

Canadian Museum of Civilization Corporation Annual Report 1996-1997 *Abridged Version*

Canadian Museum of Civilization and Canadian War Museum

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All publications mentioned in this report are available at the Canadian Museum of Civilization Boutique, as well as through our upcoming online Cyberbookstore. A free printed catalogue is also available by calling 1-800-555-5621.

Production – Jacinthe Caron

Introduction

"Soothsayers and shamans throughout history have invoked the wisdom of their ancestors to guide them, and have used reliquary talismans and old bones to foretell the future. As long as the human race looks to its past for enlightenment and education, museums will value their artifacts and continue to have relevance. But we must keep them relevant to new generations who have mastered computers, to whom virtual reality is simply another dimension of knowledge, and to our society which has been completely transformed in less than a single lifetime. That is the challenge of today's museology, and a challenge we must meet head-on."

Adrienne Clarkson, Chairwoman, Canadian Museum of Civilization Corporation

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

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

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Chairwoman's Report



The past few years have involved nothing less than a revolution in how museums do business. This has often led to concern from those who think that museums are losing sight of their mandates in pursuit of the bottom line.

The Board, the President and CEO and I have challenged this perception in interviews, in presentations before Parliamentary Committees, in meetings and speeches. We have tried to explain the circumstances in which we find ourselves, both as advocates for change and as guardians of this nation's historical legacy.

This year's Annual Report outlines our philosophical, strategic and practical approaches to meeting modern museology's many challenges and opportunities.

A LONG TIME AGO IN THE FUTURE

Inuit storytellers traditionally began their tales with the words, "a long time ago in the future", implying that what has happened in the past can help us understand the world to come. These words could be applied to the new museology, which enables the cultural treasures of the past to reach out, through traditional means and new technologies, to inspire a vision of the future.

As the end of the millennium approaches, institutions which interpret history to the public face a crisis. Society has been transformed as computer-based technology has permeated Western culture, changing the ways in which people experience, explore and interact with the world. The trend is towards virtual experiences and simulated environments. This presents museums with a challenge: how do we marry the tastes and requirements of a complex, technology-based world with the traditional content and practices of museology?

It is a challenging time for museums across Canada. Public funding has been reduced; there is a wider range of entertainment and educational choices with which we must compete; there has been a change in the types of information people find useful and how they want these presented. Today's museums are charged with accommodating these changes while remaining fiscally responsible, while keeping fees attractive, and while maintaining high standards of traditional museology.

It is a tall order. How *do* we compete with hockey games, television, video, dance, theatre, casinos, rock concerts and blockbuster movies? How do we reassure the public that a museum is worth their time and hard-earned dollars? How do we broaden our audiences? How do we range ourselves against the information smorgasbord of the Internet? How do museums, charged with protecting the past, also manage to keep an eye on the future?

When the Canadian Museum of Civilization complex was being developed in the early 1980s, the burgeoning shape of the Information Age was already apparent. The Canadian Museum of Civilization was accordingly conceived as a "museum without walls" — built to preserve prehistoric artifacts and fragile collections, while at the same time equipped to reach out to the rest of the world via satellites hurtling through space. We knew the challenge would be to link past to future, and we wanted to be prepared.

"This harsh and beautiful land has never ceased to accommodate what can further enhance its beauty. And the Canadian cultural mosaic, symbolizing unity in diversity, has a charm of its own." — Canadian poet, Wali A. Shaheen, 1988

The Information Age has probably been the single most transformative force in Canadian history since the Second World War. From our beginnings as a resource-based country, we have become a nation driven by the requirements of information technologies. This is an important evolution for a physically dispersed and culturally diverse country like Canada. Access to information is a powerful tool for bringing Canadians together — demonstrating our similarities to one another, while celebrating our many differences. The information age is tailor-made for museums such as ours, which have a mandate to promote cultural understanding, education, and national unity.

There is no better way to ensure this access at present than through the Information Highway and other electronic means. We have both the tools and the opportunity to make our resources widely known to those who may never set foot inside a museum. Through CD-ROMs for children, Internet access, and programmes for the SchoolNet, we make ourselves a common resource.

However, while embracing the outreach potential of new technologies, and the demands of an advertising- and information-dominated age, museums cannot ignore their reason for being and the bedrock on which they are founded. Research, cultural education, exhibitions, archiving, publishing — all are essential to the real business of being a museum.

A Shifting Landscape

It is a time of tremendous change within the museological field. We harbour immense information resources — an asset more valuable, perhaps, than gold in this Information Age. We want to make these resources accessible.

As a museum, the first priority of the Canadian Museum of Civilization Corporation must always be the dissemination of knowledge. The challenge is to satisfy the requirements of the Information Age while remaining true to established principles of museology. But we can no longer rely solely on traditional methods for luring people through our doors to view an exhibition on ancient cultures or living traditions. If we build it, they will not necessarily come. So what do we do? Do we use the tools just now being created; do we use the ones we are accustomed to and comfortable with; or do we forge entirely new ones?

Most of us are still learning how to perform this rough magic. We bill exhibitions, rich in museological content, as entertainment events. We hold memorable openings. We highlight the exciting aspects of what we do in our advertising campaigns. We put eye-catching displays outside our doors to attract drive-by traffic. We produce video clips and television programmes to give ourselves a broadcast profile. We present scholarly lectures around the world. We create award-winning Web sites. We design and publish lavish coffee-table

books and scholarly treatises. We advertise on the sides of buses and in bus shelters. We do whatever it takes, to adjust ourselves to museology's new reality. In effect, we are teaching ourselves to spin straw into gold.

At the Canadian Museum of Civilization Corporation, we have examined appropriate options and have acted on as many as we were able. In the past year, we have placed a priority on completing our permanent exhibition spaces. We have produced fine exhibitions on living traditions, on lost civilizations like the pre-Dorset, on puppetry and folk art, on historical events like the end of the Second World War, and on international responsibilities like peacekeeping. We have brought in outstanding exhibitions on African art, paintings by Australian Aborigines, and the history of television. If it touches the human experience, we try to bring it to our visitors, and bring it to them in a way that makes it fresh and relevant.

"The larger the island of knowledge, the longer the shoreline of wonder." — Canadian undersea explorer, Joseph MacInnes, 1986

We have also examined all possible methods of achieving the outreach which our mandate demands. This past year, we have added more than 3,000 new screens to our award-winning site on the World Wide Web, including everything from text and photos to video clips. We have three new interactive CD-ROMs, with another five in production. We have created portfolio CDs for artists, videos and audio CDs. We have an exceptional publishing programme which produces everything from richly illustrated art books to scholarly monographs. We bring in performing artists from around the world for our acclaimed See and Hear the World music series. We create entertaining educational programming especially for children.

There are hopeful signs that we are on the right track. The Canadian Museum of Civilization and the Canadian War Museum continue to increase on-site attendance to record levels. Our books are winning national publishing awards. Our Web site has won two awards for excellence. One of our CD-ROMs has won a gold medal in competition with offerings from around the world. Re-enactments and demonstrations staged by the Canadian War Museum draw enthusiastic audiences. Several of the performances for See and Hear the World have sold out. Attendance at exhibitions, IMAX® films, lectures and other special events has been maintained. Our presence on television, radio and in print continues to grow.

Strategic Partnerships

It has been an interesting journey these last few years, and it has been both entertaining and informative for us to study each other's initiatives. Museums are institutions which celebrate learning, after all, and who better to learn from than each other? At the Canadian Museum of Civilization Corporation, we have entered into a number of Memoranda of Understanding with institutions across the country, large and small, to exchange information, share resources, and explore ways of meeting the challenges with which we are communally faced.

To meet its objectives, the Canadian Museum of Civilization Corporation has also entered into strategic alliances with technological giants such as Digital Equipment of Canada and Kodak Canada. It has co-produced seven IMAX® films in conjunction with partners such as the National Film Board of Canada and IMAX Corporation. These associations provide the Corporation with technical expertise, enabling it to realize its ideas while at the same time presenting its collaborators with interesting technological challenges. Together with its partners, the Corporation pushes the envelope of what was previously believed possible. And museum visitors — virtual and actual — reap the benefits.

Institutional partnerships are also important in order to share expertise and to facilitate the delivery of information to the public at large. The Canadian Museum of Civilization Corporation has agreements with the Museum Computer Network, with government departments such as Canadian Heritage, Industry Canada and Foreign Affairs and International Trade, and with educational institutions and research centres.

The most exciting partnership of the past year may be the launching of *Virtual Museum of New France*[™], in Paris in January 1997, by the Prime Minister of Canada, involving input from partners on both sides of the Atlantic, including Canadian Heritage, Foreign Affairs and International Trade, the Ministère de la Culture of France, and the Maison des Sciences de l'Homme in Paris, to name but a few. This initiative has also enabled France to link nearly 250 of its cultural institutions to the French site of *Virtual Museum of New France*[™].



