TABLE OF CONTENTS

Page
4    Introduction
5    Corporate Governance
5    • Board Responsibility
5    • Board Committees
7    Chairwoman’s Message
8    Acting President and CEO’s Report
8    • The Canadian Museum of Civilization
9    • The Canadian War Museum
9    • Partnerships that Work
12   The Corporate Plan
12   • The Role of the CMCC in a Global Village
13   • Canadian Identity and Unity
14   Financial and Operational Viability
16   Objectives, Targets and Achievements in 1998–1999
16   • The Role of the CMCC in a Global Village
17   • Canadian Identity and Unity
18   • Financial and Operational Viability
19   Upcoming Challenges for the Corporation
19   • Fostering a Greater Understanding of Canadian History and Culture
19   • Provision of a New Purpose-Built Facility for the Canadian War Museum
19   • Responding to Swiftly-Changing Technological and Economic Environments
19   • Maintenance of the Corporation’s Financial Viability
20   Divisional Reporting
20   Partnerships
20   • Partnerships, Sponsorships and Donations (Canadian Museum of Civilization)
21   • Donations (Canadian War Museum)
21   A Tradition of Excellence — Awards and Prizes
22   Exhibitions
22   Canadian Museum of Civilization
22   • Temporary Exhibitions
22   • Other Exhibitions
24   • Travelling Exhibitions
24   Canadian Children’s Museum
24   • Temporary Exhibitions
25   • Travelling Exhibitions
26   Canadian Postal Museum
27   • Temporary Exhibitions
27   • Ongoing Exhibitions
27   • Beyond the Walls Exhibition
27   Research and Collections Branch
29   New Publications and Electronic Products
30   • New Publications
30   • Electronic Products, Website Publications and Contributions
31   Canadian War Museum
31   • Temporary Exhibitions
31   • Travelling Exhibition
31   • Publications
32   Donors
38   Financial Overview
39   Financial Statements
Success in modern museology has come to be measured, not only in ticket sales and revenue levels, but also — in this information age — in our capacity for outreach. This year, the Canadian Museum of Civilization Corporation has enjoyed considerable achievement using traditional markers like ticket sales, visitor satisfaction and revenue generation, as well as in its use of electronic outreach and new technologies.

— Adrienne Clarkson, Chairwoman, Canadian Museum of Civilization Corporation

The Board of Trustees and Officers of the Corporation

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

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

Absent: Barney Danson (Member).

Photo: H. Foster
CORPORATE GOVERNANCE

Board Responsibility

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

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

a) appoints the Chief Executive Officer, determines his or her remuneration and evaluates his performance; and appoints the officers of the Corporation upon recommendation of the Chief Executive Officer;

b) approves the Corporate Plan;

c) oversees the integrity of the Corporation’s internal controls and management systems;

d) with management, identifies the corporate strategic priorities and evolving needs of the Corporation; and ensures that the appropriate systems are in place to monitor and manage their development; and

e) maintains a continuing dialogue with management to ensure its ability to respond to internal and external changes and pressures which may affect the Corporation.

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

Board Committees

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

(1) The Board’s Executive Committee, subject to by-laws and the direction of the Board, facilitates the Board’s decision-making process, if necessary, between Board meetings. The Executive Committee is responsible for approving compensation for the officers of the Corporation, as recommended by the CEO. During the past year, this committee held 2 meetings.
(2) The Audit Committee fulfils the role required by the Financial Administration Act. The Audit Committee serves as the Board’s adviser on audit-related matters, and ensures maintenance of sound internal controls. During the year, this committee held 3 meetings.

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

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

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

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

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

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

The Board of Trustees

Adrienne Clarkson, Chairwoman, Toronto, Ontario (1)(3)(4)(5)(6)(8)
Claudette Roy, Vice-Chairwoman, Edmonton, Alberta (1)(4)(5)(8)
Peter Allen, Toronto, Ontario (4)(8)
Robert Bothwell, Toronto, Ontario (2)(3)(5)(8)
Barney Danson, Toronto, Ontario (1)(5)(6)(7)
Pierre Dufour, Aylmer, Quebec (1)(2)(3)(7)
Patrick M. Polchies, Kingsclear First Nation, New Brunswick (1)
Marianna Simeone, Montreal, Quebec (3)(7)
Thérèse Spénard-Pilon, Laval, Quebec (4)
Gloria Cranmer Webster, Alert Bay, British Columbia (4)

Corporate Officers

Joe Geurts (ex-officio), Acting President and Chief Executive Officer (1)(3)(4)(5)(6)(7)
Louise Dubois, Corporate Secretary and Director General, Strategic Planning

A printed version of this report is available upon request. Please call (819) 776-8380.

All publications mentioned in this report are available at the Canadian Museum of Civilization Boutique, as well as through our Cyberboutique (www.civilization.ca). A free printed catalogue is also available by calling 1-800-555-5621.
Dr. MacDonald has been appointed CEO of Museum Victoria in Melbourne, Australia at an exciting stage in its development. He leaves the Canadian Museum of Civilization Corporation on the eve of its tenth anniversary, at a time when it is enjoying some of its most signal successes — due, in no small part, to his effective guidance and unique vision for this organization over the past decade. Under his direction, the Corporation has achieved true world renown for its architecture, collections and electronic outreach.

