



Canadian Museum of Civilization Corporation

World Wide Web address: www.civilization.ca

Canadian Museum of Civilization

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

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

Canadian War Museum

General Motors Court
330 Sussex Drive
Ottawa, Ontario
K1A 0M8

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

Museum of New France

World Wide Web address: <http://www.civilization.ca/cmcc/explore/virtual-museum-of-new-france>

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Committees

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 entirely virtual Museum of New France. The Canadian Museum of Civilization complex is also home to the Canadian Postal Museum, the Canadian Children's Museum, and CINÉPLUS — one of the world's first IMAX®/IMAX® HD/OMNIMAX® theatres.

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History and heritage have traditionally been passed on through the telling of stories, myths, legends, spiritual beliefs, and through our teaching of ways of doing and ways of being. It is in the telling and sharing of our stories that we draw together as a people. At the Canadian Museum of Civilization Corporation, we believe it is our role to be a facilitator of this sharing, and of the human quest for mutual understanding and common ground.

Adrienne Clarkson

— **Chairwoman, Canadian Museum of Civilization Corporation**

The Executive Committee

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Dr. Jack Granatstein, CEO and Director, Canadian War Museum, from March 10, 1998

Michael Wolfe, Vice-President, Development

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



Officers of the Corporation in front of the Canadian Postal Museum

Front row: Pierre Dufour (Member), Claudette Roy (Member), Adrienne Clarkson (Chairwoman), Gloria Cranmer Webster (Member), Thérèse Spénard-Pilon (Member)

Back row: Joe Geurts (Chief Operating Officer and Senior Vice-President), Barnett Danson (Member), Priscilla Renouf (Member), George F. MacDonald (President and Chief Executive Officer), Robert J. Ojolic (Member), Peter Allen (Member), Robert Bothwell (Member), Louise Dubois (Corporate Secretary and Director-General, Strategic Planning)

Absent: Jacques Lacoursière (Vice-Chairman).

Photo: H. Foster

Chairwoman's Report



Photo: B. Rockett

Adrienne Clarkson
Chairwoman
Board of Trustees

Civilization encompasses the entire range of the human experience — from the way we adorn ourselves, to the way we record our histories, to the way we defend our beliefs. At the Canadian Museum of Civilization Corporation, we believe our role is to offer an eye on all facets of human history.

The Board, the President and CEO and I have reiterated this role in interviews, in presentations before Parliamentary Committees, in meetings and speeches. We have argued the importance of the fullest possible presentation of Canada's history — from the enduring traditions of Canada's First Peoples to the tragedy of the Holocaust. We have championed the roles attendant on us as guardians of this nation's historical legacy, and we have advocated change while defending the traditions of good museology in the national trust.

This year's Annual Report outlines our philosophical, strategic and practical approaches to our mandated responsibilities as modern storytellers, advocates, facilitators and researchers of Canada's rich human heritage.

TELLERS OF TALES

This past year has been particularly eventful for the Corporation. From the long-awaited opening of the new Canadian Postal Museum to controversy over our plans for an expanded Canadian War Museum, it has been a year characterized by both achievement and disappointment.

To be candid, the War Museum controversy has been difficult and often painful, but controversy of this sort is not necessarily unwelcome, for it raises important issues about who we are and what we do as an institution: issues that go to the heart of what it means to be a national institution in the business of showcasing the history of Canadians. As a Corporation, we are tasked with representing the highest peaks of the human experience, as well as the lowest, and with offering visitors an insight into how we, as Canadians, have historically responded to our environment, our political realities, our social challenges, and our role as citizens of the world.

The Language of Human History — The Canadian Museum of Civilization

At the Canadian Museum of Civilization, we opened the splendid new [Canadian Postal Museum](#) in June 1997, enabling us to share with our visitors the history of postal communications in Canada and around the world. We also opened temporary exhibitions on painted furniture, on modern design, on costume, and on Inuit sculpture, to name but a few. All of these reinforce our commitment to presenting human heritage as a moveable feast, in which our visitors may delight in the witticism of a chair shaped like an outsized human hand, while also witnessing the stark beauty of an elderly Aboriginal woman's face, or a prayer on a tiny slip of paper decorated by a child with AIDS. As Canada's national museum of human history, the Canadian Museum of Civilization must endeavour to link Canadians one with another with the physical evidence of our dreams, hopes and fears.

In the Museum's permanent exhibitions, we continue to work towards completion of popular attractions like the Canada Hall, to ensure that it offers a more complete overview of Canadian history from coast to coast. Work also continues on the permanent exhibitions of the extraordinary First Peoples Hall, slated to open in 1999, when it will showcase Canada's First Peoples. And the Canadian Children's Museum continues its expansion of its outdoor park, Adventure World — an interactive space celebrating the spirit of adventure and discovery that lives in the hearts of children everywhere.

Many of our achievements at the Canadian Museum of Civilization are the result of carefully nurtured relationships with other corporations and institutions. The Canadian Postal Museum, for example, benefits from important strategic relationships with both [Canada Post Corporation](#) and Pitney Bowes. The Canada Hall has been supported throughout its expansion by generous donations of artifacts and expertise from corporations like Canadian Pacific and the Saskatchewan Wheat Pool. The Canadian Children's Museum enjoys the ongoing interest and assistance of Canada's many cultural communities, most notably this year in Adventure World, where a new Dragon Canopy — built and donated by the People's Republic of China — graces the park's entrance, and the Korea Pavilion — supported by the Korea Foundation — offers a new space for interactive programming. In the current climate of federal fiscal restraint, strategic partnerships are an important part of the Corporation's activities.

Honouring a Proud Military Tradition — The Canadian War Museum

At the [Canadian War Museum](#), we have done our best over the past year, using available resources to renovate part of the existing building at 330 Sussex Drive. As part of this process, we have created additional exhibition space and a new hands-on Discovery Room, and have moved the War Museum library from the Sussex Drive building to our primary collections and research facility, Vimy House.

The War Museum, like the Canadian Museum of Civilization, has benefited considerably from strategic partnerships. Renewed interest in our military heritage over the past few years and a higher public profile for the institution have made it easier to attract corporate sponsorship. This past year we have enjoyed the generous support of [General Motors Canada](#); the Molson Foundation; the MacDonald Stewart Foundation; and many other foundations and corporations.



General Motors of Canada gives \$1 million to the Passing the Torch campaign

To loud and prolonged applause, GM Canada President Maureen Kempston Darkes, accompanied by Vice-President Bill Kienapple, announced a generous donation to the Canadian War Museum on October 6, 1997 in the outdoor courtyard of the Museum.

In her address, Ms. Kempston Darkes said that this was General Motors' way of thanking the men and women who served our country in war and peacekeeping, while helping future generations to understand the unselfish contribution of those who represented Canada with such distinction. On behalf of the Museum, Adrienne Clarkson, Chairwoman, Canadian Museum of Civilization Corporation, noted that the General Motors' splendid donation will enable us to ensure that new generations understand the price that war exacts and the contributions that Canadians have made to world peace.

Flanked by an honour guard of World War II re-enactors and a phalanx of GM military vehicles, Ms. Kempston Darkes and Ms. Clarkson unveiled a memorial dedicated "to the memory of all those men and women who have given their lives in the service of Canada." The memorial also commemorates GM of Canada employees who served and died in two world wars, featuring plaques originally located in the main lobby of the GM headquarters building in Oshawa. In recognition of General Motors' philanthropy, the Museum courtyard will now be known as General Motors Court. From left to right: Adrienne Clarkson, Chairwoman, CMCC, the Hon. Sheila Copps, Minister of Canadian Heritage, Maureen Kempston Darkes, President, General Manager, General Motors of Canada Ltd., and the Hon. Art Eggleton, Minister of National Defence. Photo: S. Darby

To those of us who love the War Museum and value its message, it has been clear for many years that current facilities are not adequate. The renovation efforts of the past year or two were urgently needed, but they are stopgaps. The Sussex Drive exhibitions building is cramped and offers inadequate display space for our important national collections. Vimy House is a converted bus garage and can no longer offer proper climate control for delicate artifacts like uniforms, medals and paintings.

It has also been clear for some time that the Sussex Drive facility lacks the streetfront presence it deserves, sandwiched as it is between the dazzling National Gallery Building and the unique architecture of the Royal Canadian Mint.