Dr. George F. MacDonald; Ms. Adrienne Clarkson; Mr. Émile Martel, Minister, Cultural Affairs, Canadian Embassy in Paris; and Prime Minister Jean Chrétien at the inauguration of *Virtual Museum of New France*[™] and *The Pocket Museum*[™] at the Centre culturel canadien in Paris.

Photo: J.-B. Porée

Bringing the Past to Life

History is important to a nation like Canada. If we do not learn from the past, we stumble through the present and will need a Braille map for the future. We have been told to listen to the voices of our ancestors. We have been reminded of the power of the past to influence the future.

But nobody gave us instructions for achieving this delicate balancing act. We have vaults and archives and warehouses full of priceless artifacts, photos and documents. How do we make people understand that a seventeenth-century chair is relevant to twentieth-century

design? How do we teach a society preoccupied with pacifism that war is sometimes necessary and even noble? How do we demonstrate, in a memorable way, the human cost of conflict around the world? How do we teach Canadians the social lessons of other societies, so that we may all become better citizens of the world?

"I never realized that there was history, close at hand, beside my very own home. I did not realize that the old grave that stood among the brambles at the foot of our farm was *history*." — Canadian humourist, Stephen Leacock

For that is what it is all about, really: using our wealth of knowledge, artifacts and research to instruct, inform and, yes, even entertain. To make the lessons of the past relevant, so that we do not repeat history's mistakes. To make learning worth the trouble.

"The entire history of automobiles, airplanes, antibiotics, oral contraception, nuclear energy, computers, plastics, satellites and xerography is encompassed by the span of a single human life." — Canadian scientist, David Suzuki, 1990

It is a brave new world of possibilities for museums, and a frightening new world of pitfalls. Will museums survive? Will they remain relevant? Or will they stay, in the minds of some, uninviting reliquaries of the past, with no connection to the future?

It is critical at every period, but particularly *now*, to remember our history, remember the people and events in it, value our institutions and have an informed awareness of the kind of country we are. Undertaking and maintaining a strong and pro-active role as information providers in the Information Age is more than a challenge — it may prove a matter of institutional survival. As Robertson Davies wrote, "Canadians must take heed of their past. Only then can they find the true path to the future."

**Adrienne Clarkson
Chairwoman, Board of Trustees**

President and CEO's Report



A MATTER OF BALANCE

Museums today walk a tightrope. They must balance the requirements of today's demanding audiences with fiscal responsibility. They must juggle the legislative demands of several levels of government, of their agreements with corporate and institutional partners, and of their publics. They must be prepared to take on new challenges as circumstances dictate, and they must do so while keeping both feet

on the wire, eyes fixed firmly ahead. Falling is not an option, particularly once the net has been removed.

Redefining Ourselves

As we redefine and restructure our fiscal reality, we are also faced with the challenge of redefining what a museum is. How do we continue to serve traditional public needs, while remaining relevant to a generation that learns via CD-ROM, television and the Internet? More importantly, how do we also make them want to visit our public facilities? We can offer visitors a great deal of information by electronic means, but we still want them to come to our physical complexes: the Canadian Museum of Civilization in Hull and the Canadian War Museum and Vimy House in Ottawa. We want them to see for themselves how small that prehistoric figurine — which looked a foot tall on their computer screens — really is. We want them to be moved by the sight of a posthumous medal in a hushed and darkened room. We want them to see the real bullet holes riddling a UN jeep. We want them to sing centuries-old folk songs with live performers and try their hand at traditional crafts. We do not only want them to know; we also want them to experience.

But technology has changed the notion of museums as places people must physically visit. This changing aspect of the museums' current clientele, and the projected growth of computer literacy over time, are forcing changes in how the Canadian Museum of Civilization Corporation delivers its mandate. New technology presents new challenges, but also offers us unimaginable opportunities for bringing the museum and its resources to people in their own homes and communities.

"It is far from coincidental that Canada and Canadians have been at the cutting edge of virtually every major technological innovation in this domain in the modern era. From the earlier inventions of Bell and Marconi to the more recent inventions in broadcast and satellite communications, Canadians have been at the centre of most of the breath-taking breakthroughs that have taken place in communication in the Twentieth Century." —
D. Paul Shafer, Director, World Culture Project, 1990

The past year has been a challenging one for the Canadian Museum of Civilization Corporation. The most obvious challenge has been the one posed by declining public sector allocations. Federal funding for the Corporation, excluding resources for custodial transfer, decreased from a high of \$43.9 million in 1991-1992 to \$38.1 million in 1994-1995. By 1997-1998, the level of planned government support will have decreased to \$29.1 million. This represents a reduction of \$9.0 million, or 23.6%, from 1994-1995. When the lack of any increases for inflation during this period is factored in, the real purchasing power of the Corporation's operating budget is reduced by an additional 10%, for a total reduction of 35% over this four-year period.

Challenges and Opportunities

This has severely hampered our original long-term plans, particularly those connected with the completion of permanent exhibition spaces. As an institution charged with depicting the social, ethnic and military history of Canada, the Corporation has long considered completion of unfinished permanent galleries to be a corporate priority. When it became clear that adequate public funding would not be available, the Corporation turned to the private sector: entering into valuable corporate partnerships, aggressively increasing attendance, developing its commercial revenues and cutting costs wherever possible.

In June 1996, we offered the public a preview of the First Peoples Hall — an extensive series of galleries telling the stories of Canada's Native peoples, as well as those of other First Nations. We have also completed several new modules in the Canada Hall — including the reconstruction and reconsecration of a complete Ukrainian church, including its original interior, 4,000 kilometers from its former home in Smoky Lake, Alberta. We have forged ahead on creating a permanent exhibition space for the Canadian Postal Museum. We have begun an extensive expansion of Adventure World — the Canadian Children's Museum's outdoor park, which features uniquely Canadian forms of transportation, including a bush plane and a lumber tugboat among its interactive displays.



parishioners of St. Onuphrius. Photo: S. Darby

In June 1996, the Canadian Museum of Civilization held a special ceremony reconsecrating St. Onuphrius Church, a Ukrainian Catholic church dismantled in its home town of Smoky Lake, Alberta, and completely rebuilt inside the Museum's Canada Hall. The reconsecration ceremony also included a reaffirmation of wedding vows by two couples — Nellie and Mike Zarusky, Anne and Nick Ropchan — who were married in St. Onuphrius Church sixty and fifty years ago, respectively. The Alberta site where the church used to stand is now marked by a commemorative plaque. This initiative was made possible through the enthusiastic support and cooperation of the Ukrainian community and the

We completed the *Canada's Peacekeepers*, the Hall of Heroes, and the Korean War Gallery at the Canadian War Museum, and have launched a major fundraising campaign to finance the construction of a new wing for the Museum. The new wing will include expanded exhibition space including a national Holocaust Gallery, offering a Canadian perspective on what Winston Churchill called "the greatest crime of the twentieth century".

Much of this has been achieved with extensive corporate support; the rest has been due to careful reallocation of internal resources. In order to meet our mandated responsibility to explain Canada's past and present in a creative and imaginative way, and to foster

Canadian unity and a Canadian identity, completion of unfinished spaces will continue to be a corporate priority.

"Only the people who know the metaphors, the symbols, and the subtleties of the culture can tell the stories."
— Ojibwa storyteller, Lenore Keeshig-Tobias, 1989

Another challenge, not foreseen in previous long-term planning, was the one presented by the Quebec referendum in 1995. The referendum made the question of national unity the most important external issue facing the Canadian Museum of Civilization Corporation. The Corporation's major facility — the Canadian Museum of Civilization complex — is the only national museum in the province of Quebec and, as evidenced during the referendum campaign, is a lightning rod for federalist supporters and separatist protestors within the National Capital Region. The Corporation's responsibility for encouraging a sense of shared future for all Canadians has never been more important. To this end, the Corporation has continued to ensure a careful balance of English- and French-language programming, as well as an emphasis on exhibitions which celebrate the common history of Canadians, wherever they may live.

The dismantling of support programmes and structures on which we were formerly able to rely has also had an impact. Chief among these is the dramatic change in the mandate of the Canadian Heritage Information Network (CHIN), due to budget cuts and rapid changes in technology. As a result, CHIN's current collections management system will no longer be available as of March 31, 1998. This means the Corporation must study, develop and implement its own collections database management system, at its own cost, and within a very short space of time.