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

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

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

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

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

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

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

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

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

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

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

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

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

The Canadian Museum of Civilization

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

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

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

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

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

The Canadian Museum of Civilization

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

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

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

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

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

The Canadian Museum of Civilization

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

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

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

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

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

The Canadian Museum of Civilization

This year, we brought ancient Egypt to life, with the Mysteries of Egypt exhibition and IMAX® film. This combined event, supported by a wide range of thematic activities, was one of our biggest successes ever, welcoming more than 690,000 visitors to the exhibition, and over 200,000 people to the IMAX® film. Boosting overall attendance by 21% over the previous year, Mysteries of Egypt provided us with one of our most exciting opportunities to attract new visitors, giving them a taste of Egypt while also introducing them, in our many other exhibitions and activities, to the various constituent peoples of Canada.
An event like *Mysteries of Egypt* also brings us face-to-face with the “blockbuster phenomenon” — the eventual demise of which is frequently debated within museum circles. We believe that, if a blockbuster can be produced in a cost-effective way, blockbusters will continue to remain valuable to the museum community. Blockbusters are still our best way of attracting new visitors and of encouraging previous visitors to renew their familiarity with the Museum. Once inside, our surveys show that the majority of visitors spend nearly 4.5 hours in the Museum, with more than 80% of our visitors naming the Canada Hall their favourite CMC feature.

The Canadian War Museum

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

This past year, the Canadian War Museum has enjoyed particular attention and support, and increased its attendance by over 6%. A new parcel of land on the old Rockcliffe airbase in Ottawa has been promised by the federal government. The Passing the Torch campaign has now raised $3.1 million towards its $15 million goal. Plans for the redesigned and reconfigured War Museum will also enable consolidation of important national collections, vastly expanded exhibition space and enhanced educational programming, enabling the Corporation to properly showcase one of Canada’s most noble and enduring traditions to a national audience.

Partnerships that Work

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

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

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

Photo: H. Foster

‘Thank you forever.’ — Message written in the Book of Remembrance by a local Dutch visitor to the Canadian War Cemetery in Bergen-op-Zoom, Holland
partnerships. This exhibition, featuring outstanding work from the Museum’s fine crafts collection has travelled to major museums and art galleries across Canada since its opening at the CMC in 1997.

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

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

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

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

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

“History is not mathematics, otherwise it would be written ahead of time. It is instead a matter of emotion and passion. Subjective, therefore unpredictable.”
— Alain Pontaut, Canadian author and journalist
The past decade has seen major changes for an organization which dates back more than 150 years. Since 1989, we have moved into a new complex that is internationally recognized as one of the most impressive architectural landmarks of recent years. We have come to grips with the impact of new technologies on traditional museology, in a way which has blazed a trail and set new standards for similar organizations around the world. We have struggled with massive budgetary and staff cuts, while trying to find funds to complete unfinished spaces and still maintain high value for an increasingly fragmented leisure dollar. We have dealt with issues surrounding the repatriation of aboriginal artifacts, and have responded to the challenge of finding the Canadian War Museum a new home worthy of its mandate and collections.

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

Joe Geurts
Acting President and CEO

The Executive Committee

Acting President
Joe Geurts, Acting President and CEO

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

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

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

The Role of the CMCC in a Global Village

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

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

• Managing the collections and providing accessible, detailed, accurate and timely information on the collections — this year has seen both great success and considerable challenge. Our greatest success in this area was the launch of our Cultural Assets Information System (CAIS) in December 1998. The CAIS makes 25,000 records from the CWM and CMC collections accessible to researchers, students and others via the Internet. For us, it is the wave of the future for online access to museological collections, and a valuable research tool for scholars and the general public alike.

• One of our greatest challenges in collections management this year was an unexpected repatriation request involving more than 400 aboriginal artifacts. This resulted in a sharp increase in deaccessions at the CMC. At the CWM, the limited number of acquisitions is attributable to the ongoing plans for a redesigned and reconfigured CWM. However, loans from the CWM collections doubled, due to a significant increase in new Memoranda of Understanding with the Organization of Military Museums of Canada and increased media attention.

• Communicating its knowledge throughout Canada and around the world — this is an area in which the Corporation shines. Dissemination of information has always been important to the Corporation, and it has an active publishing programme — producing not only books and monographs but CD-ROMs — as well as an extensive and award-winning website, diverse educational and scholastic programming, and a considerable number of articles in trade and scholarly journals. Over the past year, this has meant eight CMC publications — a number that is lower than usual, due to an increased involvement of researchers in the completion of unfinished Museum spaces. CWM publications stayed at the same level with three titles released this year, and electronic publications (CD-ROMs) for the CMC and CWM were five and one, respectively.

We also co-produced the IMAX® film, Mysteries of Egypt and its companion exhibition. The outstanding success of this event produced record-breaking attendance and revenues at the CMC. Attendance was also up considerably at the Canadian War Museum, with 129,252 visitors (including Vimy House), as opposed to the projected 90,000.
• Sharing its expertise with others — this is another area of strength for the Corporation. Through the publication of material on the World Wide Web, which also features a growing range of archival photographs, video and audio material, the Corporation has created an encyclopaedic international presence for itself. With over 6.7 million accesses expected this year and projected growth of approximately 30% per year over each of the next five years, this remains our most effective way of sharing what we learn through fieldwork and other research. Another electronic innovation for us was the production of first live webcast of an exhibition opening for the exhibition *Iqqaipaa: Celebrating Inuit Art, 1948–1970* on March 30, 1999, complemented by other webcasts of related Public Programming activities.

