieve.

Being responsible for the national museums of human history and military heritage, the Corporation has a truly unique opportunity to be both a leader and an institutional role model in these rapidly changing times. The Corporation must have national museums with finished exhibition spaces that represent all regions of Canada and the entire spectrum of Canadian military history, in order to make a meaningful contribution to the fostering of a sense of Canadian unity and identity.

## **Technology**

Canada's rate of technological literacy continues to increase rapidly, especially among younger Canadians. This aspect of the museums' current clientele, and the projected growth of computer literacy over time, are forcing changes in how the Corporation delivers its mandate. For the 1990s and into the next millennium, the Corporation needs to move beyond re-engineering in order to take full advantage of the possibilities offered by new information technologies. The goal should not only be cost control, but also the dramatic and profound transformation of customer service, responsiveness and innovation.

The Corporation has positioned itself to provide unprecedented amounts of content for the Information Highway, and will continue to be the leader of this kind of museum programming in Canada. Recent trends in visitation to the CMCC's World Wide Web site would suggest that the proper formula may be in place. A coming addition to the CMCC's World Wide Web site is the Museum of New France, a project involving both federal and provincial governments and private-sector partners from Canada, France and the United States. It will be a showcase of Canadian *savoir-faire* in presenting our rich cultural heritage through new digital technologies.

## **First Peoples**

The status of issues relating to Canada's First Peoples continued to evolve and to take on a higher public profile. Media coverage of complex issues of self-government and land claims has heightened public awareness of the role of aboriginal cultures and traditions in Canada's heritage. The Canadian Museum of Civilization Corporation, with its aboriginal collections and programmes, is uniquely positioned to contribute meaningfully in the education of Canadians on aboriginal issues and in the preservation and interpretation of aboriginal cultures.

The success of the Corporation's Aboriginal Training Programme in Museum Practices, introduced in 1993-1994, was confirmed, and interest by aboriginal communities across the country continued. To date, 21 aboriginal participants have received training at the CMCC. The Canadian Museum of Civilization is also working closely with the First Peoples section of SchoolNet on a series of projects including a CD-ROM on Micmac culture.

The recent agreement between the Nisga'a of British Columbia and the Governments of Canada and British Columbia will have an impact on the Corporation's collections and programmes: included in this agreement is the return of some cultural material of Nisga'a origin currently held in federal and provincial museums.

## **Environmental Analysis -- Internal Environment**



## **Corporate Strengths and Constraints**

The Corporation, like all government organizations, was affected by multiple budget reductions and continued to face the challenges of responding to funding pressures and priorities with a declining resource base. In 1995-1996, the Corporation successfully continued to build on its strengths in order to offset the constraints under which it operated.

### The Corporation's strengths include:

- a reputation for museological excellence;
- the CMC's spectacular architecture and site;
- exceptional collections in the archaeological, aboriginal cultures, war art, military medals, and military vehicles areas;
- the CMCC's great variety of innovative exhibitions and programmes;
- the recently expanded and extremely popular Children's Museum;
- the IMAX®/OMNIMAX® theatre -- CINÉPLUS -- which contributes to a continued high level of attendance;
- the recent addition of the Canadian War Museum's new and renovated post-Second World War galleries dedicated to Canadian military heroes and the Korean War;
- a steadily emerging corporate culture, which should allow for the development of innovative ways to manage programmes, while finding new ways to contribute to their funding; and
- a facility infrastructure for outreach through the most sophisticated digital technologies.

### The Corporation's constraints include:

- Legislative restrictions -- the CMCC is restricted in its ability to fulfil the full intent of the *Museums Act*, and to achieve its objectives, by the *Public Sector Compensation Act*, which hinders the CMCC's conduct of business as a Crown Corporation. This legislation effectively removed the powers of the Corporation to negotiate with its unions as a separate employer. This has resulted in court challenges that have cost the Corporation in excess of \$100,000 to date, as well as delays in crucial labour management issues. These labour issues are critical for the implementation of corporate strategies tied to the financial viability of the Corporation as it enters year two of Programme Review.
- Collections Development -- the Corporation has lacked, in the past, a well-defined collections development plan. This is becoming more crucial with the elimination of artifact acquisition budgets. The Corporation must have in place, by the end of 1996-1997, a collections development plan which will guide its artifact acquisition and de-accession efforts in the coming years.
- The exploitation of corporate strengths in order to maximize revenue -- a more entrepreneurial and self-reliant spirit is being successfully developed within the Corporation.
- Accommodation for the CWM -- the potential of the CWM is seriously hampered by the lack of adequate facilities and public programming space for the proper safeguarding of our national military heritage collections. The Corporation continues to explore options.
- Unfinished exhibition spaces at the CMC -- this is a significant weakness of the Corporation. Much progress was made over the past five years by rigorous reallocation of resources, but the Canada Hall is still incomplete and, as of March 31, 1996, only base building fit-up was complete in the First Peoples Hall. Twenty thousand square feet of permanent exhibitions in the First Peoples Hall are not yet funded.

## Objectives and Results -- Museological Excellence and Outreach

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In its pursuit of museological excellence, the Corporation continued to place particular emphasis on further improvements in its research activities to make its artifact collections and related programmes more relevant to the people of Canada and to improve its outreach capabilities -- both electronic and traditional -- in order to share its wealth of knowledge with all Canadians.

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### *Objective*

To continue to review the Corporation's current artifact collections and research policies, in order to make its collections of artifacts and related programmes even more relevant to Canadians.

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### *Results*

- The Collections Development Plan was drafted. Further refinements are needed before it is tabled for approval.
  - The Research Advisory Committee's study and recommendations on the Performance Measurement Framework were not completed by Fall 1995, due to other priorities. This will be done in the new fiscal year.
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### *Objective*

To further develop the outreach capabilities of the Corporation, through new electronic technologies and other means, so that it can share its wealth of knowledge to a greater extent with those living outside Canada's Capital Region.

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### *Results*

#### *Digitization of collections:*

- The Corporation photographed and digitized 16,101 new objects and digitized 73,324 existing images, for a total of 89,425 images, including 6,511 war art and poster images. The results accomplished within the first two years are in line with targets for the initial three-year digitization plan.

### *Memoranda of Understanding and Cooperation:*

- Additional Memoranda were signed with:
  - the Office of the Secretary to the Governor General,
  - the Bruce County Museum in Southampton, Ontario, and
  - the Provincial Museum of Alberta.
- Discussions are under way with six other institutions in Canada, the U.S.A. and France.

### *CD Product Development:*

- *Totem Poles: Myths, Magic and Monumental Art on the Pacific Northwest Coast* (CD-ROM) will be available in May 1996. Release was delayed beyond the original estimate (May/June 1995) in order to make technological improvements and to provide a more finely tuned product. *Back the Attack: Canadian Women and the Second World War* (Portfolio Photo-CD) was launched in October 1995. *Painting The War: Canada's Second World War Official Artists* (Portfolio Photo-CD) was available in October 1995. *Maya* (Portfolio Photo-CD, English version only) was available in October 1995. *Tsimshian: From Time Immemorial*, English version, was available in November 1995; the French version became available in December 1995. The delay in the French version was due to technical difficulties with the sound portion of the CD.
- Professional photo CD-ROMs in the "Museum" series were marketed by Corel. They are entitled *Museum China*, *Museum Children's Toys*, *Museum International Toys*, *Museum Tools*, *Museum Dolls*, *Museum Furniture*, and *Museum Glass*. These discs are designed to be used by designers and other publishers to provide images for publishing applications.

### *World Wide Web Site:*

- With the number of accesses increasing to 55,000 per month by the end of 1995-1996, the CMCC's projection for the World Wide Web site was largely exceeded. The Corporation is expanding and improving its World Wide Web services with the addition of upgraded technology and new activities. The Corporation's site is currently comprised of 1,900 bilingual screens of content, including 200 screens for the Cyberboutique. Through improved technology and expanded interactive image-maps, World Wide Web users have greater access to constantly updated multimedia information concerning the CMCC's collections, exhibitions and research.

### *IMAX® Film Development:*

- *The Mystery of the Maya*, a CMCC and National Film Board co-production, had its world première in the CINÉPLUS theatre on April 12, 1995. Other co-productions included *Stormchasers*, which was completed in September 1995 and launched at several U.S. venues, and *Special Effects*, produced by WGBH-Nova.

### *Re-enactments to mark the 250th anniversary of the Siege of Louisbourg:*

- The re-enactment of the Siege of Louisbourg occurred on July 22-23, 1995, with 80,000 visitors witnessing the programmes. In conjunction with the private sector, the Corporation prepared

a documentary on this event for marketing to the broadcast industry and, with the National Film Board, a television special for the History Channel in the United States.

#### *Heritage Information Kiosks:*

- This venture is co-sponsored by the Canadian Museum of Civilization, the Charles R. Bronfman Foundation, the Department of Canadian Heritage, Digital Renaissance and Digital Equipment of Canada. The Kiosks' core information was comprised of 12 "Heritage Minutes" produced by the Bronfman Foundation. A total of 12 Heritage Information Kiosks were marketed to various institutions across Canada. Unfortunately, due to Programme Review budget cuts, funding for further Kiosks was eliminated, and the programme was discontinued.

#### *New Media Centre:*

- An agreement was reached with Digital Equipment of Canada to establish the New Media Centre. The Canadian Museum of Civilization is providing accommodation for the Centre, which will include research and development laboratories; a public testing and demonstration area; creative services; archive services; and distribution services through various elements of the Information Highway.