The Honourable Charles R. Bronfman, P.C., C.C., Chairman of The Seagram Company Limited, pictured at the May 22, 1996 opening of the exhibition *Transformation*, presented by Seagram. Major donations are an essential part of the Corporation's financial funding profile, enabling us to offer exhibitions and other special presentations which might not otherwise be possible. During FY 1996-1997, major corporate donations were received from Seagram, Tropicana and the Samuel and Saidye Bronfman Foundation for the exhibition *Transformation*; from Ford of Canada for a tour of the province of Quebec of the folk-art exhibition **Les paradis du monde**; and from the Canadian Pacific Charitable Foundation, which supported the new Canadian Pacific Gallery in the Canada Hall with both funds and artifacts — including an actual railway

car for the Hall's western railyard display. Photo: H. Foster

Showcasing Canada's First Peoples

The content of the Canadian Museum of Civilization also presents a particular set of challenges and opportunities relating to Canada's First Peoples. As aboriginal issues continue to evolve and to take on a higher public profile, the role of aboriginal cultures and traditions has enjoyed greater public awareness and interest. 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, and does so through exhibitions, special live programming, research and training.

Participation in the Aboriginal Training Programme in Museum Practices, introduced in 1993-1994, is one of our greatest successes in this regard. This programme provides aboriginal students with opportunities to learn about professional museum practices, share experiences with other interns and museum staff, and maintain and develop effective relationships between the Corporation and aboriginal communities and museums. The programme has been well-received throughout Canada's aboriginal communities, and 28 aboriginal participants have been trained at the Corporation to date.

Other corporate initiatives related to Canada's First Peoples include, to name but a few: close participation with the First Peoples section of the SchoolNet on a series of projects; cooperative research on First Peoples Hall exhibitions; a live performance, *People of the Salmon*, celebrating Tsimshian traditions; and participation in repatriation talks related to Native artifacts in our collections.

Repatriation discussions with aboriginal groups are proceeding in the context of negotiations on comprehensive land claims and self-government. Over the past year, the Canadian Museum of Civilization has participated in discussions which are expected to lead to the signing of a final agreement with the Nisga'a. We have also participated in discussions with aboriginal groups in Labrador, New Brunswick, Ontario (Ottawa Valley), Quebec and British Columbia.

The Canadian Museum of Civilization Corporation has a fiscal responsibility to the Canadian government, and, by extension, to the Canadian people. We have a responsibility to make each dollar count. We have a responsibility to tell the stories of all Canadians. We have a responsibility to make those stories accessible to the world.

"A hundred times every day I remind myself that my inner and outer life depend on the labours of other men, living and dead, and that I must exert myself in order to give in the same measure as I have received." — Albert Einstein

We must carry out short-term objectives while not losing sight of long-term goals. Goals like completion of all permanent galleries. Goals like the creation of an entire virtual museum. Goals like the construction of a Holocaust Gallery so that history's horrors are remembered, as well as its triumphs.

In 1997-1998, we will continue to pursue completion of our permanent exhibition spaces. We will continue our efforts in the area of electronic outreach, pushing the envelope as far as we can. We will continue to seek partnerships with the private sector and will pursue ongoing financial responsibility. We will continue our regular slate of exhibitions and special events programming. We will continue work in the area of large capital undertakings, including the opening of the new Canadian Postal Museum within the Canadian Museum of Civilization complex, the completion of the Canadian Children's Museum's Adventure World, and ongoing plans for construction of a new wing for the Canadian War Museum, including a national Holocaust Gallery.

Museology has become a matter of balance in the late 1990s, and will continue to be so in a world that continues to evolve at an exponential rate. We must marry our traditional practices and content to the demands of a non-traditional world. Above all, we must remain current and relevant, so that the lessons and richness of the past are not lost as we hurtle towards the future.

Maannamit. — Inuktitut expression, meaning "from now on, it is in the future."

**George F. MacDonald
President and CEO**

The Corporate Plan: Museological Excellence

The following outlines the accomplishments of the CMCC during the 1996-1997 fiscal year in relation to its objectives.

The *Corporate Plan (1996-1997 to 2000-2001)* is the result of a comprehensive assessment of our goals and responsibilities, as they relate to our mandate, and lays out primary priorities and general goals.

In the area of Museological Excellence, our objective was *to continue to review the Corporation's current artifact collection, research policies, and associated computerized collections management systems, in order to make its collections of artifacts and programmes more accessible and relevant to Canadians.*

This year, we have:

Collections

- met our expected performance goal of approving Collections Development Plans for both the Canadian Museum of Civilization and the Canadian War Museum
- met our expected performance goal of completing a needs assessment for a new corporation-wide computerized collections management system
- met our expected performance goal of resolving ownership of collections and reached an agreement-in-principle for the transfer of the national postal collection from Canada Post to the Canadian Museum of Civilization Corporation, and a verbal agreement in principle for the transfer of the Canadian Armed Forces Civilian Artists Program (CAFCAAP) art collection from the Department of National Defence to the Canadian War Museum

Research

- completed and approved a Corporate Management Framework which includes performance measurement for CMCC's core museological activities
- met our expected performance goal of maintaining the Aboriginal Training Program in Museum Practices (ATPMP), with the assistance of the Cultural Human Resources Council. Six trainees are part of the ATPMP this year
- met our expected performance goal for FY 1996-1997 of carrying out 10 major research projects related to the Canada Hall, and 14 major research projects related to the First Peoples Hall

Extra Initiatives

- begun preliminary work on upgrading our library and artifact database management systems

The Corporate Plan: Outreach Activities



The following outlines the accomplishments of the CMCC during the 1996-1997 fiscal year in relation to its objectives.

The *Corporate Plan (1996-1997 to 2000-2001)* is the result of a comprehensive assessment of our goals and responsibilities, as they relate to our mandate, and lays out primary priorities and general goals.

In the area of **Outreach Activities**, our **objective** was *to further develop the Corporation's outreach capabilities, through new electronic technologies and other means, so that it can share its wealth of knowledge to a greater extent with those living outside the National Capital Region.*

This year, we have:

CMCC's World Wide Web Site

- exceeded our expected performance goal of increasing the number of screens on our World Wide Web site by 50% — we now have 6,000 screens of multimedia information, and welcomed over 850,000 accesses in 1996-1997
- met our expected performance goal of launching the online *The Virtual Museum of New France™* in January 1997, facilitated by numerous institutional partners on both sides of the Atlantic, including the Department of Canadian Heritage and the Ministère de la Culture of France. Since the Virtual Museum's opening, there have been over 37,400 accesses and the site now contains over 1,190 screens

Cooperation with SchoolNet

- met our expected performance goal of successful negotiation and development, in cooperation with SchoolNet, of a number of learning modules by December 1996, by piloting an electronic school outreach programme called "Cybermentor", which links schoolchildren to curators

CD Product Development

- met our expected performance goal of releasing three interactive CD-ROMs — *Totem Poles: Myth and Magic and Monumental Art on the Pacific Northwest Coast* (July 1996, available in English only); *Souvenir* (March 1997, available in English or French); and *Canada's Visual History* (March 1997, available in English or French) — and an electronic book on CD-ROM, *A History of the Native People of Canada* (Volume 1), by J.V. Wright
- continued development of five more interactive CD-ROMs: *Arctic Journeys* (1997 release); *The Inuit* (Fall 1997); *Family Treasures* (Fall 1997); *The Pocket Museum™* (Spring 1997); and *Stampville* (Spring 1997)
- released the two photo CDs, *Easter Eggs* and *Decoys*, which include a selection of artifact images from Canadian Museum of Civilization collections, for use by artists and researchers
- produced *Stones Unturned*, a web site on selected native artifacts from our collections, in partnership with Industry Canada and Archaeological Services, New Brunswick Department of Municipalities, Culture and Housing

CMC Travelling Exhibitions

- exceeded our expected performance goal of producing 8 new travelling exhibitions, by circulating 17 travelling exhibitions (including those produced by the Youth Museum Exhibit Collaborative), which travelled to 44 different venues

Publications

- exceeded our expected performance goal of producing 18 publications in FY 1996- 1997 by producing a total of 23 publications — 17 books and 6 multimedia products

- continued our highly successful co-publishing programme with a fine art book by George F. MacDonald, *Haida Art*, co-published with Douglas & McIntyre, and a very successful history of the *Ancient People of the Arctic* by Robert McGhee, co-published with the University of British Columbia Press

Digitization of Collections

- exceeded our expected performance goal of 40,000 proscans by producing 50,000 proscans of existing large format library material
- exceeded our expected performance goal of 7,000 new photographs and scans by producing 9,500 new photographs and scans
- exceeded our expected performance goal of 250,000 scans by completing a total of 290,000 scans
- hired students, with financial assistance from Industry Canada, to digitize 65,000 images of Canadian Museum of Civilization artifacts, and to organize a selection of these into two SchoolNet websites

Memoranda of Cooperation and Understanding

- signed Memoranda of Understanding (MOUs) with the Glenbow-Alberta Institute, the Old Masset Village Council-Haida Gwaii, The Prince of Wales Northern Heritage Centre, and the Musée amérindien de Mashteuiatsh