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

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

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

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

**Canadian Identity and Unity**

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

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

The First Peoples Hall at the Canadian Museum of Civilization has been designed as a celebratory space sharing the voices and stories of Canada’s First Peoples. Funding is currently being sought to complete the Hall’s permanent content and fit-up; in the interim, the Hall’s dazzling exhibition spaces are being used for a series of well-received temporary exhibitions. This year’s *Reservation X: The Power of Place in Aboriginal Contemporary Art* was just one of several exhibitions presented in the First Peoples Hall. Focussing on community and its meaning to modern First Peoples, *Reservation X* presented works by seven contemporary aboriginal artists. This sculptural installation by Mary Longman, Plains Cree, examines the complexity and diversity of community using a tree trunk with roots at both ends, one end holding a wrapped stone with photographic images of the artist’s family.

Photo: S. Darby
• Completing long-term exhibition spaces at the Canadian Museum of Civilization — this process is ongoing, with 76% of the Canada Hall complete, and scheduling on track to complete the remainder. Progress on the First Peoples Hall has been less encouraging, due to a lack of success with our targeted fundraising campaign. Alternatives to a traditional fundraising campaign are being examined, and the galleries of the First Peoples Hall are being used during the interim for a series of temporary exhibitions — all of which have been well-received to date.

• Carrying out directed (exhibition-related) research on diverse aspects of Canada’s history and cultures — our traditional level of involvement and success in this area has been maintained, with 67 CMC research projects and 12 CWM projects this year.

• Developing exhibitions and delivering programmes that reflect a sense of our Canadian history, culture and identity — this has been our area of greatest success this year, with high levels of attendance for our exhibitions on topics like ancient Egypt, Native ranching and rodeo life, Vietnamese Canadians, hooked rugs, and more. The CMC was also able to add six additional exhibitions to its schedule, bringing the total number of special exhibitions to 32. This was due to the CMC’s ability to seize unexpected partnership opportunities. A vigorous programme of travelling exhibitions was also maintained, with 11 CMC exhibitions travelling to 34 venues, and five CWM exhibitions travelling to five venues.

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

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

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

Financial and Operational Viability

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

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

• Maximizing net commercial revenues — revenues this past year were higher than ever before in Museum and boutique sales, with a major increase over the previous year, due primarily to the success of the Mysteries of Egypt exhibition and film event. In other areas, revenues are close to their projected levels.

• Increasing fundraising efforts — this has been an area of marked success for us in recent years, particularly in the raising of funds for the Canadian War Museum’s Passing the Torch campaign, and exhibition sponsorships like the ones we currently enjoy with Cancom, Investors Group and the Donner Canadian Foundation. We have also completely revamped the Friends programme, which attracts funds from corporate and private donors in exchange for a number of perquisites. These efforts, in addition to successful fundraising events like the Canada Day Family Fête and Barbecue, have resulted in a fundraising programme that is continuing to gather steam.

• Continuing to seek alternative sources of funds — corporate support of exhibitions has been a marked success this year. Attention to finding the right fit of exhibition to sponsor has been the key element in attracting alternative funds. Other options currently being explored include a revamped planned giving programme for the Corporation — a programme already in place at the Canadian War Museum.
In the area of operational viability, we are charged with continuing to seek new and cost-efficient ways of delivering our programmes and services. Over the past year this has meant:

- Providing a continuous evaluation process which determines audience needs, refines programme parameters, monitors quality and performance, and evaluates the outcome — to meet this need, the Corporation has a full-time analyst on staff who undertakes this type of evaluation. Over the past year, we have administered 13 evaluations, audits or reviews, involving areas as diverse as seasonal audience surveys, reviews of CMC exhibitions and programmes, and visitor satisfaction at our IMAX®/OMNIMAX® Theatre.

- Exploring alternative service delivery options with private sector partners — this has been done in several areas of activity, including the choice of a new food service company. A number of changes in our boutique operations have also been implemented, in order to reduce operating costs.

- Improving labour productivity and effectiveness — Corporation staff receive ongoing training in the areas of language, information technology and human relations, which reflects the technology-dependent environment in which the Corporation operates. We have also established an innovative form of performance review which evaluates employees against required key competency levels. This process is also used in our hiring, to ensure that the most fit candidate is found for each position.

- Improving the cost-effective management of the Corporation’s facilities — the Corporation is responsible for managing over a million square feet at four locations. In general, costs per square foot have been maintained at levels equivalent to last year.