#### *Other Outreach:*

- The Visitor Studies Network -- an informal international network of professionals in many different kinds of heritage institutions -- expanded from 170 to more than 400 members in 16 countries. More than a thousand copies of the CMCC's publications were distributed through this network.
- Workshops in evaluation, visitor studies and live interpretation were carried out for Ontario Provincial Parks and the First World Congress on Evaluation (in Vancouver). Workshops were also conducted in 10 different institutions in Australia and New Zealand.
- Technical assistance in evaluation was provided to a variety of institutions in Canada, the United States, Australia, New Zealand, Germany and Taiwan, as well as to many members of the Visitor Studies Network described above

## **Objectives and Results -- Shared Understanding of Canadian Identity and History**

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The Corporation is in a position to make a significant contribution to Canada's identity and unity by fostering a greater shared understanding of Canadian history and culture. An important element of the CMCC's efforts in this regard continues to be completion of unfinished exhibition spaces at the Canadian Museum of Civilization. Priority was given to the Canada Hall, scheduled to be completed in 1998.

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## *Objective*

**To increase Canadians' sense of their common identity and history.**

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## *Results*

### *Attendance:*

Attendance at both the CMC and the CWM surpassed expectations. While other national institutions experienced some decline in popularity, the Corporation's attendance figures exceeded the 1995-1996 attendance target.

**CMC -- 1,250,000 (projected); 1,319,901 (actual)**

**CWM -- 200,000 (projected); 216,720 (actual)**

**TOTAL -- 1,450,000 (projected); 1,536,621 (actual)**

### *Completion of Exhibitions:*

- Work on the Canada Hall is proceeding on schedule. Western Expansion: St. Onuphrius (Ukrainian Church -- Alberta) and the Western Railway Setting (Ontario/Saskatchewan) will open in June 1996.
- At the CWM, the Hall of Heroes and the exhibition *Victory* opened in May 1995. In addition, funds were made available by the Corporation for the development of the Canadian Peacekeepers' gallery, which will open in June 1996.

### *Participation in Commemoration of the 50th Anniversary of the End of the Second World War:*

- The CWM successfully staged its Commemorative Programme from May 17-22, 1995, marking the 50th anniversary of the end of the Second World War. The CWM won a Special Award from the Department of Canadian Heritage for this programming.

## **Objectives and Results -- Inter-cultural Understanding and Dialogue**

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The changing ethnic composition of the country, and developments relating to the First Peoples of Canada, highlight the need for greater inter-cultural understanding and dialogue in Canada.

Through its exhibitions, its programmes and its unique relationship with the First Peoples of Canada, the Corporation did its share, in 1995-1996, to improve inter-cultural understanding and dialogue among Canadians.

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### *Objective*

To promote greater inner-cultural understanding and dialogue.

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### *Results*

- The expanded Children's Museum exceeded expectations in terms of attention and critical acclaim. Its success reaffirmed the Corporation's commitment to the completion of its exhibition spaces to meet revenue, attendance, and corporate objectives.
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Children's Museum -- 275,000 (attendance targets); 298,842 (actual)

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- Research on the permanent exhibitions of the First Peoples Hall continued to be a priority. Preliminary design work began, and the base building fit-up was completed in March 1996. The Hall will officially open in 1997. As a preview, three exhibitions -- *Utopia Body Painting*, *Wave Eaters: Native Watercraft in Canada* and *Edward Poitras* -- will open in June 1996.
  - Research work on communities with origins in Russia, Indo-China, the Middle East, Scandinavia, and Italy continued in relation to the planned special exhibitions programme.
  - The exhibitions presented in the Arts and Traditions Hall were very successful. As planned, seven exhibitions were shown in this Hall.
  - As experienced elsewhere in Canada's Capital Region, the Cultures Canada and the See and Hear the World programmes did not attract as high a level of attendance as anticipated. These programmes are being critically reviewed with a view to improving their performance.
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*See and Hear the World* -- 5,500 (attendance targets); 1,305 (actual)

*Cultures Canada* -- 4,500 (attendance targets); 4,215 (actual)

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- The Aboriginal Training Programme in Museum Practices continued to reinforce the Corporation's commitment to First Peoples in Canada. During the year, a short-term training programme was also introduced to facilitate the involvement of Inuit in the Programme. Three Inuit participated in it. The CMCC and the Saskatchewan Indian Federated College have



signed an agreement for the development of cooperative projects to foster the cultures of aboriginal peoples. Students enrolled at the College will be able to obtain credits for their eight-month training at the Corporation.

- The CMC collaborated with the Japanese government and the Commemorative Association for the Japan World Exposition (1970), to develop and install a Japanese Zen Garden, which was officially opened at the CMC on September 22, 1995.

## Objectives and Results -- Financial and Operational Viability

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In light of a continuing climate of government fiscal restraint and the announcement in February 1995 of major budget reductions, the Canadian Museum of Civilization Corporation increased its efforts to ensure financial viability and to further improve the efficiency and effectiveness of its operations, while maintaining its level of museological and programme excellence.

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### *Objective*

To continue to ensure the financial and operational viability of the Corporation.

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### *Results*

- Due to the present fiscal environment and government initiatives in deficit reduction (Programme Review), discussions of long-term funding arrangements were temporarily deferred.
- All programmes aimed at reducing the Corporation's workforce were completed in April 1995, resulting in a downward adjustment in staff numbers by 68 positions. Reorganization and reorienting programmes were also carried out and completed.
- For the 1995-1996 fiscal year, revenues were \$9,267,000. These revenue increases are the highest ever reported for the Corporation and represent a 17 per cent rise over 1994-1995 revenues.
- Revenues from the new CMC Membership Programme were \$33,000 as of March 1996, with a year-end projection of \$42,000. This programme has been in existence for one and a half years and, in retrospect, performance targets were optimistic for the short-term. Nevertheless, it is considered a success, because membership of over 2,400 has been achieved and is steadily increasing.
- Because of the high costs and projected net returns of a direct mail-order catalogue, the Corporation changed its strategy and launched, instead, the Cyberboutique. This service, available on the CMCC's World Wide Web site, offers unique, high-quality CMC and CWM products in categories such as Native Products, Canadiana, Just for Kids, World Cultures,

**Museum Souvenirs and Military Memorabilia. The Cyberboutique was introduced on December 14, 1995.**

- **Increased revenues from higher admission and CINÉPLUS fees reached \$500,000, as projected. Most of the increase comes from the introduction of admission fees for ages 2 to 12, as well as from increased attendance.**
- **The Employee Suggestion Programme brought in approximately 60 suggestions. The process has also had a significant non-financial benefit in staff's enthusiastic support for the programme.**
- **A Revenue Generation Blueprint was completed and distributed to all CMCC staff on April 10, 1995. It met with a great deal of positive response from staff.**
- **In December 1995, another new and innovative programme was introduced on the World Wide Web: Sponsor a Treasure. A curatorial board selected treasures from CMC and CWM collections, and visitors to the World Wide Web site were offered an opportunity to place their online "bids" for sponsorship of a treasure. As part of their sponsorship benefits, winning bidders would be publicly acknowledged when the artifacts they sponsored were exhibited, featured in published works or provided for loan during the five-year sponsorship period. Unfortunately, this programme was not as successful as anticipated.**
- **The Corporation's bid to secure the Land Engineering and Test Establishment (LETE) site for the CWM was unsuccessful. Two additional sites were investigated and deemed unsuitable for a variety of reasons. At present, another site in the region is being evaluated.**
- **Significant sums of money were pledged to the Canadian War Museum's Passing the Torch Campaign. Major gifts were received from the Royal Bank of Canada, Aerospatiale, SNC Lavalin, Lockheed-Martin, Canadian Imperial Bank of Commerce, prominent Canadian foundations including the Eaton, J.P. Bickell, and Molson Family Foundations, as well as numerous donations from individuals.**
- **Evaluations, visitor studies and market research studies were conducted to assess the effectiveness of exhibitions and programmes, and to help plan new or improved services and products.**
- **Research on the Canadian War Museum visitor profile was initiated.**
- **In cooperation with the Glenbow Museum (Calgary) and the Museum of New Mexico (Albuquerque and Santa Fe), the Canadian Museum of Civilization initiated a long-term research project into use of the Internet by museum visitors and its effects on subsequent "physical" visits.**
- **Planning for a longitudinal study of learning and behavioural change among museum visitors was begun, in collaboration with the Glenbow Museum (Calgary); Scienceworks (Melbourne); and Questacon, the National Science and Technology Centre (Canberra).**

## Spreading the Word: Public Affairs and Development

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A traditional Japanese Zen Garden now graces a rooftop site at the Museum. The garden was officially opened by Their Imperial Highnesses Prince and Princess Takamado of Japan. Combining Canadian rocks and plants with Zen design, the garden was created by Shunmyo Masuno, and was sponsored by The Commemorative Association for the Japan World Exposition (1970). *Photo: S. Darby.*

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Over the year, the Public Affairs Branch actively publicized CMCC activities, products and services and worked to increase attendance levels at both Museums, while the Development Branch developed and implemented strategic fund raising programmes for priority projects, therefore enhancing the CMCC's profile in the external environment and fostering an institutional commitment to development.

### Public Affairs

In September 1995, the Museum held its fourth annual Open House. More than 17,000 people responded to the open invitation and took advantage of free admission and a varied programme of activities organized at the CMC, the CWM and Vimy House. The Branch was also very active in the inauguration of major exhibitions, coordinating a gala evening for the opening of *Imperial Austria: Treasures of Art, Arms and Armor from the State of Styria*, and a number of other public openings that drew large crowds.