Canadian Postal Museum

- met our expected performance goal of resuming the Canadian Postal Museum's school outreach programme



Archaeological research is an important part of the Canadian Museum of Civilization's activities as a museum of human culture and heritage. Here, students excavate a Thule Inuit site (ca. A.D. 1500) on Ingolf Fjord in northeast Greenland. This research was carried out as part of the project "Man, Culture and Environment in Ancient Greenland". The expedition was a joint initiative of the Greenland National Museum and the National Museum of Denmark, in partnership with the Canadian Museum of Civilization. Photo: P. Sutherland

Extra Initiatives

- produced, in partnership with Sound Ventures, *Canvas of Conflict*, a documentary about the Canadian War Museum's war art collection — broadcast in Fall 1996 on the CBC network, in prime time, reaching over 400,000 viewers; the French version is in production for La Société Radio-Canada for broadcast in Fall 1997
- produced *Threads of Time*, a television programme featuring a War of 1812 reenactment in which the Canadian War Museum participated — seen by over 2,000,000 cable viewers to date in Ontario and British Columbia

- produced *People of the Salmon*, a four-minute video release on the CMCC- produced sound-and-light performance showcasing the culture of the Tsimshian people — seen by approximately 1,000,000 viewers across Canada
- committed resources to the production by Sound Ventures of *Art-i-facts*, a series of 20 short vignettes on treasures found in the Canadian Museum of Civilization — targeted at children ages 5 to 8 for broadcast on CBC and Radio-Canada
- produced, in partnership with Amérimage, a series of four See and Hear the World concerts — to be aired nationally on BRAVO! in Fall 1997; six concerts have also been taped by CBC French radio for future broadcast
- showcased CMC collections through a series of 20 television vignettes on the diversity and quality of Canadian culture — airing on the Life Network from January 1996 through December 1997, reaching a total audience of 10,000,000
- developed product lines for sale in our Museum boutique and outlets around the world, featuring the work of Native artists. A portion of the profits will be shared with the Native community
- produced lure brochures for both the Canadian Museum of Civilization and the Canadian War Museum, both of which received national and international distribution.



Canvas of Conflict is a co-production of the Canadian War Museum, the Canadian Museum of Civilization and Sound Venture Productions. This 50-minute television documentary showcases the Canadian War Museum's exceptional war art collection — the largest collection of Canadian war art in the world — with particular emphasis on art from the First World War. The programme was seen by an audience of over 400,000 viewers when it was broadcast on the CBC programme *Adrienne Clarkson Presents* in Fall 1996. A video of the documentary has also been made available for sale at the Canadian Museum of

Civilization and Canadian War Museum boutiques, as well as in other outlets across Canada. Here we see a frame from the video production, combining a piece of war art in the foreground with archival film footage in the background.

The Corporate Plan: Shared Understanding of Canadian Identity and History

The following outlines the accomplishments of the CMCC during the 1996-1997 fiscal year in relation to its objectives.

The *Corporate Plan (1996-1997 to 2000-2001)* is the result of a comprehensive assessment of our goals and responsibilities, as they relate to our mandate, and lays out primary priorities and general goals.

In the area of Shared Understanding of Canadian Identity and History, our objective was to promote an understanding of Canadian unity issues by increasing Canadians' sense of their common identity and history.

This year, we have:

Attendance Targets

- experienced a slight decrease in attendance at the CMC, from 1.3 million in 1995- 1996 to 1.28 million in 1996-1997; the year 1995-1996 commemorated the 50th anniversary of World War II and attracted exceptional attendance at the Canadian War Museum. In 1996-1997, the CWM reached its usual target of just over 100,000 visitors

Completion Targets Long-Term Exhibitions

- met our expected performance goal of opening all planned major permanent exhibitions on schedule, including three new modules in the Canadian Museum of Civilization's Canada Hall; fit-up of the First Peoples Hall; and *Canada's Peacekeepers* at the Canadian War Museum

Temporary Exhibitions

- met our expected performance goal of opening all 19 planned temporary exhibitions (18 at the CMC, including three in the new First Peoples Hall; 1 at the CWM) on schedule

Public Programming

- met our expected performance goal of presenting *Opening the West*, Summer 1996 theme programming on the Canadian Museum of Civilization Plaza
- met our expected performance goal of producing *The Canadian Experience*, an evening programme of sound-and-light shows which debuted in July 1996, and featured the *Ghost Walk*, showcasing the Canada Hall, and *People of the Salmon*, highlighting the culture and traditions of the Tsimshian people

CWM Three-Year Exhibition Plan

- met our expected performance goal of planning for the comprehensive redevelopment of the First World War galleries at the Canadian War Museum, as part of our Canadian War Museum Three-Year Exhibition Plan
- met our expected performance goal of upgrading the Canadian War Museum's Vimy House warehouse facilities and opened the facility to the public for a number of special weekends, with great success, as part of our Canadian War Museum Three-Year Exhibition Plan

Canadian Postal Museum

- met our expected performance goal of developing a plan for the housing and the exhibition of the Canadian Postal Museum's collections within the Canadian Museum of Civilization

The Corporate Plan: Intercultural Understanding and Dialogue

The following outlines the accomplishments of the CMCC during the 1996-1997 fiscal year in relation to its objectives.

The *Corporate Plan (1996-1997 to 2000-2001)* is the result of a comprehensive assessment of our goals and responsibilities, as they relate to our mandate, and lays out primary priorities and general goals.

In the area of Intercultural Understanding and Dialogue, our objective was *to promote greater intercultural understanding and dialogue.*

This year, we have:

Public Programming

- attracted over 300,000 visitors to Canadian Children's Museum programming
- met our expected performance goal of producing two concert series presenting local and international artists from many of the world's cultural and musical traditions, and exceeded target attendance goals for the See and Hear the World concert series, welcoming 6,000 spectators; the Cultures Canada music series was appreciated by 9,300 people while the Heat Waves series, presented on the CMC Plaza, welcomed 5,300 people
- met our expected performance goal of completing landscaping for Phase I of the Canadian Children's Museum's newly renovated outdoor park, Adventure World

Temporary Exhibitions

- met our expected performance goal of opening six temporary exhibitions highlighting various world traditions

Research Projets

- met our expected performance goal of carrying out 84 research projects related to Canada's diverse cultural communities

The Corporate Plan: Financial and Operational Viability

The following outlines the accomplishments of the CMCC during the 1996-1997 fiscal year in relation to its objectives.

The *Corporate Plan (1996-1997 to 2000-2001)* is the result of a comprehensive assessment of our goals and responsibilities, as they relate to our mandate, and lays out primary priorities and general goals.

In the area of Financial and Operational Viability, our objective was *to continue to assure the financial and operational viability of the Corporation.*

This year, we have:

Long-Term Funding

- worked towards our goal of putting in place our long-term funding arrangement with the federal government

Revenue Generation

- did not meet expected revenue targets but still reached \$8.7 million
- met our expected performance goal of opening the New Media Centre, operated by Digital Equipment of Canada, resulting in a new revenue opportunity for the Corporation
- met our expected performance goal of launching a new and updated Membership Programme with gross annual revenues in 1996-1997 of \$45,465
- maintained our online Cyberboutique; revenues for FY 1996-1997 did not reach initial high expectations. However, the future potential of this initiative remains high and we will continue to maintain our presence
- met our expected performance goal in beginning work on two more IMAX® films, one of which resulted in the signing of a contract with Destination Cinema for an IMAX® film on Egypt, entitled *Egypt: Journey to Eternity*, a co-production with the National Geographic Society. The anticipated revenues from these two films are estimated at \$2 million
- launched two IMAX® films — *Stormchasers* and *Special Effects* — to positive reviews

- met our expected performance goal of upgrading the Canadian Museum of Civilization Theatre facility, with the installation of 3-D capability in January 1996

Fundraising Revenues

- met our expected performance goal of continuing fundraising efforts for the Canada Hall completion campaign, with cash and pledges forecast at \$500,000 towards an original target of \$1 million
- met our expected performance goal of continuing fundraising efforts for the Canadian War Museum's Passing the Torch campaign, with cash and pledges forecast at \$2 million for 1996-1997
- met our expected performance goal in the development of a planned giving campaign for 1997-1998 — which has resulted in a first bequest, estimated at \$250,000 from a donor in the U.K. — exceeding our original target of \$50,000



The Canadian War Museum's fundraising campaign — Passing the Torch — continues with the aim of building a new wing at the Museum and expanding the Museum's Electronic Outreach Programme. In this fiscal year, the campaign has attracted widespread support from corporations and foundations, with significant donations from General Motors of Canada, The MacDonald Stewart Foundation, The Molson Foundation, the Royal Bank of Canada Charitable Foundation and The Eaton Foundation. These gifts will enable the Canadian War Museum to maintain its reputation as a world-class museum and to examine the war related history of Canada and its effect upon Canadians. Photo: National Archives.