The Canadian Museum of Civilization enjoyed its most successful year ever with record attendance and record revenues. More importantly, a visitor survey conducted through the summer and fall indicates that satisfaction levels with Museum programming, activities and services are at an all-time high, with 98% of those surveyed indicating that they were either satisfied (13%) or very satisfied (85%) with their visit.
Objectives, Targets and Achievements in 1998–1999

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

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

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

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

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

Photo: S. Darby
### Strategic Issue: Financial and Operational Viability

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

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

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

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

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

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

DIVISIONAL REPORTING

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

Financial achievements this year included:

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

The Museum actively responds to the needs of the community, and seeks out partnerships with community organizations. To celebrate Black History Month, the Museum teamed up with members of the local Black community to stage programmes for children and families, including storytelling, music and mask-making. In exhibitions with First Peoples subject matter, efforts are made to involve members of the aboriginal community, meeting and greeting members of the public and sharing their cultural knowledge with interested visitors. To mark International Year of Older Persons in 1999, the Museum collaborated with the local seniors’ community to stage a lifelong learning programme oriented towards those over age 55.

Photo: Jacky Vincent
Operational achievements this year included:

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

PARTNERSHIPS

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

Partnerships, Sponsorships and Donations — Canadian Museum of Civilization

- Investors Group for the nationally touring exhibition This Other Eden: Canadian Folk Art Outdoors, at the CMC May 21, 1999 through January 9, 2000
- AT&T Canada Enterprises Inc. for the Canadian Children’s Museum Adventure Pacs.

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

Photo: S. Darby
• Barrie A. and Deedee Wigmore Foundation and the Saskatchewan Wheat Pool for the *King Wheat* exhibit in the Canada Hall.

• Canadian Labour Congress for *Canadian Labour History* exhibit in the Canada Hall.

• Celanese Canada Inc. for the publication of the Mercury title *Meta Incognita: A Discourse of Discovery. Martin Frobisher’s Arctic Expeditions, 1576–1578*.

• Macdonald Stewart Foundation for the exhibition *Mysteries of Egypt*.

• Pitney Bowes of Canada for the Pitney Bowes Art Gallery in the Canadian Postal Museum.

• Canada Post for the Canadian Postal Museum.

**Donations — Canadian War Museum**

• The Donner Canadian Foundation has provided essential financial support for the presentation of a travelling exhibition entitled *Canvas of War: Masterpieces from the Canadian War Museum*. This major touring exhibition, opening in the year 2000, will provide a unique opportunity for the public to appreciate an important heritage collection, while learning about Canada’s military history.

• The Canadian Women’s Army Corps 50th Anniversary Committee has presented *Passing the Torch* with a very meaningful gift. With this donation, the CWAC wants to ensure that the contribution Canadian women made to the Second World War is not forgotten, and they hope to encourage other organizations to invest in the preservation of Canada’s war heritage.

**A TRADITION OF EXCELLENCE — AWARDS AND PRIZES**

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

**Promotion**

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

**Publications**

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

**Multimedia Products and Promotions**


The Canadian Museum of Civilization won the bronze medal in the large public enterprise category at the 1999 Grands Prix du tourisme québécois National Gala held in Trois-Rivières, Quebec.
• *History Comes Alive* school programmes
  promotional video: Silver — Museum Profiles
category — MUSE Awards for Excellence in media
and technology, Los Angeles, May 1998.

• *Virtual Museum of New France™* website:
  Silver — World Wide Web category — MUSE
Awards for Excellence in media and technology, Los
Angeles, May 1998.

• Pocket Museum website: Bronze — World Wide
Web category — MUSE Awards for Excellence in
media and technology, Los Angeles, May 1998.

• *The Virtual Museum of New France™* and the
Ressources françaises (RF) was awarded the Web’art
Argent prize at the Festival Audiovisuel
International, Musées et Patrimoine, Ouagadougou,

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

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

**CANADIAN MUSEUM OF
CIVILIZATION**

**TEMPORARY EXHIBITIONS**

**SPECIAL EXHIBITIONS HALL**
Mysteries of Egypt (CMC),

**THE GALLERY**
Hooked on Rugs (CMC), April 10, 1998 to January 24,
1999.
Audubon’s Wilderness Palette: The Birds of Canada
(presented by Canada Trust and the Toronto Reference
Library), February 5 to April 4, 1999.

**ARTS AND TRADITIONS HALL**
Open Storage Display: Boats (CMC), July 19, 1993,
indefinitely.
The Doukhobors: “Spirit Wrestlers” (CMC),
Strings, Springs and Finger Things: A new Puppet
Collection at the Museum (CMC), May 31, 1996 to
August 31, 1999.
Boat People No Longer: Vietnamese Canadians

**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

The Canadian Museum of Civilization opened its
exhibition *Boat People No Longer: Vietnamese
Canadians* in October 1998 to great popular acclaim.
Tracing the journey of Vietnamese-Canadians from
refugee camps to resettlement in Canada, the
exhibition offers a moving look at what it means to
leave everything familiar behind — and, ultimately,
what it means to become Canadian. The CMC also
celebrated the Vietnamese New Year with weekend-
long festivities in February 1999. From left to right: Dr.
Banseng Hoe, His Excellency the Right Honourable
Roméo Leblanc, Ms. Adrienne Clarkson and Dr.
George F. MacDonald.
Photo: S. Darby
During the year, the Public Affairs Branch actively publicized the Corporation’s activities, products and services, and worked towards increasing attendance at both Museums. As part of this promotional effort, the Branch organized more than 13 exhibition openings, hosted 134 official visits by dignitaries, and held a total of 35 press conferences. Openings included the June 18, 1998 event for Legends of Our Times: Native Ranching and Rodeo Life on the Plains and Plateau. This travelling exhibition, produced by the CMC, was the first to take an in-depth look at the rich history of the Native cowboy and contemporary ranching and rodeo life.