Thanks to the generous participation of private-sector sponsors Digital Equipment of Canada and The Life Network, during the first quarter of 1996, the Corporation presented fifteen shorts, featuring works from the CMC's collections and their creators. The shorts were broadcast on The Life Network.

New communications products were developed this year, including an electronic staff bulletin, eye-catching lure brochures for both the CMC and the CWM, This Week at the Museum, the Visitors' Guide, and the Canada Hall brochure.

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## Communications at a glance

- 4 calendars of events (distribution of 650,000 copies)
  - 8 exhibition openings
  - 35 tourism collaborations
  - 16 press conferences
  - 9 publicity campaigns
  - 11 special events
  - 7 new products
  - 18 different promotional activities
  - 116 official visits
  - 587,456 words edited
  - 104 press releases
- 

## Development

### Major Achievements

- The 400 CMC Friends made generous contributions over the year. These included a donation to the Canada Hall and sponsorship of various activities. The Friends organization was restructured to strengthen its fund raising capabilities and support.
- The Friends of the Canadian War Museum launched a major fund raising campaign entitled Passing the Torch. The funds will be used to expand and upgrade facilities. A key feature of the upgraded facilities will be outreach to all Canadians through multimedia interactive technology.
- The 500-strong CMCC volunteer corps helped complete 157 projects and donated 31,218 hours of time. This represented a financial contribution of over \$500,000 to the Corporation.

## Exhibitions and Programmes



The Doukhobor Quartet from Grand Forks and Castlegar, British Columbia, performing a song of welcome at the opening of *The Doukhobors: Spirit Wrestlers*. From left to right: Peter Voykin, Lusha Voykin, Laura Verigin, John Verigin. Photo: H. Foster.

The Exhibitions and Programmes Branch has a mandate to educate and entertain as wide and diverse an audience as possible. In addition to exhibitions, the Branch is responsible for programming, the Children's Museum and the National Postal Museum.

## On Display: Exhibitions and Design

### Exhibition Highlights

- Major in-house productions on Quebec folk art -- *\*Les paradis du monde\**: Quebec Folk Art -- and on the Doukhobors -- *The Doukhobors: Spirit Wrestlers*.
- Two major international exhibitions: *Imperial Austria: Treasures of Art, Arms and Armor from the State of Styria* and *Homage to Nature: Landscape Kimonos by Itchiku Kubota* from Japan.
- A small but fascinating exhibition of seven tiny palaeolithic figurines from a site on the French Riviera, offering a glimpse into prehistory. This exhibition was enhanced by 3-D imaging, using cutting-edge technology developed by the National Research Council.
- A special display dedicated to AIDS sufferers, in collaboration with the AIDS Committee of Ottawa and the Paper Prayers Committee, and with the participation of the communities of Ottawa-Carleton and the Outaouais. Held in conjunction with World AIDS Day.
- Displays in conjunction with the film *Mystery of the Maya* -- a replica of a Maya pyramid on the Plaza, selections of Maya artifacts from the Museum collections, an exhibit on the making of the film and a kiosk offering access to World Wide Web sites connected to Maya studies.
- Audio-visual work done on more than 30 productions, including two documentaries on master artisans and one on Doukhobor song (a co-production with Vision TV).

### Temporary Exhibitions

### *Special Exhibitions Hall*

*Klondike Gold* (Dawson City Museum and Historical Society), May 25 to September 24, 1995.

*Homage to Nature: Landscape Kimonos by Itchiku Kubota* (The Itchiku Tsujigahana Company Limited, Japan, with the sponsorship of the Sasakawa Foundation), June 2 to October 29, 1995.

*Imperial Austria: Treasures of Art, Arms and Armor from the State of Styria* (Musée de la civilisation in Québec), November 23, 1995 to September 15, 1996.

*Chiefly Feasts: The Enduring Kwakiutl Potlatch* (American Museum of Natural History), December 1, 1994 to May 7, 1995.

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### *Indian and Inuit Art Gallery*

*Isumavut: The artistic expression of nine Cape Dorset women* (CMC), October 6, 1994 to April 21, 1996.

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### *Arts and Traditions Hall*

*\*Les paradis du monde\**: *Quebec Folk Art* (CMC), June 24, 1995 to February 16, 1997.

*Old Nova Scotian Quilts* (The Nova Scotia Museum), November 30, 1995 to February 11, 1996.

*The Doukhobors: Spirit Wrestlers* (CMC), January 18, 1996 to October 12, 1997.

*Folk Art in Canada: Land and People* (CMC), June 24, 1992 to September 14, 1995.

*Just for Nice: German-Canadian Folk Art* (CMC), May 13, 1993 to September 17, 1995.

*Open Storage Display: Boats* (CMC), July 19, 1993 to February 2, 1997.

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### *Marius Barbeau Salon*

*Paper Prayers* (Organized with the Ottawa-Carleton Council on AIDS), December 1, 1995 to January 1, 1996.

*People of the Jaguar* (CMC), April 4 to October 29, 1995.

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### *Canada Hall Mezzanine*

*Hold onto Your Hats!: The History and Meaning of Headwear in Canada* (CMC), September 28, 1995 to September 28, 1997.

*On the Cutting Edge: The Arthur Pascal Collection of Woodworking Hand Tools* (CMC), December 6, 1991, indefinitely.

*Labour of Love: The Bridal Lingerie of Miss Madeleine Stuart Cassels* (CMC), March 5, 1992 to May 8, 1995.

*Nineteenth-Century Pottery and Porcelain in Canada* (CMC), March 10, 1994 to January 5, 1997.

*Souvenirs of Canada* (CMC), July 1, 1994 to April 13, 1997.

*Living in Canada in the Time of Champlain* (CMC), November 17, 1994 to September 7, 1996.

*Looking into Acadie* (Moncton Museum), January 5 to March 31, 1996.

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### ***Canada Hall Corridor***

***From Cradle to Grave: Objects of Everyday Life, 1750-1993 (CMC), June 29, 1993 to January 14, 1996.***

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### ***River Gallery***

***Threads of the Land: Clothing Traditions from Three Indigenous Cultures (CMC), February 3, 1995 to September 14, 1997.***

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### ***David M. Stewart Salon***

***Mothers of Time: Seven Palaeolithic Figurines from the Louis Alexandre Jullien Collection (CMC), April 9 to October 1, 1995.***

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### ***CINÉPLUS Exit Corridor***

***Endangered Species: Photographs by Rolf Bettner (CMC), February 22 to May 26, 1996.***

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### ***William E. Taylor Research Gallery***

***William E. Taylor Research Gallery Exhibition (CMC), September 11, 1994 to September 2, 1996.***

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### ***Others***

***Canada by Malak (CMC), October 24, 1995 to February 18, 1996.***

***Edward Poitras, Venice Biennale (CMC), June 11 to October 15, 1995, Venice, Italy.***

***Moroccan Pottery (CMC), December 12, 1995 to September 30, 1996.***

***Paradise at the Tips of Your Fingers! (CMC), June 2 to June 26, 1995.***

***Ship Model (CMC), March 6 to June 25, 1995.***

***Shoes (CMC), June 30 to December 10, 1995.***

***The Heart of Heaven (Maya Photo Exhibit) (Royal Ontario Museum), April 4 to October 29, 1995.***

***The Mystery of the Maya (Maya pyramid) (CMC), April 10 to October 29, 1995.***

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### ***Travelling Exhibitions***

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***Art and Ethnicity: The Ukrainian Tradition in Canada***

***April 9, 1995 to July 2, 1995, Musée J. Armand Bombardier, Valcourt, Quebec.***

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***Indigena: Indigenous Perspectives on Five Hundred Years***

June 8 to September 5, 1995, Art Museum, University of Oklahoma, Norman, Oklahoma.

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***The Inuit and Diamond Jenness***

August 25 to November 12, 1995, Diefenbaker Centre, University of Saskatchewan, Saskatoon, Saskatchewan. December 15, 1995 to March 3, 1996, Musée J. Armand Bombardier, Valcourt, Quebec.

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***Places of Power***

April 30 to September 1, 1995, Kwagiulth Museum and Cultural Centre, Quathiaski Cove, British Columbia.

October 5 to November 19, 1995, Centre d'expositions de Val d'Or, Val d'Or, Quebec.

January 15 to May 15, 1996, Musée amérindien de Pointe Bleue, Mashteuiatsh, Quebec.

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***Threads of the Land -- Dene***

September 1 to November 26, 1995, Northern Heritage Centre, Yellowknife, Northwest Territories.

December 1, 1995 to January 12, 1996, Norman Wells Historical Centre, Norman Wells, Northwest Territories.

January 15 to February 18, 1996, Fort Simpson Historical Society, Fort Simpson, Northwest Territories.

February 26 to May 3, 1996, Northern Life Museum, Fort Smith, Northwest Territories.

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***Threads of the Land -- Inuit***

October 1 to November 26, 1995, Northern Heritage College, Yellowknife, Northwest Territories.

December 1 to December 31, 1995, May Hakongak Community Library, Cambridge Bay, Northwest Territories.

January 15 to February 18, 1996, Baker Lake Historical Society, Baker Lake, Northwest Territories.

February 26 to March 31, 1996, John Iyaruaq Library, Rankin Inlet, Northwest Territories.

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***Threads of the Land -- NLaka'pamux***

August 1 to August 11, 1995, Merritt, British Columbia.