Increased Efficiency

- met our expected performance goal in closing the Asticou warehouse site, realizing a savings of \$530,000. These funds will be used as part of a two-year payback project to expand on-site artifact storage capacity at the Canadian Museum of Civilization
- met our expected performance goal of participating in Federal Heritage Co-op meetings to explore joint venture opportunities

Delivery of Programmes and Services

- completed 22 programme evaluations, reviews and visitor studies with the goal of using the results to improve efficiency and effectiveness
- met our expected performance goal of completing a study of the Canadian Museum of Civilization's educational programmes and implemented the recommendations

Collections Storage Problems at the CWM

- met our expected performance goal of continuing the search for a solution to the Canadian War Museum's ongoing collections storage problem, with a target of 1999 for finding a solution

Labour Productivity and Effectiveness

- met our expected performance goal of contributing to labour productivity and effectiveness by continuing to offer development and training opportunities for staff in the area of information technology

Collective Agreement

- met our expected performance goal by beginning bargaining on a new collective agreement, with signature on the first agreement anticipated twelve months from the beginning of collective bargaining
- met our expected performance goal of converting all non-unionized positions to the new job evaluation system and of beginning negotiations for all unionized positions

Extra Initiatives

- negotiated our first consortium agreement with the Canadian Museum of Nature to jointly acquire a new integrated library system, resulting in savings of more than \$200,000
- signed additional agreements for the promotion and distribution of our books and multimedia products in national and international markets
- successfully contracted out our Children's Boutique to the private sector in June 1996
- signed a contract with SIMEX Corporation to install and operate a 40-seat travel simulator during the summer of 1996
- renovated underground parking facilities and Museum roadway to increase capacity and revenues

Exhibitions: Canadian Museum of Civilization

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

Temporary Exhibitions

Special Exhibitions Hall

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.

Ritual Messengers: African Treasures from the Tervuren Museum, Belgium (Royal Museum for Central Africa in Tervuren, Belgium) October 18, 1996 to May 19, 1997.

Lost Visions, Forgotten Dreams: Life and Art of an Ancient Arctic People (CMC), November 15, 1996 to September 28, 1997.

Indian and Inuit Art Gallery

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

Gallery

Transformation, presented by Seagram, (CMC), from May 23, 1996 to January 5, 1997.

Images of Épinal - The Golden Age of Popular Imagery in France (Musée du Québec in partnership with the Musée départemental d'art ancien et contemporain d'Épinal), January 31 to April 27, 1997.

Arts and Traditions Hall

Open Storage Display: Boats (CMC), July 19, 1993 to April 5, 1998.

**Les paradis du monde*: Quebec Folk Art* (CMC), June 24, 1995 to September 29, 1996.

The Doukhobors: "Spirit Wrestlers" (CMC), January 18, 1996 to April 5, 1998.

Strings, Springs and Finger Things: A New Puppet Collection at the Museum (CMC), May 30, 1996 to April 5, 1998.

Watching TV: Historic Televisions & Memorabilia from the MZTV Museum (MZTV Museum), November 8, 1996 to April 6, 1997.

Canada Hall Mezzanine

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

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

Souvenirs of Canada (CMC), July 1, 1994 to May 28, 1999.

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

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

***Routes: Exploring the British Origins of Newfoundland Outport Furniture Design* (Newfoundland Museum), May 2, 1996 to March 31, 1997.**

***France-Canada: Three Centuries of Letters and Correspondence* (CMC), November 20, 1996 to April 4, 1997.**

***This Splendid Gift: The 1897 Canadian Historical Dinner Service* (CMC), February 26, 1997 to February 26, 1998.**

William E. Taylor Research Gallery

***William E. Taylor Research Gallery Exhibition* (CMC), from September 11, 1994 to March 2, 1997.**

First Peoples Hall

***Edward Poitras* (CMC), June 13 to September 29, 1996.**

***Utopia Body Paint* (Central Australian Aboriginal Media Association), June 13 to December 1, 1996.**

***Wave Eaters: Native Watercraft in Canada* (CMC), June 13, 1996 to December 7, 1997.**

***Kiskayetum - Allen Sapp, A Retrospective* (Mackenzie Art Gallery), October 24, 1996 to February 16, 1997.**



In October 1996, a retrospective of the work of Plains Cree artist, Allen Sapp — pictured here with Gerald McMaster, curator of contemporary Indian art at the CMC — was opened in the First Peoples Hall at the Canadian Museum of Civilization. The Museum's new First Peoples Hall was officially opened in June 1996, and showcases the art, culture and heritage of First Peoples in Canada and around the world. Its opening exhibitions included *Wave Eaters*, featuring Native watercraft; *Utopia Body Paint*, featuring the art of Aborigines from

Australia; and *Edward Poitras: JAW-REZ*, featuring extracts of the Canadian artist's Venice Biennale 1995 exhibition, as well as new work. Photo: S. Darby

River Gallery

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

Marius Barbeau Salon

Paper Prayers (in partnership with the Ottawa AIDS Committee), December 1, 1996 to January 5, 1997.

Other Exhibitions

Moroccan Pottery (CMC), December 12, 1995 to August 18, 1996.

Forest Industry Workers: Photos by Rolf Bettner (Rolf Bettner), February 22 to September 2, 1996.

Opening the West (CMC), May 19 to October 30, 1996.

A Day in the Life of Canada (CMC), September 10, 1996 to January 12, 1997.

Ex Patria: Scots in Canada (Rosie Donovan), January 15 to April 20, 1997.

Eastern European Costume (CMC), January 21 to July 14, 1997.

Travelling Exhibitions

The Inuit and Diamond Jenness

August 1 to September 29, 1996, Aitken Bicentennial Exhibition Centre, Saint John, New Brunswick.

October 15, 1996 to January 29, 1997, Nova Scotia Museum of Natural History, Halifax, Nova Scotia.

January 30 to March 30, 1997, Annapolis Valley Macdonald Museum, Middleton, Nova Scotia.

Threads of the Land — Dene

February 26 to May 31, 1996, Northern Life Museum, Fort Smith, Northwest Territories.

May 13 to June 16, 1996, Fort Resolution, Northwest Territories.

June 27 to July 31, 1996, Hay River, Northwest Territories.

August 12 to September 15, 1996, Fort Providence, Northwest Territories.

Threads of the Land — Inuit

April 15 to May 31, 1996, Nunatta Sunakkutaangit Community Museum, Iqaluit, Northwest Territories.

Transformation (presented by Seagram)

January 21 to April 13, 1997, Musée des beaux-arts de Montréal, Montreal, Quebec.

Places of Power: Objects of Veneration

July 8 to August 18, 1996, Arviat Historical Society, Arviat, Northwest Territories.

August 29 to October 27, 1996, Prince of Wales NHC, Yellowknife, Northwest Territories.

November 4, 1996 to January 15, 1997, Northern Life Museum, Fort Smith, Northwest Territories.

February 8 to March 9 1997, Medicine Hat Museum and Art Gallery, Medicine Hat, Alberta.

March 24 to April 16, 1997, UNESCO, Paris, France.

Exhibitions: Canadian Children's Museum

The Canadian Children's Museum offers a lively programme of educational exhibits, programmes and activities. In addition, this year the Canadian Children's Museum has launched a major expansion and redesign of its outdoor park, Adventure World, enlarging on the themes and concepts of the indoor Great Adventure.



During the weekend of July 20, 1996, the Canadian Children's Museum celebrated the grand opening of Phase I of Adventure World, a newly expanded park facility covering 65,000 square feet. Opening events featured music, magic, and storytelling. One of the star attractions of Adventure World is the tugboat, *Missinaibi* — once featured on the Canadian one-dollar bill. It was officially given to the Canadian Children's Museum by the Mayor of the City of Hull in a special ceremony on July 18, 1996. The boat, which once plied the Rideau River, is part of Waterways, an area of Adventure World

which offers children a chance to make their own boats, hop aboard a plane, sail a ship, make bubbles and participate in other activities inspired by Canadian waterfronts. Other areas in the park include the Best of Summer Fun activity tent and It's Your Move, which includes an oversized chess board and many other games. Over 100 Youth Volunteers were recruited to work with the Canadian Children's Museum in Adventure World, supplementing 140 regular volunteers, and a visitor survey taken during Summer 1996 indicated a high level of satisfaction with the developing Adventure World. Photo: S. Darby

Temporary Exhibitions

Night Journeys: An Adventure into the World of Sleep and Dreams, January 26 to May 5, 1996. (The Brooklyn Children's Museum, New York, New York, for the Minnesota Children's Museum, St. Paul, Minnesota - YMCA)

The Art of Dreams, May 31 to October 20, 1996. (Canadian Children's Museum, Hull, Quebec in collaboration with Foster Parents Plan a member of PLAN International)

The Race Against Waste, June 4 to October 10, 1996. (Canadian Children's Museum, Hull, Quebec in collaboration with the Philippine Development Assistance Program)

The Magic School Bus Inside the Earth, November 16, 1996 to February 23, 1997. (The Children's Museum of Houston, Houston, Texas - YMEC)

Paper Prayers, November 30, 1996 to January 5, 1997. (Canadian Children's Museum, Hull, Quebec in collaboration with the Paper Prayers Committee)

Winter Fun Poster Challenge, January 31 to March 3, 1997. (Canadian Children's Museum, Hull, Quebec in collaboration with the National Capital Commission)

Crayola® Dream-Makers™, March 8 to April 27, 1997. (Canadian Children's Museum, Hull, Quebec)

Travelling Exhibitions

Circus of Circles

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

Playing Together: Games

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

June 28 to October 24, 1996, Minnesota Children's Museum, St. Paul, Minnesota.