As a Corporation, we strongly feel that Canada's military heritage deserves better. When people are willing to give their lives in the service of their country, we should not honour their sacrifice with less than proper respect. Despite recent renovations and the generous support of our corporate partners, our current facilities do not enable us to provide a proper showcase for Canada's military accomplishments. Much of Canada's place on the world stage has been won by the efforts of its soldiers, and that effort is not well served if our national museum of military history remains tucked away in antiquated and inadequate facilities. Today, Canadians continue to play an active role in both diplomatic endeavours of international significance and as peacekeepers around the world. It is a role we must continue to honour and support as the national corporation tasked with telling a complete story of Canada's heritage.

To this end, the Corporation has commissioned an architect to design a renovation of the Sussex Drive facility. The new design adds considerably to existing gallery space and provides the Canadian War Museum with an exciting presence and profile on Sussex Drive.

The Holocaust Gallery Controversy

When we planned the expansion of the Canadian War Museum and the inclusion of a Holocaust Gallery, we fully believed that the two went together. As originally envisaged, the space was to be an extension of Second World War galleries and would speak of a specific — and history's best-known — holocaust, with some peripheral reference to other holocausts, both current and historical. Budgetary constraints limited our options as to the location and scope of a Holocaust Gallery, and at the time our plan for a permanent exhibit linked to our Second World War galleries seemed a fitting way to acknowledge one of the more horrific aspects of human history and behaviour, given the War Museum's memorial role.

As interest in the project grew and it was realized that Canada had no proper holocaust memorial, the notion of exhibit, gallery and memorial became linked, and what was to have been a small exhibit referring, mainly, to the Second World War, became a full-fledged national Holocaust Gallery or memorial — an undertaking more fraught with challenge than we had expected or planned for.

In retrospect, we should have anticipated controversy as the project grew, and we should have undertaken a more extensive and formally structured consultative process. Traditionally, consultation at the Canadian War Museum had been more informal than a project of this sort required. We will not make the same mistake again. A new Canadian War Museum advisory committee has been struck at the Board level, and a public consultation process related to the War Museum has been initiated by the Corporation. In response to public debate, we decided not to proceed with plans to situate a Holocaust Gallery within the Canadian War Museum.

Challenging as this particular controversy has been, it has raised some important issues relative to the Canadian War Museum and its place within the Canadian Museum of Civilization Corporation. Chief among these has been the critical issue of whether or not the Canadian War Museum should be independent of any other museum corporation. In other words, does the War Museum's relationship with the Canadian Museum of Civilization Corporation help or hinder its mission?

Frankly, there are arguments on both sides. Large corporations have resources that smaller ones do not: they can bring greater clout to fundraising, collections management and acquisitions, marketing, communications and administration. Despite getting a proportionate share of these resources, an affiliate museum can appear dwarfed by the larger corporation. This is a question which we will continue to address.

This year, the Corporation has taken steps to redress the perceived imbalance. Chief among these has been the appointment of the highly respected military historian Jack Granatstein as the Canadian War Museum's new CEO and Director — with a stated aim of making the Canadian War Museum an active centre of excellence in Canadian military history. We have also welcomed the appointment of Barney Danson — former Minister of Defence and a war veteran himself — to our Board of Trustees, in order to ensure that Canada's military heritage is better served in the corporate decision-making process. And we have continued to allocate considerable financial and administrative resources to the expansion of the War Museum's Sussex Drive facility, as well as to our ongoing search for more adequate collections storage to replace the ageing Vimy House facility.

Showcasing the Human Experience

Canada is one of the most respected nations on earth — no small feat for a country as widely dispersed and as regionally fragmented as we sometimes seem to be. In this, we are a product of our own history, and of many influences, both past and present. From the enduring contribution of our First Peoples, through colonial times, to our continued welcoming of new peoples from around the world, we are — more than many other nations, perhaps — the sum of all our traditions and our pasts.

This past year, our museums have featured everything from temporary exhibitions to films, lectures, plays and educational programming. We have celebrated artistic vision and originality, mourned the loss of childhood innocence in the face of civil war. We have dressed ourselves up for costume balls and run off to join the circus. We have explored the duality of modern Inuit life, learned about postal communications and celebrated Canadian humanitarians.

All of these are part of the human experience, for the human experience ranges from the heartstoppingly beautiful to the ineffably tragic. As Canadians, we must explore and learn to celebrate our historic and contemporary roles, both on the world stage and at home among our own peoples. At the Canadian Museum of Civilization and the Canadian War Museum, we try to bring history to life, and try to offer our visitors a taste of what life is like, could be like, was like, and should have been like, so that each may find their own personal place within the grand backdrop of human history. Human history is as much about the technological marvels of the twenty-first century as it is about the spiritual mysteries contained in a tiny pre-Dorset amulet. It is also about how human beings have interacted, for good or ill, and how we each — as nations and individuals — have left our mark in the sands of time.

We believe it is our responsibility to provide Canadians with a sense of this proud history, to help us all better understand our place in the world and how that place came to be. As a Corporation, we also try to help make sense of Canada's multifaceted nature, presenting both our failures and our triumphs as a collective people and as individuals.

While we have yet to celebrate our 150th birthday as a country, we continue to benefit from the long histories of our many constituent peoples — from the multimillennial histories of European and Asian immigrants, to the histories of our First Peoples, which are older still. Although a young nation, Canada is also a nation rich with history and the influences of many civilizations much older than the 130 years we call our own. As a Corporation, it is our responsibility to present this history, to cherish it, and to offer it to our visitors as a window on the world — a world which seems sometimes to begin only at our borders, but is actually as close as our own hearts and histories.

If we do not tell ourselves funny or satirical or tragic or ironic stories about ourselves, if the teller of tales in the corner does not sing our songs, speak our sorrows, narrate our wars, then we will not exist as a nation.

— **Mary Jane Miller, Canadian academic**

A handwritten signature in black ink, appearing to read "Adrienne Clarkson", is centered on a light gray rectangular background.

Adrienne Clarkson, Chairwoman, Board of Trustee

President and CEO's Report



Photo: H. Foster

George F. MacDonald
President and CEO

THREADS OF COMMUNICATION

This past year has been an eventful one for the Canadian Museum of Civilization Corporation, presenting us with many new challenges and opportunities, both anticipated and unexpected.

Expressing and sharing the story of Canada's social, cultural and military history is the reason the Canadian Museum of Civilization Corporation exists. Indeed, if we wish to remain an institution of human history, we cannot ignore the wishes, opinions and interests of the Canadian public — for modern opinion on who and what we are as a people and how that ethos should be expressed is also a part of the unfurling story of Canada's human history.

Diverse languages and cultures provide different insights into reality. These different insights are at the heart of human resourcefulness, and resourcefulness is universally recognized as a key to human survival.

— Peter Enerk, President, Keewatin Inuit Association

Museological organizations can no longer decide in a vacuum what the public will learn, see and experience. As we all struggle with the realities of a wider range of entertainment choices for a shrinking discretionary consumer dollar, we must remain responsive if we are to survive.

As a Corporation charged with sharing Canada's human history, we continue to look for links between the dry facts of history and the living experiences of our visitors. As national museums, it is our job to communicate, to touch, to interact, to respond. We must enable our visitors to see, for example, that war is not a phalanx of soulless machines, but the embodiment of a people's collective will, administered by real people with universal emotions, longings and needs. We must communicate the universality of humankind's need to create and embellish everything from the most humble cupboard to an exotic jewelled parure to a tiny whalebone needle. Most of all, we must make history live for our visitors by demonstrating the very real commonality of humans across time and space. By showcasing the human aspects of history and culture, we are able to show our visitors that, despite different epochs, cultural trappings and beliefs, we are more similar than we are different.

The key to this has always been communication. In our exhibitions and programming, we try to present ideas in a way that will interest, inform and entertain our visitors. We undertake numerous surveys to enable visitors to communicate, in return, with us. We take pains to inform the public of our plans with extensive marketing and advertising campaigns. We also involve the public *in* our plans, with the many advisory committees and partnerships that are a strong component in all of our planning and programming. In these ways, we try to ensure that our activities are responsive to the needs of Canadians, for it is to that constituency that we are both fiscally and morally responsible.

Communicating Human History: The Canadian Museum of Civilization

At the Canadian Museum of Civilization, our primary role is one of communicating the commonalities of our many peoples, while showcasing our individualities. To that end, we have opened both permanent and temporary exhibitions, while continuing to offer a wide range of educational and entertainment programming.

In June 1997, we launched the long-awaited Canadian Postal Museum in a permanent space, bringing our visitors the history of postal communications in Canada and around the world. Inaugural highlights of the Museum included an exhibition on the genesis of airmail service, the art of Edna Myers, and a fascinating look at how philatelic errors have made some stamps virtually priceless. In the nine-month period from June 1997 to March 1998, the Canadian Postal Museum welcomed almost 300,000 visitors.