## Canada Hall, Phase II and First Peoples Hall



Left to right: Dr. George F. MacDonald, President and CEO, CMCC; William D. Mulholland, Director, Canadian Pacific Ltd., and former Chairman and CEO, Bank of Montreal; Kenneth S. Benson, Vice-President, Personnel and Administration, Canadian Pacific Limited; Hugh J. MacDiarmid, Executive Vice-President, Canadian Pacific Rail System. The Canadian Pacific Charitable Foundation is gratefully acknowledged for its generous donation to the construction of the Canadian Pacific Gallery in the Canada Hall. The Gallery includes a 1920s railway station and boxcar. *Photo: H. Foster.*

The Canada Hall, a centrepiece of the Canadian Museum of Civilization, leads visitors on a remarkable journey through a thousand years of Canada's social history. Designed to promote understanding of and pride in our heritage, its carefully researched and constructed exhibits provide a series of windows on the lives of the many peoples who have built this country.

Work continued swiftly on this major expansion project, focusing on Western Canada in the nineteenth and twentieth centuries.

Some elements completed this year were:

- the theme structure and most of the storyline details;
- the exterior environments of the CPR station, the railyard, and the grain elevator;
- construction of the light industrial "Worklife" building;
- the mezzanine level (an exhibition on hats -- *Hold onto Your Hats!* opened in this newly created space);
- the "dome lighting" project (creates a pre-dawn sky effect); and
- the dismantling of St. Onuphrius Church in Smoky Lake, Alberta, for shipment and reconstruction in the Hall -- to open in June 1996.

Design work was completed on:

- the entire footprint, pathways, and environmental features;
- the Winnipeg "Crump" building (bookstore and print shop);
- the cable tool rig oil derrick (construction to start in April 1996); and
- the West Coast net loft, fishing homes, and wharf environment.

**CMC curators and research staff made extensive field trips to consult with communities and gather information and artifacts for the railway, West Coast community, Pacific Rim, and Northern Visions modules. Preliminary research has been conducted for all modules.**

**New partnerships forged this year with both the Provincial Museum of Alberta and the Glenbow Museum will, among other things, provide artifacts for the reconstruction of the cable tool rig.**

## **First Peoples Hall**

**The CMC is creating an exciting new exhibition hall to present the perspectives of First Peoples and their contributions to society, both past and present. The Hall is designed for exhibition flexibility, fresh perspectives and innovative programming.**

**Completion of the First Peoples Hall is a strategic priority for the Museum during this decade. The innovative plans of architect Douglas Cardinal are being realized this year, as construction of the architectural space nears completion. When it is finished, there will be approximately 3700 square metres (40,000 square feet) of new exhibition space.**

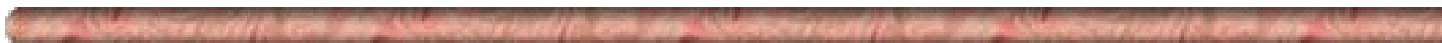
**Exhibition design work has begun and exhibit research has accelerated. First Peoples advisors and community representatives continue to shape the research process and exhibition planning. The consistent messages will be that First Peoples are still here, still contributing, and still playing their part in the modern world, as they have throughout history.**

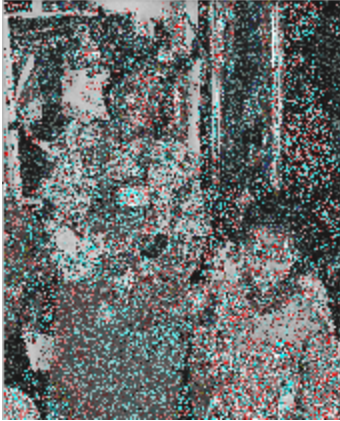
**The First Peoples Hall will be previewed as early as Spring 1997, with new exhibitions and programming in several of the galleries. These include:**

- **an exhibition of installation works by contemporary aboriginal artists;**
- **a glimpse of aboriginal art and artifacts from the Museum's collections;**
- **Legends of Our Times, a dynamic show about Native ranching and rodeo life, opening as a feature exhibition in May 1998.**

**The Hall's permanent exhibitions will open in phases in 1998.**

## **Adventures in Learning: The Children's Museum**





**Wow! The two-millionth visitor to the Children's Museum was honoured on March 7. *Photo: S. Darby.***

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The Children's Museum (CM) had another banner year, as more than 298,842 visitors flocked to the newly expanded site over the 12-month period. In February 1996, staff welcomed the two-millionth visitor since the opening in 1989.

## Public Programmes

Many old favourites returned this year, including Kids in the Kitchen, Shared Time, Winterlude, Festival of Lights, Spring Break and others. Programming that promoted inter-cultural understanding included tributes to Japan, China, Mexico, Nigeria, Great Britain, Indonesia, Latin American, Germany and more than 12 other cultural groups.

## Volunteers

The CM launched a new Youth Volunteer Programme for youths aged 12-17. Training continued for both adult and youth volunteers, while post-secondary students and students from cooperative programmes received valuable on-the-job experience. The Youth Advisory Committee provided guidance to staff on exhibitions and programmes.

## Outreach

- Participation in the Ottawa Valley Cooperative Preschool's 22nd Annual Conference and in the Ottawa Parenting Show.
- A Kids' Exchange on the Internet, in conjunction with SchoolNet, which connected children at the CM with museums in Australia and New Zealand.
- Development of the CM home page on the World Wide Web.
- A postcard-exchange project between CM visitors and children in Mexico City (500 participants in both countries).
- An exchange about daily life, involving about 300 children in Canada's North -- Igloolik, N.W.T., and Kuujuaq, Quebec -- and some 5,000 CM visitors, held as part of the exhibition *Siqiniq: Under the Same Sun*. *Siqiniq* is now travelling to other children's museums including those in Memphis and Chicago.

- Exhibitions prepared by the Youth Museum Exhibit Collaborative (YMEC) travelled among the eight children's museum members. In October 1995, YMEC members approved the addition of two more museums to the group, bringing membership to ten.
- The CM was featured on episodes of the children's television programme *Way Cool!* on Rogers Ottawa Cable.
- Lectures and presentations to: the Department of Canadian Heritage, the Canadian Museums Association conference in Montreal, the Association of Youth Museums conference in Philadelphia, the Ottawa University Museology Studies Programme, the Preschool Parent Association and the Ottawa Parenting Show.

## CM Highlights

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**298,842 visitors**

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**32,698 volunteer hours served**

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**29,487 participants in school programmes**

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**1,374 artifacts or specimens collected**

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**7 exhibitions presented at the CM**

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**4 exhibitions conceived by the CM**

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**7 travelling exhibitions**

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**4 Children's Museum publications**

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**14 on-site performances, lectures, activities**

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**7 off-site lectures by CM staff**

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800 public programmes

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657 school programmes

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## Temporary Exhibitions

*Playing Together: Games*, June 24 to October 15, 1995. (The Children's Museum of Memphis, Memphis, Tennessee -- YMEC)

*The Race Against Waste*, July 4 to September 7, 1995. (Philippine Development Assistance Program and the Children's Museum, Hull, Quebec)

*Recyclemania*, November 10, 1995 to January 5, 1996. (The Miami Youth Museum, Miami, Florida)

*Night Journeys: An Adventure into the World of Sleep and Dreams*, January 25 to May 5, 1996. (The Brooklyn Children's Museum, New York, New York, for the Minnesota Children's Museum, St. Paul, Minnesota -- YMEC)

*Winter Fun Poster Challenge*, January 31 to February 26, 1996. (Children's Museum in collaboration with the National Capital Commission)

*Siqiniq: Under the Same Sun*, December 6, 1994 to June 6, 1995. (Children's Museum, Hull, Quebec)

*Nickerson Collection*, April 3, 1995 to April 4, 1996. (Children's Museum, Hull, Quebec)

*Canada Day Poster Challenge*, June 1 to June 30, 1995. (Heritage Canada, Ottawa, Ontario)

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## Travelling Exhibitions

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*Smarter Than You Think*

February 7 to May 30, 1995, Minnesota Children's Museum, St. Paul, Minnesota.

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*A Trip Down Memory Lane*

March 11 to June 25, 1995, Cleveland Children's Museum, Cleveland, Ohio.

July 15 to October 15, 1995, The Children's Museum, Indianapolis, Indianapolis, Indiana.

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***Circus of Circles***

January 3 to April 30, 1995, The Children's Museum of Denver, Denver, Colorado.

May 1 to August 21, 1995, The Children's Museum of Houston, Houston, Texas.

October 30, 1995 to January 9, 1996, The Children's Museum of Memphis, Memphis, Tennessee.

January 20 to April 24, 1996, Minnesota Children's Museum, St. Paul, Minnesota.

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***Playing Together: Games***

March 1 to June 1, 1995, The Children's Museum, Indianapolis, Indianapolis, Indiana.

October 23, 1995 to February 23, 1996, Cleveland Children's Museum, Cleveland, Ohio.

February 28 to June 20, 1996, The Children's Museum of Houston, Houston, Texas.

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***Siqiniq: Under the Same Sun***

July 10 to October 30, 1995, The Children's Museum of Memphis, Memphis, Tennessee.

November 8, 1995 to February 28, 1996, Chicago Children's Museum, Chicago, Illinois.

March 8 to June 24, 1996, Cleveland Children's Museum, Cleveland, Ohio.

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***Night Journeys: An Adventure into the World of Sleep and Dreams***

July 8 to December 28, 1995, Minnesota Children's Museum, St. Paul, Minnesota.