Siqiniq: Under the Same Sun

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

July 15 to October 21, 1996, The Children's Museum, Indianapolis, Indianapolis, Indiana.

November 2, 1996 to February 17, 1997, Minnesota Children's Museum, St. Paul, Minnesota.

February 25 to June 23, 1997, The Children's Museum of Denver, Denver, Colorado.

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

May 21 to September 10, 1996, Chicago Children's Museum, Chicago, Illinois.

September 20 to December 28, 1996, The Children's Museum of Denver, Denver, Colorado.

January 13 to May 13, 1997, The Children's Museum of Houston, Houston, Texas.

The Magic School Bus Inside the Earth

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

July 2 to October 28, 1996, Cleveland Children's Museum, Cleveland, Ohio.

March 4 to June 27, 1997, Minnesota Children's Museum, St. Paul, Minnesota.

Exhibitions: Canadian Postal Museum



For many years now, the Canadian Postal Museum has offered a wide-ranging programme of interactive learning modules on postal history, artifacts and concepts. In the absence of a permanent exhibition space, the Canadian Postal Museum toured its programmes to schools and other venues. In FY 1997-1998, the Canadian Postal Museum will open a new permanent exhibition space within the Canadian Museum of Civilization complex, and will thereafter offer its programming on-site.

Temporary Exhibitions

The Fast Track - Sorting the Mail the Mechanized Way (CPM), April 30 to September 10, 1996.

France-Canada: Three Centuries of Letters and Correspondance (CPM), November 20, 1996 to April 4, 1997.



During the inauguration of the exhibition *The Fast Track: Sorting the Mail the Mechanized Way* — financed by Canada Post Corporation and developed in cooperation with the Canadian Postal Museum — André Villeneuve, Vice-President of Human Resources at Canada Post experienced one of the many stages of mechanized mail. Here, he tries his hand against postal clerks who are able to code mail at a dizzying rate. Photo: S. Darby

Travelling Exhibitions

History in a Box (CPM), at Capex'96, Metro Toronto Convention Centre, Toronto, Ontario, on June 8, 1996; at the Langley Centennial Museum & NEC, Langley, British Columbia, from November 4 to December 22, 1996; and at the Wellington County Museum and Archives, Fergus, Ontario, from January 22 to March 20, 1997.

Collecting Passions: Explore the World of Postage Stamps (CPM), at the Regional Museum of Rimouski, Rimouski, Quebec, from February 4 to May 19, 1996; at Capex'96, Metro Toronto Convention Centre, Toronto, Ontario, from June 8 to June 16, 1996; and at the Municipal Library, Rouyn-Noranda, Quebec, from July 1 to September 30, 1996.

Yours sincerely, Lucy Montgomery (CPM), at the Green Gables Post Office, Cavendish, Prince Edward Island, from June 1 to September 30, 1996.

Your Post Office Not So Long Ago (CPM), at the Lacombe Post Office, Lacombe, Alberta, from July 1 to August 31, 1996.

Loan Kit (CPM), at the Strathroy-Middlesex County Museum, Strathroy, Ontario, from November 1, 1996 to January 31, 1997.

The Virtual Museum of New France™

The Virtual Museum of New France™, only available on the World Wide Web at www.mvnf.muse.digital.ca, was launched on January 22, 1997. Several exhibitions are included in our virtual museum:

- The Virtual Museum, a concept
- New France, a territory in a time slot
- Adventures — Pierre Boucher: an adventure in New France
- People: *Les filles du Roy* and *Les coureurs des bois*, produced with the support of the Canada-France Agreement on Museology, administered by the Department of Canadian Heritage
- Exhibitions
- Tourist Routes through New France
- New France on the Web
- Resources: Maps, Timeline, "Latest Headline", Glossary
- Resources in France, produced by the Ministère de la Culture in France and the Centre culturel canadien in Paris.

New Publications

The Publishing Group of the Canadian Museum of Civilization Corporation is responsible for the production of books, monographs and electronic media products such as interactive CD-ROMs and Portfolio CD collections.

Archaeological Survey of Canada

CLARK, Donald. *The Early Kachemak Phase on Kodiak Island at Old Kiavak*, Mercury, ASC, Paper no. 155.

GORDON, Bryan. *People of Sunlight, People of Starlight*, Mercury, ASC, Paper no. 154.

McGHEE, Robert. *Ancient People of the Arctic* (co-published with the University of British Columbia Press).

TIMMINS, Peter A. (compiled by Richard Morlan). *The Calvert Site, An Interpretive Framework for the Early Iroquoian Village*, Mercury, ASC, Paper no. 156.

Canadian Centre for Folk Culture Studies

FAIK-NZUJI, Clémentine M. *Tracing Memory*, Mercury, CCFCS, Paper no. 71.

KLYMASZ, Robert. *The Icon in Canada*, Mercury, CCFCS, Paper no. 69.

Canadian Ethnology Service

DEBLOIS, A.D. *Micmac Dictionary*, Mercury, CES, Paper no. 131.

SMITH, Harlan I. *Ethnobotany of the Gitksan Indians of B.C.*, Mercury, CES, Paper no. 132.

Directorate

MACDONALD, George F., *Haida Art* (co-published with Douglas & McIntyre).

Curatorship: Indigenous Perspectives in Post-Colonial Societies (edited by Joy Davis and Martin Segger, University of Victoria, and Lois Irvine, Commonwealth Association of Museums), Mercury Paper no. 8.

OTHER PRODUCTS

Archaeological Survey of Canada - VIDEO:

CINQ-MARS, Jacques, in collaboration with B. LAURIOL and D. FORD.

Images Of A Northern Karst (20 min. video produced for the Government of the Yukon).

Canadian War Museum

The Canadian War Museum is Canada's national museum of military history. This year has seen the completion of a number of permanent exhibition spaces, as well as the launch of a major fundraising campaign for the construction of a new museum wing and a Holocaust Gallery. The Canadian War Museum is also the site of frequent commemorative ceremonies, reenactments and educational programming.



In March 1997, the Canadian War Museum opened a special exhibition called *War Through the Eyes of Children*, based on a unique collection of 50 drawings and paintings by children on both sides of the Yugoslavian conflict. The exhibition is a collaboration of the War Museum and the Canadian Red Cross and, in addition to bringing the works of art to Canada, the Red Cross contributed historical artifacts from a century of service. A moving testimony to the courage and humanity of the children whose work is featured, *War Through the Eyes of Children* was housed on the third floor of the War Museum, next to the permanent exhibition, *Canada's Peacekeepers*, which examines Canada's peacekeeping role

around the world — including its presence in the former Yugoslavia. Although the art works have been shown together before, this is their first major public exhibition in North America. Photo: Canadian Red Cross

Temporary Exhibitions

Victory, May 1995 to January 1997.

Royal Canadian Legion 1996 National Poster Contest Finalists, June 1996 to June 1997.

The Grigori Series, June 1996 to March 1997.

Operation Deliverance: The Photography of Jeff Speed, November 1996 to December 1997.

War Through the Eyes of Children, (in cooperation with the Canadian Red Cross), March to December 1997.