In other permanent exhibition spaces, efforts have continued towards completing the Canada Hall, including the addition of a number of new modules and small exhibitions. The Canada Hall is one of the Museum's most popular attractions, communicating the rich tapestry of our cultural history through a series of life-size environments, thematic exhibits and special theatrical programming.

Work continues towards completion of the First Peoples Hall. Temporary exhibitions in the space this past year have included the dazzling sculpture of the Inuit artist David Ruben Piqtoukun, Nancy Ackerman's moving photographs of Aboriginal women, and *The Art of Storytelling*, an exhibition mounted by interns in our Aboriginal Training Programme in Museological Practices. When its permanent exhibition galleries open, the First Peoples Hall will be the nation's foremost venue for celebrating the remarkable history and accomplishments of Aboriginal peoples in Canada. In association with a team of curators, planners and researchers, an advisory committee of Aboriginal representatives have participated in the development of the content and design of the Hall over the past years.



During its five-year history, the Aboriginal Training Programme in Museum Practices (ATPMP) has welcomed a total of 35 Aboriginal interns. In addition to placements within various divisions of the Museum, for the second year in a row, the interns have also produced an exhibition, *The Maliseet of Tobique*.

During the summer of 1997, the ATPMP, in collaboration with other CMC divisions, introduced the pilot Aboriginal Guest Interpreters Programme, in which interns acted as interpretive specialists within the First Peoples Hall. This year, interpretation and demonstrations were offered by Heather Campbell, Inuk, Mary Debassige, Ojibwe, Mickel Robertson, Innu, and Curtis Lazore, Mohawk. Photo: S. Darby

The CMC wishes to thank the National Aboriginal Achievement Foundation (NAAF), which sponsored three students last year. This year the NAAF will again provide financial support for several Aboriginal interns.

In our temporary exhibitions programme, this year we have produced well-received exhibitions on the painted furniture of early French Canada and masterpieces of Chinese painting. The playful aspects of modern design were showcased in a wonderful new exhibition, *Designed for Delight*, and we brought our visitors the work of the Nova Scotian artist Maud Lewis, and the work of the Saskatchewan artist Ann Harbuz. We have hosted festivals featuring Japanese culture and Inuit winter games, and have brought our visitors the finest performers in contemporary world music.

At the Canadian Children's Museum, we opened the exhibition *World Circus* and continued a full slate of programmes designed to introduce Canadian children to the lives of their counterparts around the world. The content of the Canadian Children's Museum makes it particularly attentive to intercultural communication, and it has long-established relationships with various cultural communities. It also listens to the very children it serves, through its Youth Advisory Committee composed of young people between the ages of 8 and 14.

We also offered a wide range of educational programming, interpretive theatre, workshops, demonstrations, performances and lectures, and expanded a website that has won numerous awards for excellence, both in content and format. In our educational programming we value the contributions of our cadre of volunteer docents, who include members of various cultural communities, as well as retired educators and other professionals. Indeed, much of our programming and many of our special exhibitions would not be possible without the keen insight, advice and support of the communities and cultures they reflect.

An effective community is a process, an ongoing collection of interactions and continuous relationships.
— Michael Linton, founder of the Local Employment Trading System in British Columbia

It might be said that all of our programming at the Canadian Museum of Civilization requires an ongoing series of partnerships and interactive relationships. These include corporate partnerships such as those we enjoy with giants like Digital Equipment of Canada: a partnership that has enabled us to become one of the most technologically advanced museums in the world — particularly within the field of electronic outreach.

In the field of outreach, we also enjoy the benefits of partnership. Putting exhibitions on tour has become increasingly difficult in recent years, as travel and insurance costs have grown and the resources of smaller host institutions has shrunk. This past year we have been fortunate indeed in the support of Seagram for its sponsorship of the tour of the exhibition *Transformation: Prix Saidye Bronfman Award 1977–1996*, and of Ford Motor Company for its assistance in the four-venue tour of **Les paradis du monde* Quebec Folk Art*. In the field of electronic outreach, we enjoy not only the technical assistance of partners like Digital Equipment of Canada, but also beneficial relationships like the one we have with the important network of scholars, historians and other interested parties linked through our entirely virtual Museum of New France. Nor must we forget valuable co-producers such as Edirom, Canada Post Corporation, Public Technologies Multimedia, Kinetic Imagery and others, who help us bring new worlds to life on CD-ROM.

As extensive as these corporate relationships are, our largest network of partnerships has always been those we enjoy with various cultural communities, scholarly organizations, educators and individuals. Human history is an edifice built on the lives of individuals, and we strive in all of our programming to maintain a policy of two-way communication to ensure that the stories we tell within our walls and on our website are accurate, relevant, informative and entertaining. As an institution we cannot assume that our 3.75 million artifacts give us the key to all of human history. We must still ask people — living history — to provide us with the stories we don't know. In this way, we can ensure that the products we present to our visitors are well-rounded, entertaining, informative and personal.

Communicating Military History: The Canadian War Museum

At our affiliate Canadian War Museum, activity this past year has been brisk and extensive. Our primary efforts have focused on facilitating a much-needed expansion and renovation of the Canadian War Museum, enabling us to continue to share and honour our proud military history for generations to come.

In order to achieve this, we have taken steps to ensure that issues surrounding the Canadian War Museum are adequately addressed within the context of our current fiscal reality. In particular, we have instigated a more extensive consultative process than was originally undertaken. We have also challenged ourselves to find alternative sites for the proposed Holocaust Gallery.

That being said, we do take the role of the Canadian War Museum very seriously, and believe strongly in the importance of communicating its messages. Despite the problems posed by current War Museum facilities, a limited

renovation of existing spaces was undertaken this year. This has included the creation of three new temporary galleries, which, in addition to the allocation of extra financial resources, has enabled us to increase the number of temporary exhibitions we can present at any one time from one every two years to two or three per year.

This past year has seen the exceptional *We'll Meet Again*, chronicling wartime romance and heartache — an exhibition that has become the most successful in the Canadian War Museum's history. We have also featured the holocaust art of Aba Bayefsky and the art of children from war-torn Bosnia. Both of these latter exhibitions have enjoyed considerable critical acclaim, not least for their depiction of the human side of war. Our new hands-on Discovery Room — one of only two such war museum facilities in the world — offers visitors a more tactile experience of military history and has already proved one of our most popular attractions for visitors of all ages.

We have also successfully attracted considerable corporate sponsorship to the Museum, both for its Passing the Torch expansion campaign and for various capital improvements such as the General Motors Courtyard, the Hartland Molson Library and the Eaton Room. This tells us that the messages and role of the War Museum continue to be important to Canadians, and that we need only find resources adequate to the proper expression of this facet of Canada's human history.

It is not the individual but the group that transforms the culture. The group does so by its concern for excellence, by its ability to wait and let issues mature, by its persevering efforts to understand...

— Bernard J.F. Lonergan, Jesuit philosopher

The messages of the Canadian War Museum and the universal lessons taught by a study of human conflict are ones which will always have both relevance and resonance, and we will continue to seek both funding and public support in order to secure its future.

Corporate Reality and Public Demand

In all of the Corporation's exhibitions and programming, an honest attempt is made to maintain the difficult balance between what we'd like, what our public would like, and what current financial circumstances allow. This is not an easy task, particularly for a corporation like ours. As Canada's most visited museum, the Canadian Museum of Civilization, in particular, has a public profile that is at once a blessing and a challenge: a blessing because we enjoy a recognition factor of international proportions; a challenge because we are often a large and tempting target for critics. At the Canadian War Museum, its complex role as both memorial and museum of living history presents us with a different set of challenges and opportunities in our efforts to convey the importance of Canada's military tradition in the fabric of our national identity and social history.

With stewardship of Canada's national museums of cultural and military history, we have a responsibility to communicate, and to engage in a dialogue with Canadians. While this dialogue can sometimes become contentious and even painful, it is equally capable of producing some of the finest museological experiences in the world. This dialogue will continue, for the Canadian Museum of Civilization Corporation is an institution for all Canadians, reflecting the richness of our cultural heritage, celebrating our differences, recognizing our varied contributions, and applauding our many successes as a nation and as individuals.

A handwritten signature in black ink, reading "George F. MacDonald". The signature is written in a cursive style with a long horizontal flourish extending to the right.