Photo: S. Darby
OTHER EXHIBITIONS

Duck Decoys from the Museum Collection (CMC), April 30, 1996 to September 6, 1999.
Art Glass (CMC), April 20, 1997 to October 11, 1998.
Canadian UNESCO World Heritage Sites
(in collaboration with Parks Canada), September 26, 1997 to January 3, 1999.
Hudson Bay Canoe (in cooperation with the Hudson’s Bay Company), November 19, 1997 to September 5, 1999.
The Bachman Collection (CMC), January 20 to August 27, 1998.

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

TRAVELLING EXHIBITIONS

Places of Power: Objects of Veneration
March 24 to June 21, 1998, Fraser-Fort George Regional Museum, Prince George, British Columbia;
Transformation
April 15 to May 31, 1998, Canadian Crafts Museum, Vancouver, British Columbia;
*Les paradis du monde*: Quebec Folk Art
June 9 to September 27, 1998, Musée des arts et traditions populaires du Québec, Trois-Rivières, Québec;
October 24, 1998 to January 17, 1999, Centre national d’exposition, Jonquière, Québec.
Lost Visions, Forgotten Dreams: Life and Art of an Ancient Arctic People
February 28 to May 17, 1998, Danish National Museum, Copenhagen, Denmark;
June 23 to September 18, 1998, National Museum of Oriental Art, Moscow, Russia;
Canadian UNESCO World Heritage Sites

Isumavut: The Artistic Expression of Nine Cape Dorset Women
March 19 to April 19, 1999, National History Museum, Taipei, Taiwan.

CANADIAN CHILDREN’S MUSEUM

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

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

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

In 1998–1999, the Canadian Children’s Museum enjoyed its first year as the sole international partner in the National Children’s Film Festival, which originated in the United States in 1997. Designed to provide children and adolescents between the ages of 9 and 18 with a forum in which to express their own voice and vision, the Festival offers youth an opportunity to communicate ideas and stories in their own words through film and video. The CCM received a
total of 23 submissions from British Columbia, Alberta, Saskatchewan and Ontario, and finalists were submitted to a panel of judges at the National Children’s Film Festival in Indianapolis. In the 9 to 12 category for Creative Excellence, the CCM had a winner with Oliver Millar of Ottawa, Ontario, for his claymation production Black and White. The CCM’s winning films were selected to be aired throughout 1999 on the HBO channel, 30 x 30: Kids’ Flicks.

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

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

**TEMPORARY EXHIBITIONS**

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

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

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

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


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

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

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

**TRAVELLING EXHIBITIONS**

**The Big Adventure**
April 18 to July 17, 1998, Brooklyn Children’s Museum, Brooklyn, New York;
August 5 to November 16, 1998, Rainbow Children’s Museum, Cleveland, Ohio;
December 5, 1998 to March 15, 1999, Bay Area Discovery Museum, Sausalito, California.

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

**Geo-zoooom!**
June 5 to September 20, 1998, Children’s Museum of Denver, Denver, Colorado;

**Adventure into Books: Gumby’s World**
March 5 to June 17, 1999, Minnesota Children’s Museum, St. Paul, Minnesota.

**LEGO Ocean Adventure**
August 21 to November 22, 1998, Minnesota Children’s Museum, St. Paul, Minnesota;

**Face to Face**
CANADIAN POSTAL MUSEUM

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

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

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

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

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

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

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

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

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

Supported in all of its activities by Canada Post, the Canadian Postal Museum also enjoys the generous support of Pitney Bowes, which sponsors the CPM’s Pitney Bowes Art Gallery, as well as the support of the National Archives, the French Embassy and Yves Beauregard of the Club des cartophiles québécois. Sponsors are made an integral part of launches, exhibition openings and Museum activities. Friends of the CPM is a group that has been set up over the past year. It will bring together philatelists, donors and people who want to support the CPM.
The CPM has also continued to be active within an international network of over 120 postal museums. Collaborations in the past year included philatelic transfers and planning of travelling exhibitions and research projects.

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

TEMPORARY EXHIBITIONS

Wish You Were Here... the Centenary of the Canadian Picture Postcard, November 13, 1997 to January 2, 1999.
Les Automatistes, August 7 to 28, 1998.
Write like an Egyptian!, from May 8, 1998.

ONGOING EXHIBITIONS

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

BEYOND THE WALLS EXHIBITION

Sincerely Yours, Lucy Montgomery

RESEARCH AND COLLECTIONS BRANCH

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

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

The Aboriginal Training Programme in Museum Practices successfully completed its sixth year in 1998–1999, bringing its total number of trainees to 41. Five interns participated in the programme this year, producing the exhibition Toonik Tyme, Spring Festival of the Inuit, which had its official opening on April 26, 1999 and will be featured until the year 2001. A website training programme was also developed this year, and will eventually be offered to the Saskatchewan Indian Federated College for accreditation.
The Archaeological Survey of Canada, jointly with the Publishing Group, produced the CD-ROM *Land of the Inuit: An Exploration of the Arctic* this year, which has already won several awards, including, for the French version *Terre des Inuit, un séjour inoubliable sur le toit du monde*, the gold medal in the Multimedia–Art category at AVICOM (the Audio-Visual committee of ICOM), and a silver medal at the 9th Annual Muse Awards, presented by the American Association of Museums Media and Technology Committee for the English version. Staff of the Archaeological Survey also participated in the repatriation and reburial of human remains from the Roebuck site (Akwesasne).