PUBLICATIONS:

MacLeod, P. *The Canadian Iroquois and the Seven Years War*. 1996

Donors

Canadian Museum of Civilization Donors

Air Canada, Ottawa, Ontario
Aitken, Margaret, Ottawa, Ontario
Alvarez, Gabriela, Hull, Quebec
Ambrose, Gordon, Newgate, British Columbia
American Friends of Canada Inc., New York, USA
Anderson, Helen, Ottawa, Ontario
Armureries de la Montagne (Les), Hull, Quebec
Art de l'Époque (L'), Aylmer, Quebec
Artexpo, Montréal, Quebec
Association Canada-Chine, Hull, Quebec
Auberge de la Gare, Hull, Quebec
Aventure électronique inc., Anjou, Quebec
Avon, Monique, Gatineau, Quebec
Baccara (Le) - Casino de Hull, Hull, Quebec
Baillargeon, Morgan, Ottawa, Ontario
Battista, Joseph, Ville d'Anjou, Quebec
Bell Quebec, Hull, Quebec
Bélanger, Gilles, Montréal, Quebec
Benoît, Paul Dr., Ottawa, Ontario
Bijouterie La Maison d'Or, Orleans, Ontario
Bijouterie Richer Snow inc., Hull, Quebec
Binet, Lorraine, Gatineau, Quebec
Binney & Smith Inc., Pennsylvania, USA
Blackmore, David, Ottawa, Ontario
Bogusz, Janina Grygar, LaSalle, Quebec
Boileau, Jacqueline, Hull, Quebec
Bombay Company Ltd.(The), Mississauga, Ontario

Boucher, Simone, Ville de Laval, Quebec
Bourda, Michel, Montréal, Quebec
Braverman, Doreen, The Flag Shop, Vancouver, British Columbia
Bravo de Bilton, Rosa Maria, Ottawa, Ontario
Bronson Bakery, Ottawa, Ontario
Bruce, Jean, Ottawa, Ontario
Bubic, Suzanne, Nepean, Ontario
Buchan, Ken Rev., Punnichy, Saskatchewan
Burnham, Dorothy K., Maberly, Ontario
Butler, Esmond, Mrs., Ottawa, Ontario
Café Henry Burger, Hull, Ontario
Caisse Populaire de Hull, Hull, Quebec
Caisse Populaire Ste-Anne Laurier, Ottawa, Ontario
Camelot Golf & Country Club, Cumberland, Ontario
Cameron, Kelly, Carp, Ontario
Canada Post Corporation, Ottawa, Ontario
Canadian Coast Guard, Prescott, Ontario
Canadian Coast Guard, Québec, Quebec
Canadian National, Montréal, Quebec
Canadian Pacific Archives, Montréal, Quebec
Canadian Pacific Charitable Foundation, Montréal, Quebec
Canadian Polish Congress, Ottawa, Ontario
Canadian Postal Archives, Ottawa, Ontario
Capex `96, International Philatelic Exhibition, Toronto, Ontario
Centre de la Diapo (Le), Hull, Quebec
Centre-Jardin C. Cloutier Ltée, Chelsea, Quebec
Charles, Mathew, Aylmer, Quebec
Château Cartier Sheraton, Aylmer, Quebec
Château Montebello (Le), Montebello, Quebec
Châtelaine Corsetière (La), Hull, Quebec
China Commission of Ethnological Affairs, Beijing, People's Republic of China
China Society for Folk Literature, Beijing, People's Republic of China
Chizon, Herb, Brosseau, Alberta
Chocolat Belge "Daniel" (Le), Ottawa, Ontario
Ciccio Caffè, Ottawa, Ontario
Clement, Elizabeth, Victoria, British Columbia
Club de Golf Champlain, Aylmer, Quebec
Club de Golf Larrimac, Chelsea, Quebec
Club de Golf Rivermead, Aylmer, Quebec
Cody Chamber of Commerce, Wyoming, USA
Collard, Elizabeth, Ottawa, Ontario
Concepts Zone inc. (Les), Ottawa, Ontario
Consul General of Malta, Thornhill, Ontario
Corbett, Michelle, Willowdale, Ontario
Corel Systems Corporation, Ottawa, Ontario
Cormier, Marie, Gatineau, Quebec
Council for the Arts in Ottawa, Ottawa, Ontario
Cousineau, Marcel, Gatineau, Quebec
Cox, John, Vanier, Ontario
Crochetière, Jacques, (Family), Saint-Rédempteur, Quebec
Cumming, Marion, Victoria, British Columbia
Currie, Darrell, Hobbema, Alberta
Cutts, Charles, Osgoode, Ontario
Cycle Bertrand, Hull, Quebec
de Brouwer, Guillaume, Ottawa, Ontario
De Carli, Francesco, Montréal, Quebec
DECORLEANS Interiors, Orleans, Ontario

Department of Foreign Affairs and International Trade, Ottawa, Ontario
Department of National Defence, Ottawa, Ontario
Derouin Opticians, Ottawa, Ontario
Deschenes, Emma, Maniwaki, Quebec
Di Nardo, Sandra, Montréal, Quebec
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Doran, Lucinda, Winnipeg, Manitoba
Duncan, Stephen, Etobicoke, Ontario
Dworkin Furs, Ottawa, Ontario
Échelle de Jacob (L'), Aylmer, Quebec
Einarsson, Magnus, Ottawa, Ontario
Embassy of Finland, Ottawa, Ontario
Embassy of France, Ottawa, Ontario
Embassy of Greece, Ottawa, Ontario
Embassy of Haiti, Ottawa, Ontario
Embassy of Italia, Ottawa, Ontario
Embassy of Japan, Ottawa, Ontario
Embassy of Korea, Ottawa, Ontario
Embassy of Mali, Ottawa, Ontario
Embassy of Mexico, Ottawa, Ontario
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Fleuriste Michel-Jean, Hull, Quebec
Ford Motor Company, District of Columbia, USA
Forrester, R. Glenn, Gloucester, Ontario
Foster, Harry, Pontiac, Quebec
Foster Parents' Plan, Member of Plan International, Toronto, Ontario
Foucault, Richard, Témiscamingue, Quebec
Fraser, Dennis, Embrun, Ontario
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Friends, National Archives of Canada, Ottawa, Ontario
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Fung, Sam, Mr. and Mrs., Ottawa, Ontario
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Galerie d'Art Vincent, Ottawa, Ontario
Galerie Old Chelsea, Chelsea, Quebec
Garbutt, Marie, Orleans, Ontario
Garlicki, Wanda, Ottawa, Ontario
Gaulin, Robert, Chelsea, Quebec
Geological Survey of Canada, Ottawa, Ontario
Gloucester Fire Department, Gloucester, Ontario
Gordon, Steve, Ottawa, Ontario
Gougeon, Jacqueline, Hull, Quebec
Gould, Colleen, Ottawa, Ontario
Grands Feux du Casino (Les)/Productions Hamelin-Furtado, Hull, Quebec
Grant, Alice, Ottawa, Ontario
Green Gables Post Office, Cavendish, Prince Edward Island
Greenwald, Jack, Montréal, Quebec
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Harris, Hope, Ottawa, Ontario
Havurah Youth Group, Ottawa, Ontario
Henry Birks & Sons, Ottawa, Ontario
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Creber, MGen, Ernest B., Gloucester, Ontario
Cross, Patricia, Richmond Hill, Ontario

Curley, Jeffrey, Orleans, Ontario
Daly, BGen, Duane, Kanata, Ontario
De Chastelain, Gen A. John, Belfast, Northern Ireland
de Man, Dick, Willowdale, Ontario
De Pleijt, Johanna and Frederik, Georgetown, Ontario
Dennis, P.M., NATO HQ, Brussels, Belgium
Douglas, Dr., W.A.B., Ottawa, Ontario
Dowler, James M., Winnipeg, Manitoba
Dubbeldam, Jane and Will, Edmonton, Alberta
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Dure, Maj, J.A., Port Hope, Ontario
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Finestone, Bernard J., Westmount, Quebec
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Hanna, MGen, James E., Ottawa, Ontario
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LaFrance, MGen, Claude, Ottawa, Ontario
Larose, MGen, J.P. Robert, Seeleys Bay, Ontario
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Leslie, Marjorie E., Vancouver, British Columbia
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Little, Col, William D., Gloucester, Ontario
Lockheed Martin Canada, Kanata, Ontario
MacDonald, Dr., George F., Cantley, Quebec
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MacDonald Stewart Foundation (The), Montréal, Quebec
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Mills, John E., Nanaimo, British Columbia
Milroy, LGen, W.A., Ottawa, Ontario
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Ostrom, John, Richmond Hill, Ontario
Ott, Capt (N), Helen, Ottawa, Ontario
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Wheeler, Dennis H., Lagos Codex, Portugal
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Management's Responsibility for Financial Statements

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

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

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

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

George F. MacDonald
President and Chief Executive Officer

J. (Joe) Geurts
Chief Operating Officer

May 9, 1997

AUDITOR GENERAL OF CANADA



VÉRIFICATEUR GÉNÉRAL DU CANADA

Auditor's Report

To the Minister of Canadian Heritage,

I have audited the balance sheet of the Canadian Museum of Civilization as at March 31, 1997, and the statements of operations, equity of Canada, and changes in financial position for the year then ended. These financial statements are the responsibility of the Corporation's management. My responsibility is to express an opinion on these financial statements, based on my audit.