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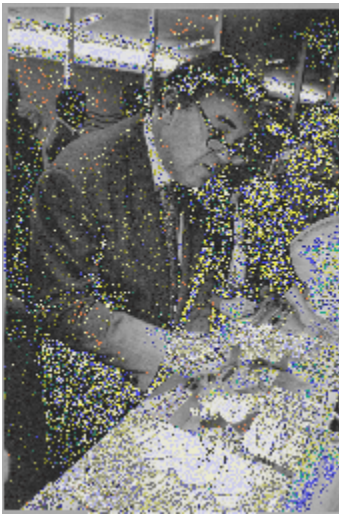
***The Magic School Bus Inside the Earth***

March 12 to June 18, 1995, The Children's Museum of Memphis, Memphis, Tennessee.

June 30 to October 24, 1995, Chicago Children's Museum, Chicago, Illinois.

October 31, 1995 to February 23, 1996, The Children's Museum, Indianapolis, Indianapolis, Indiana.

March 1 to June 25, 1996, The Children's Museum of Denver, Denver, Colorado.



**Our Postal Heritage: The National Postal Museum**

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The Honourable André Ouellet, Minister of Foreign Affairs and International trade, writing a message of support to Canadian peacekeepers stationed overseas, during the opening of *Peace Mail*, the National Postal Museum's salute to the 50<sup>th</sup> Anniversary of the United Nations. The Minister was the keynote speaker at the official launch of *Peace Mail*. Photo: J. Vincent.

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The National Postal Museum (NPM) has a mandate to preserve and interpret the history of postal communications, focusing primarily --though not exclusively -- on Canada. The NPM will open a permanent space at the CMC in June 1997. Until that time, it will continue its programme of temporary activities.

The NPM's main public event this year was Peace Mail, an activity highlighting the 50th Anniversary of the United Nations (UN), and designed to encourage communication among Canadians. Created in conjunction with the Department of National Defence and the UN 50th Anniversary Committee, *Peace Mail* gave 18,000 summer visitors an opportunity to send a special message to Canadian peacekeepers around the world.

## Other Achievements

- The travelling exhibition, *History in a Box*, took to the road, attracting much interest and publicity.
- Development of the exhibition (co-production) *France-Canada: Three Centuries of Letters and Correspondence* -- to run at the CMC and in Toronto and Paris.
- Creation of content on the NPM for the Corporation's World Wide Web site. The NPM also participated in the interactive fund raising auction, *Sponsor a Treasure*.
- Four educational programmes offered to schools in Canada's Capital Region. Presented by an NPM animator, the programmes made students aware of Canadian postal history and the work of museologists.
- Participation in an international history conference in Montreal. The NPM ran a booth/exhibition entitled *The Post: a Story of . . .* at the conference site.

## Major Acquisitions

- A 400-item collection of mail art by Canadian artist Anna Banana. This well documented collection spans the mail-art movement from the 1950s to the present.
- A collection of 156 toys on the theme of mail transportation. Various forms of transportation and a number of countries are represented.

## Temporary Exhibitions

*Peace Mail* (NPM), May 26 to September 10, 1995 -- 16,986 visitors.

*Peace Mail/Stamp Month* (NPM), October 1 to 29, 1995 (Sundays only) -- 1,753 visitors.

## Travelling Exhibitions

*Yours Sincerely, L.M. Montgomery* at the Green Gables Post Office, Cavendish, Prince Edward Island, from May 22 to September 30, 1995.

*History in a Box*, at the Aitken Bicentennial Exhibition Centre, Saint John, New Brunswick, October 20, 1995 to January 20, 1996.

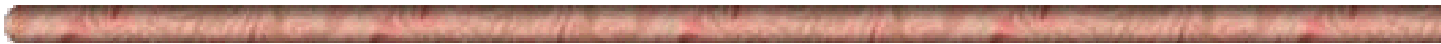
*Collecting Passions: Explore the World of Postage Stamps*, at the London Regional Art & Historical Museums, London, Ontario, April 17 to August 26, 1995; and at the Musée régional de Rimouski, Rimouski, Quebec, February 4 to May 19, 1996.

*Your Post Office Not So Long Ago* was presented in Edmonton, Alberta, at the event Klondike Days, July 20 to 29, 1995, and in Montreal on October 14, 1995, at the Stamp Month organized by Canada Post Corporation.

## Outreach Programmes

- *Production of a Stamp*, at the National Capital Commission, Ottawa, Ontario, October 1995.
- Presentation of four programmes to over 7,000 students in Canada's Capital Region.

## Bringing Exhibitions to Life: Public Programmes



A lively mix of music, dance, theatre, animation events and activities once again complemented the Museum's displays. As in past years, many activities were developed in partnership with embassies and community groups. The embassies of Austria and Japan were particularly involved because of exhibitions on Imperial Austria and Japanese kimonos.

Following this year's restructuring, the Public Programmes Division put much of its energy into providing interpretive expertise for permanent and temporary exhibitions, training hosts and volunteers, and developing interpretive materials for summer plaza displays, the Japanese garden and a lobby display related to the film *Mystery of the Maya*.



The Winterlude festival provided an opportunity to work with Inuit artists and models in various activities, including a successful fashion show of northern clothing.

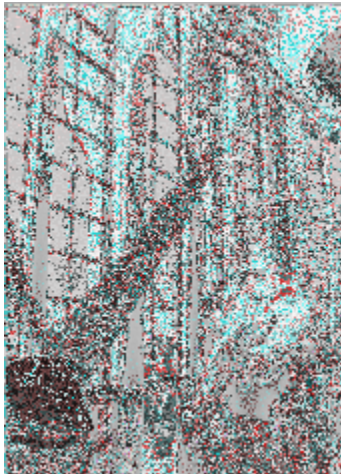
A new film/lecture series, *Horizons du monde*, exploring cultures and landscapes from around the world, drew near-capacity audiences. Cinematographers were on hand to provide commentary and answer questions.

## Highlights

### Number of activities

- Interpretive theatre -- 2,451 (147,238 participants)
- Animation -- 751 (11,350 participants)
- School groups -- 442 (13,368 participants)
- Cultures Canada events -- 10 (4,215 participants)
- See & Hear the World -- 5 (1,305 participants)
- *Horizons du monde* (films) -- 4 (1,909 participants)
- Other events -- 38 (8,696 participants)

## Knowledge Through Research



The majestic Cumshewa Pole, from the Northwest Coast, was raised in the Grand Hall in January 1996. With this new addition, the Museum becomes the world's largest repository of indoor totem poles. A total of 29 Northwest Coast totem poles now stand in the CMC's spectacular Grand Hall. The 13-metre Cumshewa Pole was created in about 1860 by the Haida of the Queen Charlotte Islands. *Photo: S. Darby.*

Research in four key fields -- archaeology, history, folk culture and ethnology -- furthers the Museum's mandate of helping Canadians better understand their heritage and culture. The knowledge gained through research is used to develop collections and is brought to the public through exhibitions, lectures, traditional and electronic publications, and educational programmes.

## Archaeology

The Archaeological Survey of Canada (ACS) conducted field research in Canada, northern Russia and Alaska this year. Survey staff delivered numerous lectures and papers, produced many scholarly publications and contributed to the development of CMC exhibitions. These included exhibitions on Palaeo-Eskimo culture and palaeolithic figurines and a Maya dig-site reconstruction. Much of the Survey's work was in collaboration with aboriginal peoples and other groups.

## Other Highlights

- Repatriation of ancestral artifacts and human remains to several aboriginal communities.
- Forensic studies at Simon Fraser University and at the Royal British Columbia Museum.
- An analysis of skeletal remains for a Native community in British Columbia (Laxgalt'ap Village Government).
- Fieldwork in the Thunder Bay area, in collaboration with the Ontario Ministry of Culture, Tourism and Recreation.
- Continued location of an ASC curator in New Brunswick for fieldwork in the region and outreach to local clients and agencies.

## History

History Division researchers worked extensively on developing exhibits for the [Canada Hall, Phase II](#). They conducted a number of research field trips; collected text, images, and artifacts; worked on storylines and themes; consulted with resource people and communities; and participated in fund raising for this major new Museum project.

## Other Key Achievements

- Close collaboration continued with major Canadian history museums on various research, exhibition and publishing ventures. Cooperation was carried on with Parks Canada and the Province of Quebec in archaeological projects.
- Participation in the development of a Canadian Museum of Immigration in Montreal.
- Production of a major publication on Implementing Diversity in Museums (based on papers to the Canadian Museums Association conference).
- A major acquisition this year was a 1938 Fargo truck, to be exhibited beside the CPR boxcar in the Canada Hall.

## Canadian Ethnology Service (CANES)

A major focus for CANES this year was the development of various components of the new First Peoples Hall. Members of CANES staff were deeply involved in research, consultations with aboriginal representatives and in laying the groundwork for the Hall's exhibitions. (See section on the First Peoples Hall.) CANES also continued with follow-up

activities and interpretation for two major exhibitions that opened in the previous fiscal year: *Isumavut* and *Threads of the Land*.

With suspension of the CMC acquisition budget this year, CANES focused more on obtaining donations of artifacts, photographs and other materials.

## **Aboriginal Training Programme in Museum Practices (ATPMP)**

Since its launch in 1993, this important programme has given 21 aboriginal people on-the-job training in museum practices. This year saw the introduction of short-term training in order to draw Inuit participants. As a result, two Inuit students completed a two-month practicum (in conjunction with the Inuit Art Foundation). Another student from the Tungasuvvingat Inuit Training Program benefited from a three-week practicum.

## **Other Highlights**

- Consultations with members of aboriginal communities on the identification, care and handling of sacred materials in the CMC collections. Consultations focused on Plains groups and Six Nations communities. In particular, Native input was sought on False Face masks.
- Participation in negotiations with the Nisga'a of British Columbia on the repatriation of cultural artifacts, as part of their comprehensive land claim settlement.