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

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

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

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

The Publishing Group worked actively this year towards development of the distribution of CMC books within the Canadian marketplace through a new association with the University of British Columbia Press. The Publishing Group also increased the visibility and sales of CMC publications throughout the world through attendance at numerous specialized fairs and conferences, and through continued association with the Association for the Export of Canadian Books and other partnerships. Our books were particularly visible at the opening of Canada House in London, and were among the first to be featured in Canada House’s new reference centre. Attesting to the popularity of CMC publications, one of our prestige books, *Transformation*, is already out-of-print — less than a year after its release in Canadian and American markets.
The Museum of New France continues to develop national and international partnerships with institutions agreeing to present their collections at The Virtual Museum of New France™ through virtual exhibitions. In addition, Schoolnet — developed by Industry Canada and the Department of Canadian Heritage — has supported new programming for the Virtual Museum. This year has also seen the conclusion of a major partnership with La Maison de la France, which is responsible for the promotion of French tourism. La Maison de la France has charged The Virtual Museum of New France™ with developing a site devoted to genealogical tourism, designed to attract French descendants to the places in France from which their ancestors came. In addition, The Virtual Museum of New France™ has been identified by the international museum community as a leading website in the world of museology with two silver awards received from the American Association of Museums and the International Committee of Museums.

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

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

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

**NEW PUBLICATIONS AND ELECTRONIC PRODUCTS**

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

**NEW PUBLICATIONS**

**DIRECTORATE**


**ARCHAEOLOGICAL SURVEY OF CANADA**


National Aboriginal Day was celebrated in grand style at the Canadian Museum of Civilization with a wide range of Native cultural events featured over the weekend of June 20–21, 1998. To mark the opening of the exhibition Legends of Our Times: Native Ranching and Rodeo Life on the Plains and Plateau, visitors were treated to a toe-tapping Western Native Cowboy Fest that featured demonstrations from silversmithing to trick roping, as well as performances of Métis dance, cowboy songs and storytelling, and an arts-and-crafts marketplace. The opening of the Nisga’a Common Bowl exhibition was celebrated with a mainstage performance by the Nisga’a Dancers from British Columbia, followed by a culinary feast of traditional Nisga’a foods like salmon and eulachon. In partnership with the Department of Indian Affairs, Canadian Heritage and several aboriginal organizations, the CMC ended the weekend celebrations with a bang as musical groups from across Canada performed on an outdoor stage, while storytellers held listeners spellbound in teepees along the waterfront. Several thousand visitors took in the weekend festivities, which began and closed with spiritual ceremonies beside the Ottawa River.

Photo: J. Wenuk
CANADIAN CENTRE FOR FOLK CULTURE STUDIES


CANADIAN ETHNOLOGY SERVICE


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


CANADIAN POSTAL MUSEUM

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

ELECTRONIC PRODUCTS, WEBSITE PUBLICATIONS AND CONTRIBUTIONS

**CD-ROM**

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

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

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

**CANADIAN CENTRE FOR FOLK CULTURE STUDIES**

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

**Website Publications**

*Nineteenth-Century Pottery and Porcelain in Canada,* Jean-Pierre Chrestien.  
*Glass Works: The story of glass and glass-making in Canada,* David Gray.  
*The Haida: Children of Eagle and Raven,* George F. MacDonald.  
*Where Sea and Land Meet: Historical Northwest Coast Native settings in the art of Gordon Miller and Bill Holm,* Gordon Miller and Bill Holm.  
*Mysteries of Egypt,* Nancy Ruddell et al.  
*Legends of Our Times : Native Ranching and Rodeo Life on the Plains and Plateau,* Leslie Tepper and Morgan Baillargeon.  
*Boat People No Longer: Vietnamese Canadians,* Danielle Dugas.  
*Hooked on Rugs.*  
*Gather Around This Pot…,* Jean-Luc Pilon.  
*Primer — A New France ABC,* Josée Desbiens and Jean-Marc Blais.  
*The Explorers: Cartier, Brûlé, Champlain, Nicollet, de Quen, Marquette, Jolliet, La Salle, Albanel and La Vérnedrye,* Clio de 9 à 5 Ltée.  
*Collections: Musée des Augustines de l’Hôtel-Dieu de Québec, Grand Village of the Natchez Indians - Mississippi.*  
*Living in Canada at the Time of Champlain,* Jean-Pierre Chrestien et al.
The Canadian War Museum is Canada’s national museum of military history, and is charged with remembering those who served in Canada’s armed forces in war and peacekeeping; with preserving the story of Canada’s military history and its artifacts; and with educating the public — particularly young Canadians — on the human side of war.