George F. MacDonald, President and CEO

Corporate Plan

In the summer of 1997, the Canadian Museum of Civilization Corporation (CMCC) published its last Corporate Plan Summary: *The Corporate Plan Summary (1997–1998 to 2001–2002)*. This document is the result of a comprehensive assessment of our goals and responsibilities, as they relate to our mandate, and lays out corporate objectives and related strategies for the five-year planning period.

The CMCC's first corporate objective is to be a centre of museological excellence communicating its knowledge on the national and international levels.

This year, we:

- conducted 74 fieldwork research projects in order to continue adding new information to the CMCC research base
- established a Research Associates programme, enabling the contribution of non-employee researchers to our knowledge base; currently 26 Research Associates participate in this programme
- delivered 68 lectures in Canada and 17 on the international level
- contributed 26 articles to different forms of publishing
- developed a new Cultural Assets Information System, improving public access to the Corporation's cultural material, while also improving collections management, auditing and tracking functions



In October 1997, the Canadian Museum of Civilization Corporation (CMCC) began bringing its new Cultural Assets Information System (CAIS) online. Designed to replace the collection management services of the Canadian Heritage Information Network (CHIN), the CMCC's new system will provide staff and clients of the Corporation with unprecedented access to information on its cultural assets — comprising objects, manuscripts, sound recordings, photographs, video recordings and more.

The system was developed by the CMCC in association with KE Software, and enables the Corporation to offer improved public access to the collections and improved auditing and tracking functions. As part of the ongoing conversion process from the CHIN system to CAIS, the CMCC is currently integrating existing collections data and replacing existing databases and database management systems. Beginning in May 1998, the project will be enhanced by the building of an interface that will facilitate public access to the CMCC's cultural assets.

- acquired 39,583 new artifacts for the Canadian Museum of Civilization (CMC), and 3,000 new artifacts for the Canadian War Museum (CWM)
- undertook conservation of 6,578 CMC artifacts and 1,000 CWM artifacts
- loaned 2,493 CMC artifacts and 97 CWM artifacts
- digitized 34,518 items from CMC collections
- produced and obtained approval for the CWM Collections Development Plan

- implemented a new security system for bibliographic documents, including the magnetization and bar-coding of the entire collection
- successfully negotiated the return of valuable original research material from Laval University, missing from the CMCC for 40 years
- produced seven new print publications and four new electronic publications (CD-ROMs)
- co-produced with the National Geographic Society the new IMAX[®] film, *Mysteries of Egypt*, as part of an ongoing series on world civilizations; the film is set for a world premiere at the CMC in June 1998, in tandem with the launch of a major Egyptian exhibition opening in May 1998
- attracted more than 1.2 million visitors to the CMC and over 116,000 to the CWM
- enjoyed more than 2.78 million accesses to our website — considerably more than anticipated, owing to expansion and promotion of the site
- added approximately 4,000 pages to our website for a total of 9,000 pages, including 10 detailed knowledge modules in the form of "virtual exhibits"
- expanded the *Virtual Museum of New FranceTM* site, which has doubled its objective of 250,000 hits for the year
- reached 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 CWM
- undertook a critical inventory of the CMC's African collections
- signed twelve Memoranda of Understanding, including five related to the CMC and seven related to the CWM; eight others are currently under discussion
- received numerous awards recognizing our excellence in various areas of museological endeavour, including awards given to curators for research excellence, a video award, an award for excellence in educational programming, a heritage award, a design award, and an award for "heroic achievement in information technology"
- made significant strides in raising the profile of the CMC and the CWM at the local, regional, national and international levels while building stronger relationships within the tourism community, by developing strong promotional campaigns and slogans
- produced a new promotional brochure for the CMC and reprinted the promotional brochure for the CWM, both of which received wide national and international distribution
- benefited from the generosity of 696 volunteers whose contributions total more than 60,000 hours of work for the Corporation
- involved over 120 adult volunteers in programmes at the Canadian Children's Museum, as well as 85 youth volunteers in the CCM's Youth Volunteer Programme, and 14 youth participating in the CCM's Youth Advisory Committee
- entered into an agreement, through the Canadian Children's Museum, to become the first international chapter in the National Children's Film Festival, an outreach initiative by the National Children's Film Festival Inc. in Indianapolis, involving a film and video competition as well as a film festival for youth



Over the year, the Public Affairs Branch actively publicized CMCC activities, products and services and worked to increase attendance levels at both Museums. More than 19 official openings took place together with 140 visits by dignitaries. The openings included *Designed for Delight: Alternative Aspects of Twentieth-Century Decorative Arts*, which took place on October 9, 1997.

This important exhibition from the Montreal Museum of Decorative Arts explored the full range of creative and stylistic influences on twentieth-century design, comprising more than 200 objects from around the world.
Photo: S. Darby

- broadcast live from the Grand Hall *Bonjour Chez vous* (Radio-Canada television), March 23-27, 1998. A number of CMC representatives were interviewed as part of the network programme, watched for the week by close to half a million viewers. This was an unprecedented success with well over 500 people from the region responding to the invitation to take part in the show between 6:00 a.m. and 9:00 a.m. each weekday.
- broadcast, beginning in the fall of 1997 for at least two years, *Art-i-facts/Artefacts* (CBC and Radio-Canada networks), a series of 20 documentary shorts on the treasures found at the CMC. The production is intended to initiate children ages five to eight to the Museum environment and the importance of conserving artifacts. The video is also on sale in libraries and schools.
- assisted Télé-Québec in the production of eight promotional shorts on Inuit and West Coast sculpture for airing throughout the 1997–1998 season
- broadcast live before an audience on the CMC grounds the series *Chez-nous* (national Radio-Canada French-language network), May 31 through August 11, 1997, reaching over 2.5 million viewers
- contributed to the documentary project *Martin Frobisher et la fraude de Baffin*, to be aired by Télé-Québec. The documentary will be produced in both English and French and includes interviews with participants in the Meta Incognita project.
- broadcast a 27-minute video (Rogers Cablevision) on the voyage aboard the *Fair Jeanne* from Kingston to Louisbourg, with stops at Trois-Rivières, Quebec City, Rimouski and Charlottetown. The crew consisted of CWM staff, guests and young volunteers.

- broadcast *Canvas of Conflict/La toile du conflit*, May 1, 1997 (CBC) and November 11 (Radio-Canada), a documentary produced in partnership with Sound Ventures, about the CWM's war art collection.

Another of the CMCC's corporate objectives is to foster Canadian unity by preserving and promoting the heritage of Canada and all its peoples for present and future generations and to contribute to the collective memory and sense of identity of all Canadians.

This year, we:

- opened the Canadian Postal Museum in a new permanent space in June 1997, welcoming almost 300,000 visitors by the end of March 1998
- committed to a major expansion of the CWM, including plans for increased gallery space and significant renewal of existing exhibits
- constructed several new permanent structures and environments in the Canada Hall and furthered the research and acquisitions for the Western Region permanent exhibits, as well as mounting six temporary exhibits within the Hall
- continued planning for the permanent fit-up and content of the First Peoples Hall
- opened a number of temporary exhibitions — 50 at the CMC, and 6 at the CWM
- undertook 87 research projects related to exhibitions and programming — 72 at the CMC and 15 at the CWM — often in consultation with cultural communities, heritage groups, embassies, and research institutions. This past year has included consultation with the following cultural communities: Thai, Finn, Italian, Filipino, German, Dutch, Mexican, Jewish, African, East Indian, Japanese, Chinese, Egyptian and Swedish
- undertook travelling exhibitions, including 12 CMC exhibitions travelling to 27 venues, and two CWM exhibitions travelling to four venues
- opened the CMC exhibition *Lost Visions, Forgotten Dreams*, particularly noteworthy for its scholarship, which won a Canadian Museum Association award of excellence. The exhibition has also been booked by three international venues: Denmark, Russia and Germany



The CMCC actively promotes Canadian unity and our identity as a country. Through ongoing consultation with members of Canada's many cultural communities, and involvement of all communities in our exhibition planning and programming, the Corporation ensures that the rich

heritage of all Canadians continues to be represented and celebrated. This is particularly true of programming in the Canadian Children's Museum, pictured here, which promotes intercultural understanding through its many activities and workshops.
Photo: S. Darby



The CMCC receives numerous awards each year for excellence in research, programming, marketing and outreach. One of this year's most important awards was the Canadian Museums Association award for research, given to co-curators Dr. Robert McGhee, Curator of NWT Archaeology at the CMC, and Research Associate Patricia Sutherland. The award recognizes their work on the acclaimed exhibition, *Lost Visions, Forgotten Dreams*, produced by the Museum and launched in November 1997.
Photo: S. Darby

- continued the extensive tour of the exhibition *Transformation: Prix Saidye Bronfman Award 1977–1996*. It was shown at the Art Gallery of Ontario, the Winnipeg Art Gallery and the Art Gallery of Greater Victoria
- added two new features to Adventure World: an 18-metre-high Chinese dragon weighing approximately 19 tonnes, created in partnership with the Beijing Municipality of the People's Republic of China and a Korean pavilion, created in partnership with a generous donation from the Korea Foundation of Seoul, Korea
- increased the number of temporary exhibition galleries at the CWM from one to four, including a hands-on "Discovery Room" for all ages — one of only two such war museum facilities in the world
- created a "Museum Rectangle" exhibit at Vimy House, enabling unguided thematic tours of the collection by Museum visitors
- produced and presented 12 See and Hear the World performances, with an attendance of more than 5,066; several concerts sold out
- produced and presented 18 concerts in the summer Solar Sounds series, with a total attendance close to 12,000
- offered more than 1,133 school programme sessions, with a total attendance of 30,319
- offered 91 other public programmes, including lectures and other events, with a total attendance of 26,512

To Your health!