## **The Canadian Centre for Folk Culture Studies (CCFCS)**

The CCFCS focused on exploring the cultures of an increasingly diverse Canadian population in order to promote inter-cultural understanding and foster a sense of Canadian identity.

## **Major Achievements**

- Research and development work for major exhibitions on Quebec folk art and on the Doukhobors.
- Research into cultures, traditions and lifestyles of various Canadian communities; namely, Arab, Italian, Portuguese, Celtic, Slavic, Franco-Canadians, Laotian, Cambodian and Chinese.

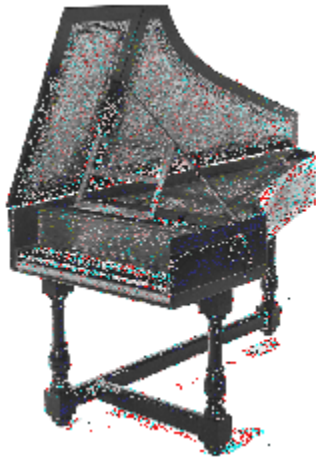
### **Development Work on:**

- African storytelling traditions in Canada;
- rustic furniture;
- symbols in African art and culture;
- traditions of Canadians of Japanese origin;
- Chinese hand-laundries;
- the work of two Middle Eastern painters (two separate publications);

- work on a multimedia interactive production of folk art in the CMC collections;
- Documentation of the Museum's puppet collection for an upcoming exhibition;
- Religious iconography: the art of Slavic-Canadian artists.

## Partnerships

- An agreement between the CMC and the National Library of Canada for transfer of the material culture collection from the Library's music division to the CMC.
- The implementation of a musical instrument loan programme, based on the *Opus* exhibition collection, to professional musicians. The CMC logo will appear on publicity materials for resulting concerts, recordings, etc.



This Flemish harpsichord by Yves Beaupré was presented in the exhibition *Opus: The Making of Musical Instruments in Canada* and is now part of the CMC's collections. It is among 30 instruments offered to Canadian professional musicians through a new instrument loan programme. This programme was created by the CCFCS Chief Curator. Interested musicians must submit a formal application, and loans range from three months to three years. *Photo: H Foster*

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## Major Acquisitions

(acquired through donations)

- musical instruments and other material related to rock star Randy Bachman
- a collection of historical Moroccan pottery
- calligraphy by artist Alfred Karl Ebsen
- an experimental guitar made by luthier William Laskin
- a work by artist Diana Durrand entitled *The Canada Shoe Set*
- an installation including a series of 15 paintings by Joellen Brydon, titled *The Pride of Peterborough*

## Publications, Multimedia and the Museum of New France

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### Publications

Without a doubt, the most important publication of the year was *Inuit: Glimpses of an Arctic Past*. Launched on the international market in mid-October, this book presents the Inuit to readers the world over. Co-authored by David Morrison, an eminent researcher and curator at the CMC of the archaeology of the Northwest Territories -- and journalist Georges-Hébert Germain, the work features 225 prints and photographs, along with magnificent original illustrations by renowned illustrator Frédéric Back. The first edition, with a print run of 28,500 (French and English versions), divided between French, Canadian and American publishers, is already assured of successful marketing and distribution. The book has also made inroads with German publishers, and was presented at the Frankfurt International Book Fair in October 1995.

The Museum also published two major works to accompany eponymous exhibitions: *Edward Poitras, Canada XLVI Biennale di Venezia* by Gerald McMaster, and *\*Les paradis du monde\*: Quebec Folk Art* by Pascale Galipeau. Both works received critical acclaim, while the bound editions of *Femmes artistes inuit* and *Inuit Women Artists* received the Alcuin Society Graphic Design Prize, General Trade Category -- adult illustration and photography books. In addition, agreements were signed for the distribution of our publications in France, Great Britain, Africa and Australia.

In Paris, 22 of our publications and 50 cards by Inuit artists were on display in the Printemps department store during the holiday season, thanks to a promotion organized by the Economics and Trade Branch of the Canadian Embassy.

### Multimedia

The Publishing Division is responsible for developing multimedia publishing projects, and has undertaken the following initiatives:

- Establishment of partnerships with private enterprise and with various public and para-public agencies.
- Identification of projects for the World Wide Web (WWW) by Industry Canada, for its school network programme. Some of these projects will result in more elaborate achievements, such as CD-ROMs and the promotion of Museum publications.
- Participation with France's Ministry of Culture and Canadian Heritage in an experimental multimedia project -- *The Tunnel Beneath the Atlantic*, being carried out by France and Canada as part of the 6th International Symposium on Electronic Art. Zone Productions has been nominated for the 1995 Grand Prize of the Conseil des arts de la Communauté urbaine de Montréal for its presentation of this experiment in tele-virtuality.

- Experimental project digitizing optical disks of the Museum's collections, in collaboration with Industry Canada. Initially a few hundred artifacts will be grouped thematically for presentation on the WWW and for future use by schools in Industry Canada's New Economy Program.
- Two CD-ROMs in preparation were presented at the International Multimedia Fair in Cannes, where they were well received: *Inuit -- Glimpses of an Arctic Past* (coproduced with Ediom), and *Pocket Museum* (co-produced with Public Technologies Multimedia in association with the National Film Board).
- Other CD-ROMs are being prepared with Montreal's Micro-Intel, in association with Canadian Heritage's Canadian Studies Directorate and Virtual Reality Systems of Vancouver.

## The Museum of New France -- A Virtual Museum

The mission of the Museum of New France (MNF) will be to present the historical period during which the French explored the North American continent and founded New France. Distribution and exchanges with a vast and varied public will become possible through the use of digital technology.

A dynamic partnership between government departments and the private sector in the three participating countries -- Canada, France and the United States -- will make it possible to set up the MNF. Canadian expertise in the promotion of our rich cultural heritage and in digital technology innovations will thus be made available on an international scale.

The virtual museum has been made possible thanks to the following partners: the Canadian Museum of Civilization, the Musée de la civilisation in Québec, Parks Canada, the National Archives of Canada and the Centre for Research in Communications and Social Change at the University of Ottawa. French partners, including the Maison des sciences de l'Homme in Paris and the French Ministry of Culture, participated in the strategic search for French partnerships.

## New Publications

### [Archaeological Survey of Canada](#)

CLARK, A. McFayden. *Who Lived in This House*, Mercury, ASC, Paper no. 153.

CLARK, Donald. *Fort Reliance Yukon, 1874-1886*, in *Historical Archaeology*, Mercury, ASC, Paper no. 150.

DYCK, Ian and Richard E. Morlan. *The Sjøvold Site: A River Crossing Campsite in the Northern Plains*, Paper no. 151.

GERMAIN, Georges-Hébert, with scientific director David Morrison. *Inuit: Glimpses of an Arctic Past*, September 1995. Co-published with Libre-Expression. (Also available in French)

WRIGHT, James V. *A History of the Native People of Canada, Vol. 1 (10,000-1,000 B.C.)*, Mercury, ASC, Paper no. 152, January 1996.

### Canadian Centre for Folk Culture Studies

GALIPEAU, Pascale. *\*Les Paradis du monde\* -- L'art populaire du Québec*, Mercury, CCFCS, Paper no. 68, June 1995. (Also available in English)

HANAFI, Hanafi. *Montréal . . . Passion*, September 1995. Co-published with Méridien. Introduction by Aida Kouak.

KLYMASZ, Robert B. and Koozma J. TARASOFF. *Spirit Wrestlers: Centennial Papers in Honour of Canada's Doukhobor Heritage*, Mercury, CCFCS, Paper no. 67, March 1995.

### Canadian Ethnology Service

CLÉMENT, Daniel. *The Algonquins*, translated from Recherches amérindiennes au Québec, Mercury, CES, Paper no. 130.

CLÉMENT, Daniel. *La zoologie des Montagnais*. Co-published with the CNRS and l'Institut culturel et éducatif montagnais, Ethnoscience 10.

LEROUX, Odette, Marion JACKSON and Minnie Aodla FREEMAN. *Inuit Women Artists: Voices from Cape Dorset*. Co-published with Douglas & McIntyre, softcover edition, 1995.

McMASTER, Gerald. *Canada XLVI Biennale di Venezia, Edward Poitras*, April 1995.

### Others

RUDDALL, Nancy. *Mystery of the Maya: The Golden Age of the Classic Maya*, June 1995. (Also available in French)

---- *Mystery of the Maya, Teacher's Guide*, November 1995. (Also available in French)

---- *Raven's Village: The Myths, Arts and Traditions of Native People from the Pacific Northwest Coast*, May 1995. (Also available in French)

### Directorate

Co-published with the CMC, the Commonwealth Association of Museums and the University of Victoria, *Curatorship: Indigenous Perspectives in Post-Colonial Societies*, Mercury, Paper no. 8.

### Compact Discs

*A History of the Native People of Canada, Vol. I (10,000-1,000 B.C.)*, produced by the Canadian Museum of Civilization, 1995.

*Back the Attack: Canadian Women and the Second World War/Jusqu'au bout : Les Canadiennes et la Deuxième Guerre mondiale*, produced by the Canadian Museum of Civilization, 1995.

*Maya*, co-produced by the Canadian Museum of Civilization, National Film Board of Canada and Instituto Mexicano de Cinematografía, 1995.

*Painting the War: Canada's Second World War Official Artists/La Guerre en tableaux : Les artistes officiels de la Deuxième Guerre mondiale*, produced by the Canadian Museum of Civilization, 1995.