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

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

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

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

TEMPORARY EXHIBITIONS

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

TRAVELLING EXHIBITION

PUBLICATIONS

DURFLINGER, Serge and Bill McAndrew. Fortress Europe: German Coastal Defences and the Canadian Role in Liberating the Channel Ports. Dispatches, Paper no. 3.
PULSIFER, Cameron (co-editor). Canadian Military History (journal). Four issues, produced with the Laurier Centre for Military, Strategic and Disarmament Studies (Sir Wilfrid Laurier University).
DONORS

Canadian Museum of Civilization Donors

3470628 Canada Inc., Gatineau, Quebec
ADA Evaq, Montreal, Quebec
Air Canada, Toronto, Ontario
Aland Post, Finland
Albright, Donald, Goodfare, Alberta
Allard, Jean-Luc, Montreal, Quebec
Argumendez, Luis, Saint-Léonard, Quebec
Armstrong, Catherine and Gordon, Saanich, British Columbia
Association bouddhique Thuyen Ton, Montreal, Quebec
AT&T Canada Enterprises Inc., Toronto, Ontario
August, J. Thomas and Jean N., Baltimore, Maryland, USA
Bach, Thi Thuy, Mrs., Ottawa, Ontario
Baillargeon, Morgan, Ottawa, Ontario
Balentyne, Terry, Montreal, Quebec
Bédard, Réal, Laval, Quebec
Bélanger, Jason, Ottawa, Ontario
Boa, John A. and Ann I., Westmount, Quebec
Brodg, Jay, Moose Jaw, Saskatchewan
Boucher MacKay, Louise, Montreal, Quebec
Bowmanville Zoo, Bowmanville, Ontario
Brodie, Jacqueline, Aylmer, Quebec
Browell, Edward and Amelia, Ottawa, Ontario
Brunac, Pierre, Montreal, Quebec
Bui, Minh Chanh, Ottawa, Ontario
Cacciari, Massimo, Venice, Italy
Café Henry Burger, Hull, Quebec
Cairncross, Ian, Orleans, Ontario
Camblin-Breault, Sara, Ottawa, Ontario
Canada Map Office, Ottawa, Ontario
Canada Ports Corporation, Ottawa, Ontario
Canada Post Corporation, Ottawa, Ontario
Canada Trust, Toronto, Ontario
Canadian Labour Congress, Ottawa, Ontario
Canadian Museum of Civilization Educational Programme Volunteers, Hull, Quebec
Canadian Pacific Archives, Montreal, Quebec
Canadian Pacific Charitable Foundation, Calgary, Alberta
Cancom, Mississauga, Ontario
Cao, Hanh Nguyen, Vancouver, British Columbia
Cao, Wayne, MLA, Northwest Calgary, Alberta
Capital Parent Newspaper, Ottawa, Ontario
Capital Stamp, Ottawa, Ontario
Casino de Hull, Hull, Quebec
Celanese Canada Inc., Montreal, Quebec
Château Mont Tremblant, Saint-Jovite, Quebec
Chez 106.1, Classic Rock, Ottawa, Ontario
Chou, Chiu, Ms., Ottawa, Ontario
Chung, Mai-Liên, Montreal, Quebec
CINEPLUS, Hull, Quebec
Club de l’âge d’or Le Dragon d’Or, Montreal, Quebec
Collette, Ron, Courtney, British Columbia
Collins, Marjorie, Whitby, Ontario
Comstock, Andy, Ms., Nanton, Alberta
Corel Corporation, Ottawa, Ontario
Côté, Maurice, Sorel, Quebec
Crabtree, Sandra, Ottawa, Ontario
Crichton Lighthouse, Ottawa, Ontario
Crossen, Joan M., Montreal, Quebec
Cutler, Tarrant, Manchester, Massachusetts, USA
D’Arnonco, Enrico, Laval, Quebec
Dang, Thi Rieu, Montreal, Quebec
Danzker, Charles, Toronto, Ontario
Dao, Trinh, Ottawa, Ontario
Dao, Trong Cuong, Gloucester, Ontario
Dao, Trong Quyen, Montreal, Quebec
Dao, Vo, Nepean, Ontario
Darling, J. Wesley, Burnaby, British Columbia
Den’s Garage, Ottawa, Ontario
Department of National Defence, Public Affairs, Ottawa, Ontario
Di Toi Magazine, Montreal, Quebec
Dien, Thi Dau, Montreal, Quebec
Discount Car Rentals, Ottawa, Ontario
Do, Trong Chu, John, Etobicoke, Ontario
Do, Danh Tam, Ottawa, Ontario
Do, Phu Ngoc, Abbandale, Virginia, USA
Do, Tran, Ottawa, Ontario
Do, Van Quy, Ottawa, Ontario
Doan, Marian, Mrs., Montreal, Quebec
Donnelly, Jim, Ottawa, Ontario
Doris, Richard, Prescott, Ontario
Douglas, Nancy, Sutton, Quebec
Duong, Lan, Ms., Kanata, Ontario
Duong, Ngoc Huong, Nepean, Ontario
Duong, Quy Thong, Ottawa, Ontario