Seventeenth-century innkeeper Madame Aubry raises a glass to participants in this year's inaugural series of wine-tasting seminars. Led by a professional sommelier within the historical setting of the Canada Hall's New France Inn, the wine-tastings were a sell-out success. Danielle Aubut of Dramamuse, the CMC's resident theatre company, charmed wine-tasters with her colourful commentary on life and leisure in New France. The company's actors daily portray a host of lively characters from the past, bringing the streetscapes of the Canada Hall to life for Museum visitors. In addition to professional actors, the CMC animates exhibitions with a variety of talented specialists, including experts in the arts of storytelling and mask-making; hair-braiding during Black History Month; the making of *ceintures-fléchées* and musical performances during New France Days, and barrel-making and splint basketry demonstrations as part of the school programme, Spotlight on the Environment. In September, the CMC partnered with the Korean community to stage Korean Impressions, an enormous on-site cultural festival that was enjoyed by 10,000 visitors.

Photo: S. Darby

- presented 16 special events at the CWM — including re-enactments, exhibition openings, book launches and commemorative events like Remembrance Day and ANZAC Day events at the CWM — with an attendance estimated at 150,000
- presented the popular CWM film series, Hollywood Goes to War, featuring eight films and attracting an audience of approximately 400 people
- presented 375 school programme sessions at the CWM, with an estimated total attendance of 11,000
- sponsored, through the Canadian Children's Museum, the national Winterlude Fun Poster Challenge — an NCC contest that reached over 30,000 children across Canada — and presented the winners in a special exhibition and evening event at the CCM
- developed the Crayola® Dream-Makers™ exhibition in the Canadian Children's Museum with the participation of over 3,000 students in the region who submitted artworks, as well as school officials and art educators who took part in workshops, juries and opening events
- engaged in active recruitment of staff speaking languages other than Canada's two official languages; at present, we have employees and volunteers able to offer guided tours in Arabic, Portuguese, German, Spanish, Russian, Japanese, and American Sign Language
- developed with the Canadian National Institute for the Blind guided hands-on tours for people who are visually impaired. These special tours marked the 80th anniversary of CNIB
- recruited, on a more active basis, volunteers from many cultural groups
- partnered with the Korean community to stage a weekend Korean cultural festival and with the local African community in the context of Black History Month
- involved over 25 cultural and community organizations in providing programmes and activities for visitors and staff training at the Canadian Children's Museum
- participated in repatriation negotiations in the final agreement of the Nisga'a Comprehensive Claim, as well as discussions with numerous other Aboriginal groups from British Columbia to Labrador
- organized and participated in the India-Canada Museum Seminar, held in Delhi in January 1998
- continued our participation, for the fourth year, in the Aboriginal Training Programme in Museological Practices, this year welcoming six trainees
- undertook a special pilot programme during the summer of 1997, in which four Native people offered interpretive services within the First Peoples Hall



The India-Canada Museum Seminar, organized by the CMC's Dr. Stephen Inglis and sponsored by the Shastri Indo-Canadian Institute, was held in Delhi in January 1998. The seminar brought together many of the most important museum specialists and scholars from both countries to engage in the growing discourse on new forms of heritage information exchange and distribution. Front row: G. F. MacDonald, V. Henry, S. Inglis, S. Thomson, J. MacDonald; back row: M. Ames, C. Farber, R.C. Sharma, A.K. Das, K. Desai, D. Thiagarajan, R. Bhattacharya, S. Rehman, W. Carment.

Another corporate objective is to assure the financial and operational viability of the Corporation.

This year, we:

- experienced a decrease in revenues; revenues were \$8.8 million as compared to \$8.9 million last year
- achieved revenues of \$1.7 million from admission fees
- achieved revenues of \$1.3 million from CINÉPLUS presentations
- achieved revenues of \$1.5 million from boutique sales
- achieved \$422,000 in revenues from the sale of publications
- achieved \$1.2 million in revenues from facility rental, parking and concessions
- achieved revenues of \$806,000 from donations towards CMC exhibitery and projects including the Canada Hall completion campaign
- achieved \$1.8 million in revenues from other sources

- reorganized the commercial enterprise division, owing to its disappointing revenue performance, which has resulted in a reduction of staff and the contracting out of various functions
- continued to offer development and training opportunities for staff in the area of information technology
- continued to offer other types of training, including language courses; human resources-related courses; and guides training
- continued our fundraising efforts for the Canadian War Museum's Passing the Torch campaign, with cash and pledges forecast at \$2.5 million for 1997–1998
- brought the Membership Programme under the direction of the Development Branch; the revenue target was exceeded by 40 percent by the end of March 1998
- began work on a revamped Friends programme for individual and corporate donors as a co-initiative between the Friends Association and the Development Branch, with a target of \$58,500 in revenues for its first year of operation
- received several bequests, which total approximately \$250,000; the CMCC will be starting a more formal planned giving programme
- undertook 14 audits, evaluations and reviews of CMCC programmes and a number of visitor studies, most of which were related to the institution's financial and operational viability
- renewed or initiated several major contracts for alternative service delivery, including a strategic alliance with Digital Equipment of Canada for informatics services, box office services from TicketMaster, and food services from Restauronics
- concluded negotiations and ratified our first collective agreements with the Public Service Alliance of Canada and with the Professional Institute of the Public Service of Canada
- set up an employment equity committee for the Corporation in November 1997
- transferred our employee benefit plans from Treasury Board management to our own independent carrier, resulting in better cost control and more direct service
- continued to seek and assess potential sites for the relocation of Vimy House
- tendered and negotiated new contracts for building maintenance and cleaning resulting in improved service and lower costs to the Corporation
- developed in-house networked software — "Site-Secure" — to manage and better evaluate security and property management activities; this software is currently being marketed to other government/federal institutions
- launched three IMAX® films — *Wings of Courage*, *Mission to Mir* and *The Living Sea* — to positive reviews but disappointing box office receipts
- began work on two more IMAX® films, *Vikings* and *Moguls of India*, including preliminary treatments of storyline

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

Exhibitions

The heart of the Canadian Museum of Civilization Corporation's public activity is its exhibitions programme. Temporary exhibitions this year continued to highlight many aspects of Canada's history and heritage. In addition, several new permanent 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.