*Tsimshian: From Time Immemorial. The History and Culture of the Tsimshian-Speaking Peoples of British Columbia*, produced by the Canadian Museum of Civilization, 1995.

## Articles and Other Publications

ALSFORD, S. "CMC Stakes Out Cyberspace Site" in *Muse*, Vol. 13, no. 3, November 1995.

**BAIRD, R. C.** "Beyond the Catalogue Card: Information and the Management of Museum Collections", Proceedings of the 7th Annual Conference of the Museum Documentation Association, Edinburgh, Scotland, November 1995.

**BÉGIN, Dr. C.** Introduction to *Musiciens traditionnels du Québec (1920-1993)* by Gabriel Labbé, éditions VLB, 1995.

---- "Le Musée canadien des civilisations et l'implication des acteurs culturels dans la sauvegarde et la diffusion de leur culture" in *Cultural Heritage of Minority Groups in Vietnam*, Part IV Museums and Cultural Centres, UNESCO, Paris, January 1996.

**BLAIS, J.-M.** "Apprentissage et interactifs, piste de réflexion" in *Musées*, Vol. 17, no. 1, Summer 1995.

**CHRESTIEN, J.-P.** "Une première : une exposition sur les baleiniers basques du Labrador" in *L'aventure maritime, du golfe de Gascogne à Terre-Neuve*, Paris, CTHS, 1995.

**CHRESTIEN, J.-P.** and **D. DUFOURNIER.** "Les grès béarnais au Canada" in *L'aventure maritime, du golfe de Gascogne à Terre-Neuve*, Paris, CTHS, 1995.

---- "French Stoneware in North-Eastern North America" in *Trade and Discovery: The Scientific Study of Artifacts from Post-Medieval Europe and Beyond*, edited by Duncan R. Hook and David R. M. Gaimster, Department of Scientific Research, British Museum, Occasional Paper 109, 1995.

**CLÉMENT, D.** Edited reviews in French for journal *Culture*, Vol. XV (2).

---- Translated articles for *Journal of Ethnobiology*.

**CYBULSKI, J.** (with G. Piedalue). "Buried Prisoners in 18th Century Quebec" in *In Remembrance: Archaeology and Death*.

**GENDREAU, B.** "Les porteurs de lettres" in *Cap-aux-diamants*, Summer 1995.

**GENDREAU, B.** and **J. WILLIS.** "Recherche et collections -- Research and Collections" in *The National Postal Museum Newsletter*, no. 1, 1995.

---- "Peu de machines mais beaucoup d'hommes : le tri du courrier à Montréal et Toronto à la fin du siècle dernier" in *Philatélie Québec*, 1995.

**HOE, Dr. Ban Seng,** Review of "The Playful Revolution of Asia" in *Journal of the Canadian Anthropological Association*, 1995.

**KLYMASZ, Dr. R.** Foreword for the book *Marmonitz: A History of a Ukrainian Pioneer Settlement in Saskatchewan 1900-1995* by Jennie Zayachkowskie, Ottawa, 1995.

**KOTLER, J.** "Imaging: No More Drum Scans", in *Electronic Link Magazine* Vol. 2, no.3, September 1995.

**LAFORET, A.** "Three Songs from Spuzzum" in *One People's Stories*.



MACDONALD, Dr. G.F. and S. ALSFORD. "Museums 2000: museums for a new century" in *Museums Review*, Vol. 21.

---- "Museums and theme parks: worlds in collision?" in *Museum Management and Curatorship*, Vol. 14.

McMASTER, G. "Object (to) Sanctity" in *Journal for Canadian Studies*.

MORLAN, R. "Late and Middle Pleistocene Vertebrate Fossils from Old Crow Basin, Locality CRH 15, Northern Yukon Territory" in *Palaeoecology and Palaeoenvironments of Late Cenezoic Mammals*, 1996.

MORRISON, D. (review) "The Crane Site . . . by R.J. Leblanc" in *Canadian Journal of Archaeology*, Vol. 19.

PERESSINI, M. "Des mondes imparfaits - Le travail dans les récits de vie d'Italo-Montréalais", in *Culture*, Vol. XV, no. 1, 1995.

---- "Femmes et sexualité dans l'art populaire: Le dur métier de conservateur" in *\*Les paradis du monde\*- L'art populaire du Québec*, Mercury, no. 68.

WESTGATE, J., C. SCHWEGER, A. SANDHU, R. MORLAN, and J. MATTHEWS, Jr. "Technochronological, Palaeomagnetic and Palaeoenvironmental Studies of late Cenozoic Deposits in the Northern Yukon Canada". INQUA Abstracts, Berlin, 1995.

WILLIS, J. "Sur les traces de la modernité postale" in *Cap-aux-diamants*, Spring 1995.  
---- "La poste au Canada : tout commence en Nouvelle-France" in *Cap-aux-diamants*, Christmas 1995.

----"On and Off the Island of Montreal" in *Espace et culture*, Quebec, 1995.

## CMC Electronic Products

KEENLYSIDE, D. and Government of New Brunswick. "A Malaseet-Micmac photo sampler". CD, Government of New Brunswick.

BAIRD, R.C. "Museums Without Walls", promotional Portfolio-CD on the CMCC Digitization Project.

MORTENSEN, K. "Technology Gets Culture: How Museums Are Using Digital Imaging", [Kodak Web Site](#).

## Lectures Given in Canada and Abroad



## Lectures in Canada

*Total: 37*

Calgary, Charlottetown, Chicoutimi, Dibert, Fredericton, Louisbourg, Moncton, Montreal, Nepean, Ottawa, Pembroke, Quebec City, Regina, St. John's, Sydney, Toronto, Victoria, Winnipeg.

## Lectures Abroad

*Total: 8*

Alaska (United States), Copenhagen (Denmark), Edinburgh (Scotland), Hokkaido (Japan), Lvov (Ukraine), Minnesota (United States), Ohio (United States), Stavanger (Norway).

## Collections and Information Access Branch

The Branch continued to preserve, manage, develop and provide information on the CMCC's vast store of heritage material.

Staff forged ahead with the digitization project -- the recording of CMCC objects and photos on Photo-CD -- as well as the relocation of artifacts to the CMC Laurier Park complex from off-site warehouses. Progress was made in integrating, cross-referencing and standardizing records. Consolidation of various collections is almost complete and a self-directed work team, Datamuse, is simplifying and unifying the structure of the records inventory system.

## Collections Management Services

### Major Achievements

- Staff began to plan for takeover of the management of collections information housed at the Canadian Heritage Information Network (CHIN), Department of Canadian Heritage.
- Movement of collection items, including 60 watercraft and Children's Museum artifacts, from the Asticou storage centre to newly prepared space within the CMC Laurier Park complex.
- Photo-documentation of 1,289 newly acquired objects and 5,389 collections accessed for research projects (in addition to work on the digitization project).

## Electronic Outreach

- Participation in an international project to exchange museum resources electronically -- the Computerized Interchange of Museum Information.

## *Digitization Project Highlights*

- 16,101 artifacts photographed and scanned
- 53,276 scans -- photo archives
- 20,048 scans -- professional format

(89,425 total scanned images)

# Information Management Service

## Major Achievements

- Integration of the publication mail-order service.
- Transfer of all administrative records (2,600 boxes) from off-site storage to the CMC Laurier Park complex; fit-up and transfer of all audio-visual material into climate-controlled storage; inventory of the photographic vault; re-assessment of the international exchange programme (number of exchange partners reduced).
- Streamlining of the fee structure for information provided to clients, resulting in significant breakthrough in IMS's contribution to the revenue generation effort.
- Acquisition of three major archival collections -- the Krienke (Dionne Quintuplets, including dresses, bonnets, medals, one quilt, one painting and sweaters), Dr. W.E. Taylor and Ontario Puppetry Association collections.

## Electronic Outreach

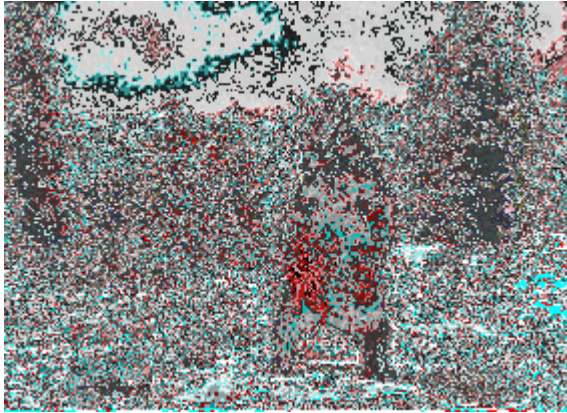
- Steps have been taken to provide more electronic access to library resources: the library catalogue will soon be available on the Internet, and two direct e-mail addresses for client information requests were added to the CMCC Web site.

## *Highlights*

- 36,298 acquisitions
- 59,556 items catalogued
- 29,109 documents inventoried
- 575 current periodical subscriptions
- 499 titles received from exchange partners
- 12 Mercury titles sent to partners
- 11,612 responses to information requests
- 9,631 library visitors
- 43,757 items consulted by researchers on-site
- 10,907 loans to institutions and CCMC staff

- 788 incoming loans
- 14 Internet requests

## Doing Business: Commercial Enterprises



One of two species of bears native to Yellowstone National Park, an adult grizzly (Bart), stands erect in a dramatic scene from *Yellowstone*. Photo: Courtesy of *Destination Cinema*.

This year, the Division launched a number of exciting new products and services aimed at increasing Museum revenues and extending its client base.