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

In my opinion, these financial statements present fairly, in all material respects, the financial position of the Corporation as at March 31, 1997, and the results of its operations and the changes in its financial position for the year then ended in accordance with generally accepted accounting principles. As required by the *Financial Administration Act*, I report that, in my opinion, these principles have been applied on a basis consistent with that of the preceding year.

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

Raymond Dubois, FCA

Deputy Auditor General for the Auditor General of Canada

Ottawa, Canada

May 9, 1997

Balance Sheet as at March 31, 1997

(in thousands of dollars)	ASSETS	1997	1996
CURRENT			
Cash and short-term investments (Note 3)		\$ 11,028	\$ 13,032
Accounts receivable (Note 4)		1,826	1,448
Inventories		1,311	1,467
Prepaid expenses		115	180
		14,280	16,127
Restricted cash and investments (Note 5)		4,099	3,134
Collection (Note 2)		1	1
Capital assets (Note 6)		12,947	11,372
		\$ 31,327	\$ 30,634

[The accompanying notes form an integral part of the financial statements.](#)

Approved by Management:

Dr. George F. MacDonald
President and Chief Executive Officer

Joe Geurts
Chief Operating Officer

(in thousands of dollars)	LIABILITIES	1997	1996
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CURRENT

Accounts payable and accrued liabilities (Note 7)	\$ 8,577	\$ 7,663
Deferred revenues (Note 8)	4,263	3,229

	12,840	10,892
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LONG-TERM

Accrued employee termination benefits	2,106	2,167
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	14,946	13,059
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EQUITY

Equity of Canada (Note 9)	16,381	17,575
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	\$ 31,327	\$ 30,634
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Approved by the Board of Trustees:

Adrienne Clarkson
Chairwoman

Pierre Dufour
Trustee

Statement of Operations for the year ended March 31, 1997

(in thousands of dollars)	1997	1996
Expenses		
Personnel costs	\$ 25,776	\$ 24,555
Professional and special services	7,024	7,988
Repairs and maintenance	4,622	4,411
Exhibit design and fabrication	4,274	3,496
Amortization	2,379	2,722
Furniture and fixtures	1,774	1,861
Utilities	1,749	1,700
Building Leases	1,590	1,644
Cost of goods sold (Note 10)	1,334	1,205
Communications	1,089	963
Marketing and advertising	1,052	854
Transportation	972	935
CINÉPLUS films	218	198
Rentals	127	157
Collection acquisitions	92	137
Protection services	4	558
Other	69	109
	54,145	53,493
Revenue		
General admission fees	1,923	1,649
Boutiques sales	1,736	1,723
CINÉPLUS	1,670	1,862
Parking	660	685
Facility rental and food services concession	652	722
Interest on cash and short-term investments	497	845
Donations	345	476
Publications	208	312
Royalties	52	18
Other	994	975
	8,737	9,267
Excess of expenses over revenue before parliamentary appropriation	\$ 45,408	\$ 44,226

Statement of Equity of Canada for the year ended March 31, 1997

(in thousands of dollars)	1997	1996
Balance at beginning of year	\$ 17,575	\$ 15,597
Excess of expenses over revenue before parliamentary appropriation	(45,408)	(44,226)
Parliamentary appropriation for operations and acquisition of capital assets	44,214	46,204
Balance at end of year	\$ 16,381	\$ 17,575

Statement of Changes in Financial Position for the year ended March 31, 1997

(in thousands of dollars)	1997	1996
Operating activities		
Excess of expenses over revenue before parliamentary appropriation	\$ (45,408)	\$ (44,226)
Items not affecting funds		
Amortization net of disposal of capital assets	2,379	2,722
Employee termination benefits	(61)	139
	(43,090)	(41,365)
Change in non-cash operating assets and liabilities	826	(1,317)

Funds used for operating activities	(42,264)	(42,682)
Investing activities		
Acquisition of capital assets	(3,954)	(3,598)
Financing activities		
Parliamentary appropriation	44,214	46,204
<hr/>		
Decrease in cash and short-term investments	(2,004)	(76)
Balance at beginning of year	13,032	13,108
<hr/>		
Balance at end of year	\$ 11,028	\$ 13,032

Notes to Financial Statement, *March 31, 1997*

1. Mission and mandate

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

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

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

In compliance with the *Museums Act*, assets, liabilities and equity belonging to the Canadian Museum of Civilization were transferred, as of July 1, 1990, from the National Museums of Canada to the Canadian Museum of Civilization, at book value.

2. Significant accounting policies

(a) Inventories

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

(b) Collection

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

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

(c) Capital assets

Capital assets were transferred to the Corporation on July 1, 1990 at the then book value of the National Museums of Canada. The value has been credited to the equity of Canada. Capital assets acquired since July 1, 1990 are recorded at cost.

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

Leasehold and building improvements	10 years
Office furniture and equipment	8 years
Technical and informatics equipment	5 and 8 years
Motor vehicles	5 years

Since the buildings are not owned by the Corporation, no amortization is taken.

(d) Pension Plan

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

(e) Employee termination benefits

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

(f) Parliamentary appropriation

The parliamentary appropriation for operating and capital expenditures is credited to the equity of Canada during the fiscal year for which it is approved.

(g) Donations

Cash donations are deferred and recognized as revenue only when corresponding expenses are incurred. Cash donations for a specified purpose are managed in accordance with the donor's wishes whereas unspecified cash donations are used for exhibit development based on the by-laws for the Corporation.

3. Cash and short term investments

The Corporation invests in the short-term money market. The overall portfolio yield as at March 31st, 1997 was 4.4% (1996, 7.3%). All instruments held in short-term investments are rated R1 or better by the Dominion Bond Rating Service. The average term to maturity is 46 days.

4. Accounts receivable

(in thousands of dollars)

	1997	1996
Refundable taxes	\$ 731	\$ 822
Trade accounts	942	562
Appropriation receivable	113	---
Other	40	64
	\$ 1,826	\$ 1,448

5. Restricted cash and investments

Restricted cash and investments include cash donations received from individuals and corporate entities, and are managed in accordance with the donor's wishes and the by-laws

of the Corporation. Cash donations are invested in accordance with the investment policy of the Corporation.

6. Capital assets

(in thousands of dollars)

			1997	1996
	Cost	Accumulated Amortization	Net Book Value	Net Book Value
Leasehold and building improvements	\$ 16,618	\$ 6,918	\$ 9,700	\$ 8,581
Office furniture and equipment	5,570	4,571	999	1,304
Technical equipment	7,744	6,372	1,372	752
Informatics equipment	5,982	5,139	843	710
Motor vehicles	140	107	33	25
	\$ 36,054	\$ 23,107	\$ 12,947	\$ 11,372

7. Accounts payable and accrued liabilities

(in thousands of dollars)

	1997	1996
Trade accounts payable	\$ 5,597	\$ 4,812
Accrued salaries and vacation pay	2,093	2,228
Government departments and agencies	444	403
Current portion of accrued employee termination benefits	443	220
	\$ 8,577	\$ 7,663

8. Deferred revenues

Deferred revenues include receipts from operations and cash donations which are related to future period activities. Receipts from operations are recognized when earned and cash donations are recognized when corresponding expenses are incurred.

Changes in the deferred revenues balance are as follows:

(in thousands of dollars)

1997

1996

DONATIONS

Balance at beginning of year	\$ 3,143	\$ 2,669
Add amount received in the year	1,314	950
Less amount recognized as revenue	345	476
<hr/> Balance at end of year	<hr/> \$ 4,112	<hr/> \$ 3,143

OPERATIONS

Balance at beginning of year	\$ 86	\$ 381
Add amount received in the year	151	86
Less amount recognized as revenue	86	381
<hr/> Balance at end of year	<hr/> \$ 151	<hr/> \$ 86
<hr/> Total deferred revenues	<hr/> \$ 4,263	<hr/> \$ 3,229

9. Equity of Canada

The equity of Canada represents the book value of assets and liabilities transferred from the former National Museums of Canada as of July, 1990, and the net results of operations

of the Corporation since that date. However, it does not reflect the value of land and buildings occupied by the Corporation, as these are presently owned by the Government of Canada.

10. Cost of goods sold

The Corporation performed a market demand analysis of publishing inventory on hand as at March 31, 1997. The analysis resulted in a publishing inventory write-down of \$313,283 which has been charged to cost of goods sold.

11. Related party transactions

The Corporation receives, without charge, collections management and auditing services from different government departments and agencies. The cost of these services are not reflected in the financial statements.

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

12. Commitments

The Corporation has entered into long-term contracts for informatics, property leases and building maintenance services with a remaining value of \$3,926,869.

13. Comparative figures

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