CANADIAN MUSEUM OF CIVILIZATION

TEMPORARY EXHIBITIONS

Special Exhibitions Hall

Ritual Messengers: African Treasures of the Tervuren Museum, Belgium (Royal Museum for Central Africa, 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 November 2, 1997

Ann Harbuz: Inside Community, Outside Convention (Dunlop Art Gallery), June 6 to September 1, 1997

The Illuminated Life of Maud Lewis (Art Gallery of Nova Scotia), June 6 to September 1, 1997

Designed for Delight: Alternative Aspects of Twentieth-Century Decorative Arts (Musée des arts décoratifs de Montréal), October 10, 1997 to February 15, 1998

Masterpieces of 20th-Century Chinese Painting (organized by the Canadian Foundation for the Preservation of Chinese Cultural and Historical Treasures and the China International Exhibition Agency, in partnership with the Royal Ontario Museum and the Canadian Museum of Civilization. The collection of the Hong Kong Museum of Art was made available by permission of the Provisional Urban Council of Hong Kong), December 20, 1997 to February 22, 1998

Gallery

The Painted Furniture of French Canada, 1700–1840 (CMC), May 30, 1997 to March 15, 1998

Arts and Traditions Hall

Open Storage Display: Boats (CMC), July 19, 1993 to August 29, 1999

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

Strings, Springs and Finger Things: A New Puppet Collection at the Museum (CMC), May 31, 1996 to September 7, 1998

Marius Barbeau Salon

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

Paper Prayers (in cooperation with the Ottawa AIDS Committee), December 1, 1997 to January 4, 1998

Canada Hall Mezzanine

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

Souvenirs of Canada (CMC), July 1, 1994 to September 6, 1998

Hold On to Your Hats! The History and Meaning of Headwear in Canada (CMC), September 29, 1995 to September 1, 1997

This Splendid Gift: The 1897 Canadian Historical Dinner Service (CMC), February 26, 1997 to February 22, 1998

The Hearse (CMC), April 29, 1997 to February 23, 1998

Champlain, 1603-1635 (CMC), June 27, 1997 to May 24, 1998

Hearths of Iron (CMC), June 27, 1997 to April 25, 1999

The Queen's Beasts (CMC), June 30 to September 10, 1997

West Coast Communities Artifacts (CMC), July 1, 1997 to February 24, 1998

Dressing-Up Canada: Late Victorian Fancy Dress Balls (CMC), October 24, 1997 to October 25, 1998

Interpretation Kiosk (CMC), February 24, 1998 to January 11, 1999

Canada Hall

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

William E. Taylor Research Gallery

The 3rd Dimension: A New Way of Seeing in Cyberspace (produced in partnership with the National Research Council Canada and Hymarc Ltd.), May 30, 1997 to May 24, 1998

First Peoples Hall

Wave Eaters: Native Watercraft in Canada (CMC), June 14, 1996 to November 16, 1997

Between Two Worlds: Sculpture by David Ruben Piqtoukun (Winnipeg Art Gallery), April 18, 1997 to March 1, 1998

Wathahine: Photographs of Aboriginal Women by Nancy Ackerman (McCord Museum), April 25, 1997 to April 19, 1998

Storytelling: The Art of Knowledge (in cooperation with the Algonquin College of Applied Arts and Technology), April 25, 1997 to April 19, 1998

Showcase exhibits (CMC), April 25, 1997 to September 25, 2001

Hudson Bay Canoe (in cooperation with the Hudson's Bay Company), June 16, 1997 to October 26, 1997

River Gallery

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

Other Exhibitions

Decoys from the Museum's Collection (CMC), April 30, 1996 to March 24, 1999
Eastern European Costume (CMC), January 21 to July 14, 1997
Art Glass (CMC), April 21, 1997 to May 31, 1998
Rise with the Sun: Women in Africa (Ray Dirks, Curator), May 2 to September 1, 1997
Canada's Year of Asia Pacific (CMC), May 16 to September 20, 1997
Hats Off to the Canadian Museums Association, 1947–1997 (CMC), June 9, 1997 to January 11, 1998
Canadian UNESCO World Heritage Sites (in cooperation with Parks Canada), September 26, 1997 to January 3, 1999
Hudson Bay Canoe (in cooperation with the Hudson's Bay Company), November 19, 1997 to September 5, 1999
The Bachman Collection (CMC), January 20 to September 7, 1998



The *Hudson's Bay Company Voyageur Canoe Display* was unveiled at the CMC on November 19, 1997 at a Hudson's Bay Company reception held in the David M. Stewart Salon. The display depicts HBC Governor Sir George Simpson and his wife, Frances, as they would have appeared travelling by Montreal canoe on one of their many trips throughout Rupert's Land. The centrepiece of the display is a 11.1-metre (36-foot) replica Montreal canoe build by Golden Lake Algonquin Chief Matt Bernard and his kin in 1957, made possible at the time with the financial generosity and assistance of Mr. D.A. Gillies. Holding a HBC flag presented to the CMC at the reception: Dr. George F. MacDonald, President and CEO of the CMCC, Mr. Bill Fields, President and CEO of the Hudson's Bay Company, and Mr. David Mitchell, Governor of the Hudson's Bay Company.
 Photo: S. Darby

TRAVELLING EXHIBITIONS

The Inuit and Diamond Jenness

March 30 to May 30, 1997, Des Brisay National Exhibition Centre, Bridgewater, Nova Scotia
 May 30 to June 29, 1997, Cape Breton Centre for Heritage and Science, Sydney, Nova Scotia
 July 16 to September 14, 1997, Provincial Museum of Alberta, Edmonton, Alberta

Places of Power

March 24 to April 16, 1997, UNESCO, Paris, France
 March 24 to June 21, 1998, Fraser-Fort George Regional Museum, Prince George, British Columbia

Transformation

May 8 to August 4, 1997, Art Gallery of Ontario, Toronto, Ontario

September 14 to November 30, 1997, Winnipeg Art Gallery, Winnipeg, Manitoba
February 6 to March 29, 1998, Art Gallery of Greater Victoria, Victoria, British Columbia

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

April 27 to September 7, 1997, Musée des beaux-arts de Sherbrooke, Sherbrooke, Quebec
October 23, 1997 to March 29, 1998, McCord Museum, Montreal, Quebec

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

February 28 to May 17, 1998, Danish National Museum, Copenhagen, Denmark

Beyond the Golden Mountain: Chinese Cultural Traditions in Canada

April 1 to April 6, 1997, Tainan, Taiwan
April 9 to April 16, 1997, Kaohsiung, Taiwan
April 23 to May 8, 1997, Hualien, Taiwan
May 13 to May 27, 1997, Hsinchu, Taiwan
May 31 to June 12, 1997, Taichung, Taiwan

CANADIAN CHILDREN'S MUSEUM



Adventure World is an outdoor interactive exhibition space enlarging on the themes of the Canadian Children's Museum. This past year, two new features of Adventure World were unveiled. The first was a large Dragon Canopy, inaugurated in June 1997. Created in partnership with the Beijing Municipality of the People's Republic of China, the canopy stands 18 metres high and weighs 19 tonnes. In September 1997, the Korean pavilion was opened, built with a generous donation from the Korea Foundation in Seoul. The pavilion will serve as a permanent home for seasonal programmes and performances in Adventure World.

A *tuk-tuk* was also donated to the Canadian Children's Museum by the Kingdom of Thailand, in a special ceremony held in the CMC's Grand Hall. All of these generous gifts testify to the many special relationships Canada enjoys with nations of the Pacific Rim — relationships celebrated during this Canada's Year of Asia-Pacific.

The Canadian Children's Museum offers a lively programme of educational exhibits, programmes and activities. This year, the Canadian Children's Museum has also continued work towards completion of its outdoor park, Adventure World, enlarging on the themes and concepts of the indoor Great Adventure.

TEMPORARY EXHIBITIONS

Crayola® Dream-Makers™ (CCM), March 8 to April 27, 1997

Three Countries in a Suitcase (Musée de la civilisation, Quebec City, Quebec), June 6 to September 28, 1997

The Race against Waste (CCM in cooperation with the Philippine Development Assistance Program), June 13 to September 8, 1997

World Circus (CCM - YMEC), October 24, 1997 to April 5, 1998

Paper Prayers (CCM in cooperation with the Paper Prayers Committee), December 1, 1997 to January 4, 1998

Winter Fun Poster Challenge (CCM in cooperation with the National Capital Commission), January 30 to March 1, 1998

TRAVELLING EXHIBITIONS

Siqiniq: Under the Same Sun

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

July 5 to October 15, 1997, The Children's Museum of Houston, Houston, Texas

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

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

May 15 to August 15, 1997, The Children's Museum of Memphis, Memphis, Tennessee

September 15 to December 15, 1997, Rainbow Children's Museum, Cleveland, Ohio

January 15 to April 15, 1998, The Children's Museum of Indianapolis, Indianapolis, Indiana

The Magic School Bus inside the Earth

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

The Great Adventure

April 5 to July 25, 1997, The Children's Museum of Indianapolis, Indianapolis, Indiana.

August 5 to November 25, 1997, Chicago Children's Museum, Chicago, Illinois

December 5, 1997 to March 25, 1998, The Children's Museum of Memphis, Memphis, Tennessee

Geo-zooooom!