### Chief achievements were:

- Creation and launching of the Cyberboutique, an electronic mail-order gift shop. The online service offers high-quality Museum products for sale via the Internet.
- Remodelling of the Main Boutique to provide better customer service. New products this year included the popular *Children of the Raven* T-shirts and replica totem poles, produced and sold under a licensing agreement that includes distribution throughout Canada.
- A highly successful season for Boutique Express, which offers fast and convenient souvenir shopping during peak tourist periods.
- Two film blockbusters -- *Mystery of the Maya*, which grossed more than \$1 million in box office sales, and *Yellowstone* -- plus a 3-D film, entitled *Transitions*, about Canadian exploration, settlement and technology.
- Popular live performances in the Theatre. Featured artists were musicians Kevin Parent, Lynda Lemay and Carmen Campagne, and an acrobat troupe from China.
- Membership in the Museum rose to 2,424 members; facilities rentals increased by 44 per cent.
- Launching of a project to make the Museum more accessible to clients through a new 1-800 telephone service for the membership programme, facilities rentals and mail orders.

## Large-Format Film Development

The CMC was involved in a number of successful film co-productions. *Mystery of the Maya* was a joint project of the CMC, the National Film Board and the Instituto Mexicano de Cinematografía. It opened in a number of cities around the world and was selected to run in France's Futuroscope, a filmic version of Disneyworld. The CMC was also a production partner in *Yellowstone* and *Stormchasers*, and has teamed up with 17 other museums to produce the film Special Effects.

## Managing Change: Human Resources and Property Management, Hosting and Security Services

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The Human Resources Division has developed a Human Resources Plan to respond to the challenges of rapid change and fiscal restraint. Under these pressures, the Corporation must not only do more with less but must also transform itself into a business entity, driven by market forces and opportunities presented by new technology.

The Human Resources Plan refocuses the Division on policies, systems and programmes, to ensure effective human resource management in an environment of change. The Plan does the following:

- It maps out the transition between the current functions of the Human Resource Division and its new role.
- It lays the groundwork for the development of core competencies for the Corporation; i.e., identifying the sets of skills, knowledge and other attributes that employees require to achieve corporate goals.
- It will transform the Corporation into one that works on a competency model; i.e., one in which required skill sets, or competencies, are identified and made the basis of training, recruitment, performance appraisals, etc.
- It addresses the issue of employee communications; i.e., the need for better communication between management and employees.
- It lays the groundwork for training managers in various areas such as staffing and performance appraisal.

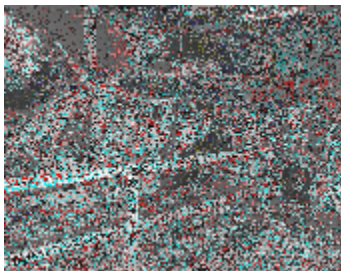
## Property Management, Hosting and Security Services

### Highlights

- A Host/Hostess Programme at the Canadian War Museum, similar to that implemented at the CMC in 1992, to ensure quality service to visitors.
- New guided tours of exhibitions and Museum sites were offered and drew 17,375 participants.

- Management of various key redesign and construction projects: the base building fit-up of the First Peoples Hall; mezzanine flooring for the sixth-floor collections vaults; the mezzanine, Canada Hall, Phase II; special effects lighting in the Canada Hall; a comprehensive space study and staff relocation project to rationalize work space; an award to the CMCC by IESNA for exterior lighting projects; the fit-up of space for the New Media Centre; the construction of the Japanese Garden Phase I.
- The awarding to CMC Protection Services of a security contract for the installation and monitoring of security systems for the Canadian Museum of Nature buildings.

## Canadian War Museum: Tales of War and Peace



A Bell Kiowa helicopter for the *Canadian Peacekeepers* permanent exhibition. These 40-foot craft were used by the U.S. Army in Vietnam and are still being used by the Canadian Forces as light observation helicopters and as target-spotters for fighter aircraft. *Photo: W. Kent.*

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The Canadian War Museum (CWM), an affiliate of the CMC, has a mandate to make Canadians aware of their military history, from the earliest times to the present day. This past year, the CWM continued to evolve as a world-class museum, reaching out to a broader public and developing its exhibition techniques. Over the past two years, the CWM has increased the number of its visitors by more than 40 per cent, at a time when other federal institutions saw visitation decline.

A major focus in 1995-1996 was the 50th anniversary of the Second World War, marked by special exhibitions, publications and a host of commemorative events. These attracted record attendance and media attention, as well as unprecedented interest from researchers, potential donors and borrowers.

A new permanent gallery, the Hall of Honour, was unveiled in May 1995. It showcases the valour of individuals, both prominent figures and ordinary citizens, who contributed to heroic ventures such as the Liberation of Europe 1944-1945, peacekeeping, and search-and-rescue. The gallery tells of their acts of courage through medals and mementoes, and incorporates interactive technology. Focusing on 40 individuals at a time, the gallery stresses the human story behind the medals and artifacts on display.

## Special Exhibitions

*Victory*, a temporary exhibition celebrating the Allied victory in Europe, opened on May 20, 1995 (to February 1997). Artifacts and works of art highlight the liberation of the Netherlands, the end of the war, and the joy of peace. The exhibition was opened by Princess Margriet of The Netherlands and was used as a performance venue by the visiting Netherlands Army Band.

## Travelling Exhibitions

*The Art of War* (works from the CWM collection), June to September 1995 at the Confederation Centre Art Gallery and Museum, Charlottetown, P.E.I. An electronic version is now being added to the World Wide Web site of the Canadian Embassy in Washington.

*Normandy Summer 1944*, July to October 1995 at the Museum of the Regiments, Calgary, Alberta.

*Three War Artists*, November to December 1995 at the North Bay Arts Centre, North Bay, Ontario.

## Second World War Commemoration Activities

- Two event-packed weekends in May 1995 featuring a flypast of vintage aircraft, military parades, fireworks, a 1940s-style dance and outreach exhibitions.
- A reunion of Canada's female naval personnel, the "Wrens".
- Receptions for merchant seamen and Canadian veterans of the Warsaw Ghetto Uprising of 1944.
- Local commemoration of ANZAC day, the national remembrance day of Australia and New Zealand.
- Unveiling of the Hong Kong exhibition, to coincide with the Ottawa gathering of veterans of the Pacific war, 1941- 1945.

## Remembrance Day Observances

- The "Meet a Veteran" Programme, featuring a number of women veterans and a First World War survivor, who shared their experiences with thousands of visitors.
- A Sunset Ceremony in the CWM courtyard.
- A special First Nations tribute.

### CWM Highlights

- 106 new acquisitions
- 1,016 artifacts catalogued
- 188 incoming loans (1,274 artifacts)
- 22 outgoing loans (403 artifacts)
- 11 exhibition loans (335 artifacts)

## Major Acquisitions

- Medals and material of John Osborn, who received the only Victoria Cross awarded for the defence of Hong Kong.
- Personal material of Nursing Sister Mary Macdonald, first Canadian nurse killed in action.
- An 1804 portrait of Major Norton, a Native leader during the War of 1812.
- Seven Second World War Canadian-made vehicles.
- A Bell Kiowa helicopter for the *Canada's Peacekeepers* permanent exhibition, opening in 1996.

## Publications

### Articles

BRANDON, L. "Carl Schaefer, War Artist, 1903-95" in *Canadian Military History*.

---- "A Unique and Important Asset?" in *Material History Review*.

---- "Genesis of a Painting: Alex Colville's War Drawings" in *Canadian Military History*.

HALLIDAY, H. "Rescue Mission" in *The Beaver*.

---- "The Senate Paintings" in *The Beaver*.

---- "History, Memory and Historiography" in *Literary Review of Canada*.

---- "Dieppe: The Awards" in *Canadian Military History*.

---- "Symbols of Honour" in *Material History Review*.

PULSIFER, C. Editing of Vol. 42 of *Material History Review*.

REID, M. "The Guards Go West, 1885" in *Journal of the Orders, Medals & Research Society*.

---- "The Commissariat & Transport Corps in Egypt, 1882" in *Journal of the Orders, Medals & Research Society*.

### Books and other publications

GAFFEN, F. *The Road to Victory: A History of Canada in the Second World War*. (Also available in French)

---- *Cross-Border Warriors: Canadians in American Forces, Americans in Canadian Forces*

Four Battle Series booklets and four fact sheets by members of staff.

## Outreach Activities

### On CWM premises:

- Interpretive guides in period costume hired during the summer months to animate exhibitions and attract visitors with Courtyard activities.
- Hands-on programmes for children, both within the CWM and delivered in schools by an educational outreach worker.



- An Open House at Vimy House, enabling the public to view the vast store of items in the collection not normally on display.
- A lecture on the Dieppe raid by the author of a controversial book on the subject.
- Book launches for *Persian Excursion*, and *First in the Field*, and another run of the popular film series *Hollywood Goes to War*.
- Première of a film produced by the Commonwealth War Graves Commission.

#### At other venues:

- Two squadrons of eighteenth-century replica sail-training ships travelled on The Louisbourg Voyage, from the Great Lakes down the St. Lawrence to Louisbourg, Cape Breton. The ships made stops in communities along the way, promoting awareness of the CWM. In Louisbourg, an information booth advertised the CWM to 80,000 summer visitors.
- The CWM developed a home page on the World Wide Web.
- Staff gave lectures on peacekeeping and on Canadian Jewish War Veterans.
- Lectures were delivered at the unveiling of the Vietnam Memorial in Windsor, Ontario and on the Queen's Scarf (awarded to heroes of the Boer War).
- A presentation by the head of Museum Publishing was made before a Senate Committee on Native veterans.