August 5, 1997 to January 25, 1998, Minnesota Children's Museum, St. Paul, Minnesota

February 5 to May 25, 1998, Chicago Children's Museum, Chicago, Illinois

Adventure into Books: Gumby's World

December 5, 1997 to April 25, 1998, Bay Area Discovery Museum, Sausalito, California

CANADIAN POSTAL MUSEUM



On June 12, 1997, the Canadian Postal Museum (CPM) opened its new permanent exhibition space within the CMC complex. The gala opening was attended by approximately 2,000 people, including representatives from museums across Canada. The new space houses permanent exhibitions, galleries for special exhibitions, interactive multimedia centres and a communications studio, and tells the story of postal communications throughout history, with an emphasis on Canada. Since its opening, the CPM has welcomed approximately 300,000 visitors, who have enjoyed discovering the many aspects of Canada's rich postal heritage. This right-hand-drive jeep was particularly useful in the distribution of mail in rural areas.

Photo: S. Darby

The Canadian Postal Museum is supported in a number of its activities by Canada Post, and enjoys the generous support of Pitney Bowes, which sponsors the CPM's Pitney Bowes Art Gallery, as well as the support of the Canada-France museological accord (Heritage Canada).

TEMPORARY EXHIBITIONS

France-Canada: Three Centuries of Letters and Correspondence (CPM), November 20, 1996 to April 4, 1997
Winged Messenger (CPM), June 12, 1997 to September 30, 1998

Collages: Mixed Media Works by Edna Myers (CPM), June 12, 1997 to April 26, 1998

The Value of Error in Philately (CPM), June 12 to October 13, 1997

The Fast Track: Sorting the Mail the Mechanized Way (CPM), June 12, 1997 to October 7, 1998

Mail without Boundaries (CPM), June 12, 1997 to November 1999

The Art of Writing in New France (CPM), June 12, 1997 to April 28, 1998

Wish You Were Here ... the Centenary of the Canadian Picture Postcard (CPM), November 13, 1997 to November 2, 1998

TRAVELLING EXHIBITIONS

History in a Box

April 11 to July 20, 1997, Markham District Historical Society, Markham, Ontario.

November 21, 1997 to February 1, 1998, Moncton Museum, Moncton, New Brunswick.

Yours sincerely, Lucy Montgomery

June 1 to July 15, 1997, Post Office at Green Gables, Cavendish, Prince Edward Island.

MUSEUM OF NEW FRANCE

The Museum of New France continued to develop the *Virtual Museum of New France*TM (VMNF), accessible only via the Internet at www.vmnf.civilization.ca. A wide range of programmes aimed at various audiences were created throughout the year and were greeted enthusiastically by cybernauts surfing the Web in search of historical data. Whether a visitor's interest lies in history, the discovery of our ancestors' way of life or planning a trip, the *Virtual Museum of New France*TM has become an invaluable source of research, education, information and entertainment, according to *Cap-aux-Diamants* magazine.

The site's popularity has grown significantly over the year, with a regular 10 percent rise in hits per month, totalling 195,971 visits in March 1998 alone. If the trend continues, the VMNF will receive 4 million visitors in 1998–1999. Indeed, the VMNF site has been chosen by *Internet Guide* as one of the top 100 Quebec sites for 1997.

The *Virtual Museum of New France*TM owes its success to partnerships. In order to respond adequately to the needs of a vast audience with multiple interests, the VMNF counts on a network of partners in the public and private sectors for several of its activities. During the past fiscal year, the Mission de la Recherche et de la Technologie du Ministère de la Culture de la France as well as the Centre culturel canadien in Paris continued to be two major partners in the Museum's initiatives.

New Programming at the *Virtual Museum of New France*TM

Youth adventures: cartopuzzles — an ancient map transformed into a puzzle

Population: portraits — Voyageurs and Hired Men; The Habitant in New France

Exhibitions: Painted Furniture; An overview of cartography

French Resources (created by the Ministry of Culture, France): The Musée de l'Homme et la Nouvelle-France; Un jésuite au Canada au XVII^e siècle

New Publications and Electronic Products

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

NEW PUBLICATIONS

Directorate

MACDONALD, George F., and Stephen Alford; photographs by Malak. *The Canadian Museum of Civilization* (reprint).

Canadian Postal Museum

HARRISON, Jane E. *Until Next Year: Letter Writing and the Mails in the Canadas, 1640–1830*. Co-published with Wilfrid Laurier University Press (also available in French).

Interpretation Programme

BLAIS, Jean-Marc, ed. *The Languages of Live Interpretation: Animation in Museums*. Mercury Series (also available in French).

Archaeological Survey of Canada

MORRISON, David. *Caribou Hunters in the Western Arctic: Zooarchaeology of the Rita-Claire and Bison Skull Sites*. Mercury Series.

SMITH, Pamela Jane, and Donald Mitchell, eds. *Bringing Back the Past: Historical Perspectives on Canadian Archaeology*. Mercury Series.

History

BAXTER, Judith, and Beth Quigley, eds. *Life and Times: Recollections of Eliza Cox Carter*. Mercury Series.
COOPER, C. *Magnificent Entertainments. Fancy Dress Balls of Canada's Governor Generals, 1876–1898*. Co-published with Goose Lane Editions.

ELECTRONIC PRODUCTS

Publishing Group

Arctic Journeys CD-ROM (available in English only).

Le Musée de poche CD-ROM. In collaboration with Public Technologies. Multimédia et Vidéotron (available in French only).

Terre des Inuit. Un séjour inoubliable sur le toit du monde CD-ROM. In collaboration with Edirom (available in French only).

Canadian Postal Museum

Stampville CD-ROM. In collaboration with Canada Post Corporation. (available in English or French).

Website Publications and Contributions

Archaeological Survey of Canada

Morrison, David. *The Inuvialuit of the Western Arctic*.

Pilon, Jean-Luc. Two sites on the Ontario Archaeological Association website.

History

Living in Canada at the Time of Champlain

Nineteenth-Century Pottery and Porcelain in Canada

The Virtual Museum of New France™

Canadian War Museum

The Canadian War Museum is Canada's national museum of military history. This year has seen the renovation of many interior spaces within the CWM, including new galleries for temporary exhibitions, and a Discovery Room — one of only two such war museum facilities in the world. The CWM is also the site of frequent commemorative programmes, re-enactments and educational programmes, attendance at which has increased exponentially over the past few years.



Wearing World War II uniforms: Eric Booth, Janice Lang, Dan Moreau and the Chaplain of the Perth Legion, Padre Wiseman. Photo: Derek Tilley

In summer of 1997, the CWM opened *We'll Meet Again*, one of its most successful exhibitions ever. *We'll Meet Again* tells the moving personal stories of more than twenty Canadians who served during the First and Second World Wars, and in contemporary peacekeeping operations. The opening of the exhibition lasted an entire weekend, and coincided with a Dutch-Canadian Friendship Weekend in nearby Perth, Ontario. The special weekend event was organized by the citizens of Perth and the CWM, and commemorated the actions of Private Howard Stokes of Perth in saving the life of a dying Dutch teenager, Joop Markerink, in the closing days of the Second World War.

TEMPORARY EXHIBITIONS

Vimy Remembered, April 1997 to March 1998

We'll Meet Again, June 1997 to November 1998

Royal Canadian Legion 1996 National Poster Competition Winners, June 1997 to June 1998

One Man's Battle, November 1997 to November 1998

Reflections of the Holocaust, January to November 1998

Operation Deliverance: Portrait of a Mission, February to November 1998

TRAVELLING EXHIBITIONS

Military Munnings, July 1997 to October 1998 (second tour)

Memento Mori: The War Drawings of Jack Nichols, October 1997, ongoing

PUBLICATIONS

Greenhous, B. *"C" Force to Hong Kong*, 1997.

Canadian Museum of Civilization

Donors

Administration of the municipality of Beijing, Peoples Republic of China
Aelya's Jewelry, Ottawa, Ontario
Alcan Aluminium Limited, Montreal, Quebec
Allison, Nancy, Hedley, British Columbia
Ambrose, Gordon, Newgate, British Columbia
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Primakov, Hon. Yeugeny M., Foreign Minister of t.-1(ts L)5.7(t).r(e)5.2

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Withers, Gen, Ramsey M., Ottawa, Ontario
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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.

A handwritten signature in black ink, appearing to read "George F. MacDonald". The signature is fluid and cursive, with a long horizontal stroke at the end.

George F. MacDonald
President and Chief Executive Officer

A handwritten signature in black ink, appearing to read "J. Geurts". The signature is cursive and stylized, with a large initial "J" and a long horizontal stroke at the end.

J. (Joe) Geurts
Chief Operating Officer

May 15, 1998



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, 1998 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 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, 1998 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, after giving retroactive effect to the change in the method of accounting for unrestricted contributions and interest income on investments arising from such contributions as explained in Note 3 to the financial statements, on a basis consistent with that of the preceding year.

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

A handwritten signature in black ink, appearing to read 'R. Flageole'.

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

Ottawa, Canada
May 15, 1998

Financial Statements
For the year ended March 31, 1998

CANADIAN MUSEUM OF CIVILIZATION

Balance Sheet as at March 31, 1998

ASSETS

(in thousand of dollars)

	1998	1997 (restated - Note 3)
--	------	-----------------------------

CURRENT

Cash and short-term investments (Note 4)	\$ 11,525	\$ 13,800
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	2,223	1,813
--	-------	-------

Accounts receivable (Note 5)	1,156	1,311
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Inventories	1,267	115
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Prepaid expenses		
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	16,171	17,039
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Restricted cash and investments (Note 6)	1,739	1,340
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	1	1
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Collection (Note 7)	13,712	12,947
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Capital assets (Note 8)		
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	\$ 31,623	\$ 31,327
--	-----------	-----------

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

Approved by Management:



President and Chief Executive Officer



Chief Operating Officer

LIABILITIES

(in thousand of dollars)

	1998	1997 (restated - Note 3)
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CURRENT

Accounts payable and accrued liabilities (Note 9)	\$ 7,275	\$ 8,577
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Deferred revenues	86	151
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	7,361	8,728
Accrued employee termination benefits	1,969	2,106

Deferred contributions (Note 10)	1,739	1,340
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	11,069	12,174
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EQUITY

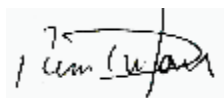
Equity of Canada	20,554	19,153
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	\$ 31,623	\$ 31,327
--	-----------	-----------

Approved by the Board of Trustees:



Chairwoman



Trustee

CANADIAN MUSEUM OF CIVILIZATION

Statement of Operations *for the year ended March 31, 1998*

(in thousand of dollars)	1998	1997 (restated - Note 3)
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Revenue

General admission fees	\$ 1,681	\$ 1,923
Boutique sales	1,532	1,736
CINÉPLUS	1,269	1,670
Donations	806	446
Parking	619	660
Facility rental and concessions	603	652
	518	602

Interest on cash and investments (Note 11)	422	208
Publications	241	41
Grants	171	52
Royalties	905	953
Other		

	8,767	8,943
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Expenses

Personnel costs	\$24,396	\$25,776
Professional and special services	6,737	7,024
Exhibit design and fabrication	4,267	4,274
Property taxes	3,475	-----
Repairs and maintenance	3,376	4,622
Amortization	2,839	2,379
Utilities	1,723	1,749
Furniture and fixtures	1,462	1,774
Cost of goods sold	1,147	1,334
Transportation	1,100	972
Building leases	882	1,052
Marketing and advertising	806	1,089
Communications	396	92
Collection acquisitions	159	127
Rentals	151	218
CINÉPLUS films	123	73
Other		

	54,051	54,145
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Net result of operations before government funding	(45,284)	(45,202)
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Parliamentary appropriation	46,685	44,214
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Net income (loss)	\$ 1,401	\$ (988)
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The accompanying notes form an integral part of the financial statements.

CANADIAN MUSEUM OF CIVILIZATION

Statement of Equity of Canada
for the year ended March 31, 1998

(in thousand of dollars)	1998	1997 (restated - Note 3)
Balance at beginning of year		
As previously stated	\$ 16,381	\$ 17,575
Increase due to the retroactive application of the change in accounting policy (Note 3)	2,772	2,566
Balance at beginning of year		
As restated	19,153	20,141
Net income (loss)	1,401	(988)
Balance at end of year	\$ 20,554	\$ 19,153

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

CANADIAN MUSEUM OF CIVILIZATION

Statement of Changes in Financial Position
for the year ended March 31, 1998

(in thousand of dollars)	1998	1997 (restated - Note 3)
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Operating activities

Net income (loss)	\$ 1,401	\$ (988)
Adjustment for non-cash items		
Amortization net of disposal of capital assets	2,839 (265)	2,379 162
Employee termination benefits		
	3,975	1,553
Change in non-cash operating assets and liabilities	(2,646)	603
Cash generated by operating activities	1,329	2,156

Investing activities

Acquisition of capital assets	(3,604)	(3,954)
Decrease in cash and short-term investments	(2,275)	(1,798)
Balance at beginning of year	13,800	15,598
Balance at end of year	\$ 11,525	\$ 13,800

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

Notes to Financial Statements
March 31, 1998

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."

2. **Significant accounting policies**

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

(a) Inventories

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

(b) Collection

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

(c) Capital assets

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

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

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

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 pension obligations of the Corporation. The Corporation is not required under present legislation to make contributions with respect to actuarial deficiencies of the Public Service Superannuation Account.

(e) Employee termination benefits

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

(f) Contributions

The Corporation follows the deferral method of accounting for contributions.

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

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

(g) Parliamentary appropriation

Parliamentary appropriation for operating and capital expenditures is recorded in the statement of operations in the fiscal year for which it is approved.

3. Change in accounting policy

Effective April 1, 1997, the Corporation changed its method of accounting for unrestricted contributions and interest income on investments arising from such contributions. As disclosed in 2(f), unrestricted contributions are recognized as revenue when received. Interest income on investments arising from such contributions are recognized as revenue when earned. Prior to 1998, these amounts were recognized as revenue in the year in which the related expenses were incurred. This change in accounting policy has been applied retroactively and the financial statements of the prior year have been restated.

The effect on operations is as follows:

(in thousands of dollars)	1998	1997
Increase in revenue		
Donations	\$ 192	\$ 101
Interest on cash and investments	100	105
<hr/>		
Increase in net operating results	\$ 292	\$ 206
<hr/>		

The effect on the balance sheet is as follows:

Decrease in deferred contributions	\$ 292	\$ 206
Increase in equity of Canada	\$ 292	\$ 206

The opening equity of Canada balance as at April 1, 1997 has been increased by \$2,566,000 and a similar offsetting cumulative decrease has been made to deferred contributions.

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

The Corporation invests in the short-term money market. The overall portfolio yield as at March 31, 1998 was 3.8% (1997 4.4%). All instruments held in short-term investments are rated R1 or better by the Dominion Bond Rating Service. The average term to maturity is 47 days.

5. **Accounts receivable**

(in thousands of dollars)	1998	1997
Refundable taxes	\$ 613	\$ 731
Trade accounts	447	942
Parliamentary appropriation	1,117	113
Other	46	27
	\$ 2,223	\$ 1,813

6. **Restricted cash and investments**

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

7. **Collection**

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

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

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

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

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

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

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

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

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

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

8. Capital assets

(in thousands of dollars)		1998	1997	
	Cost	Accumulated	Net Book	Net Book
		Amortization	Value	Value
Leasehold and building improvements	\$ 19,455	\$ 8,724	\$ 10,731	\$ 9,700
Office furniture and equipment	5,569	4,943	626	999
Technical equipment	7,811	6,660	1,151	1,372
Informatics equipment	6,663	5,510	1,153	843
Motor vehicles	160	109	51	33

\$ 39,658 \$ 25,946 \$ 13,712 \$ 12,947

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

9. **Accounts payable and accrued liabilities**

(in thousands of dollars)	1998	1997
Trade accounts payable	\$ 4,264	\$ 5,597
Accrued salaries and vacation pay	2,333	2,093
Government departments and agencies	363	444
Current portion of accrued employee termination benefits	315	443
	\$ 7,275	\$ 8,577

10. **Deferred contributions**

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

Changes in the deferred contributions balance are as follows:

(in thousands of dollars)	1998	1997
Balance at beginning of year As restated (Note 3)	\$ 1,340	\$ 577

Add contributions received in the year	970	1,069
Add deferred investment income	43	39
Less amount recognized as revenue	(614)	(345)

Balance at end of year	\$ 1,739	\$ 1,340
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11. **Interest on cash and investments**

Interest on cash and investments is reported as follows:

(in thousands of dollars)	1998	1997
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Income earned on unrestricted resources	\$ 494	\$ 602
Income earned on restricted resources	67	39

Total interest on cash and investment earned in the period	561	641
Less amounts deferred	43	39

Total interest on cash and investment recognized as revenue	\$ 518	\$ 602
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12. **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.

13. **Commitments**

As at March 31, 1998 the Corporation has entered into long-term contracts for informatics, property leases and building maintenance services with a remaining value of \$8,309,000. The future minimum payments are as follows:

(in thousands of dollars)

1998-99	3,991
1990-00	2,864
2000-01	1,454

14. **Comparative figures**

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



CANADIAN MUSEUM OF CIVILIZATION MUSÉE CANADIEN DES CIVILISATIONS