Egypt State Information Services, Cairo, Egypt
Expédition Eau vive, Chelsea, Quebec
Federation of Veneto Clubs and Associations of Ontario, Woodbridge, Ontario
Festival de montgolfières de Gatineau, Gatineau, Quebec
First Air, Carp, Ontario
Flesher Pat Furs, Ottawa, Ontario
Flores, Tulio, Montreal, Quebec
Forget, Maurice A., Montreal, Quebec
Fournier, Marie, Montreal, Quebec
Fradinger, Ardra, Toronto, Ontario
Gadient, Ralph and Joyce, Winnipeg, Manitoba
Garneau, Joan and André, Ottawa, Ontario
Gertsman, Lilian, Ottawa, Ontario
Gill, R. Evan L. and Jean, Ottawa, Ontario
Gingras, Bernard, Ottawa, Ontario
Godiva Chocolates, Ottawa, Ontario
Gravelle, Dan, Grasmere, Alberta
Gray, Ross, Toronto, Ontario
Griswold Leahy, Sarah, Chestnut Hill, Massachusetts, USA
Guénette, Alain and Françoise, Val Morin, Quebec
Guilbert, Manon, Hull, Quebec
Haggar, Monique, Ottawa, Ontario
Hale, Ann T., San Francisco, California, USA
Hallward, John, Montreal, Quebec
Hampson, Robert S., West Vancouver, British Columbia
Hancock, Iboya, Frelighsburg, Quebec
Hanna Paul Arrangements, Ottawa, Ontario
Haslett, R. Stuart, Almonte, Ontario
Haythorne, George V., Vanier, Ontario
Hinh, Chau, Nepean, Ontario
Ho, Van Cham, Dr., Nepean, Ontario
Ho, Van Phuong, Clichy, France
Hoang, Rosemary, Ms., Nepean, Ontario
Hoang, Song Hy, Ottawa, Ontario
Hoang, Tri, Dr., Edmonton, Alberta
Hoanh, Khoi Nguyen, Mississauga, Ontario
Hodgson, George H., Westmount, Quebec
Hoi Cao Nien Than Huu Montreal, Montréal, Quebec
Holiday Inn, Plaza de la Chaudière, Hull, Quebec
Holt Renfrew, Ottawa, Ontario
Hortic Fine Gardening, Ashton, Ontario
Hull-Chelsea-Wakefield Steam Train, Hull, Quebec
Hunt, Madeleine, Ottawa, Ontario
Hutshison, Bruce and Jennifer, Toronto, Ontario
Huynh, Binh, Ottawa, Ontario
Huynh, Nam, Ottawa, Ontario
Huynh, Phung Tran, Montréal, Quebec
Hyndman, Stuart, Montréal, Quebec
IKEA, Ottawa, Ontario
Inuit Art Foundation, Ottawa, Ontario
Inuit Heritage Centre, Baker Lake, Northwest Territories
Investors Group, Winnipeg, Manitoba
Italian Community, Ottawa, Ontario
Ivyne, Neil, Montreal, Quebec
Jones, Joyce, Stamford, Connecticut, USA
Joyal, Marcel and Pauline, Ottawa, Ontario
Kanabar, K., Nepean, Ontario
Kha, Vo, Ottawa, Ontario
Knap, Barbara, Ottawa, Ontario
Knowlton, Helen, Burlington, Ontario
Korean-Canadian Association of Canada, Kanata, Ontario
Krienke, Doreen, Regina, Saskatchewan
La Maison d’Or, Orleans, Ontario
La Poste (France)
Lai, The Hung, Dr., Brossard, Quebec
Lam, Cong Quan, Outremont, Quebec
Langdon, Dr. Abraham, London, Ontario
Lauzon, Paul, Ottawa, Ontario
Lavergne, André, Paris, France
Le, Bach Luu, Mrs., Montreal, Quebec
Le, Duy Can, Dr., Gloucester, Ontario
Le, Hang Kim, Nepean, Ontario
Le, Huy Nham, Longueuil, Quebec
Le, Minh Thinh, Nepean, Ontario
Le, Phat Giu, Dr., Hull, Quebec
Le, Quang Tri, Nepean, Ontario
Le, Thi Mong Ian, Montreal, Quebec
Le, Uy Q., Nepean, Ontario
Le, Van Mau, Montreal, Quebec
Le, Van Ngoc, Nakawic, New Brunswick
Lemons, Joan, Bracebridge, Ontario
Les Muses Restaurant, Hull, Quebec
Loblaws, Hull, Quebec
Luu, Peter, Ottawa, Ontario
Luu, The Van, Charny, Quebec
Lynch-Staunton, John, Georgeville, Quebec
Macdonald Stewart Foundation (The), Montreal, Quebec
MacDonald, George, Dr., Cantley, Quebec
MacGarvie, Gerald, Ottawa, Ontario
Mack, Felix, Ottawa, Ontario
Mackell, Peter R. D., Montreal Quebec
MacKellar Lemmon, Djénane (Estate), Barrie, Ontario
Mackenzie, Davie and Joan, Westmount, Quebec
MacKenzie, Ivan W., Ottawa, Ontario
MacLeod, Philippa M., Ottawa, Ontario
Mai, Trung Kien, Dr., Ottawa, Ontario
Malm, Dr. James Royal and Constance B., Vineyard Haven, Massachusetts, USA
Marpole, H.G., Mrs., Westmount, Quebec
Maybee, John, Mrs., Ottawa, Ontario
Maybee, Nevitt, Mrs., Ottawa, Ontario
McBurney, Bill, Ottawa, Ontario
McDonald, Joe, Okotos, Alberta
McMaster, Gerald, Ottawa, Ontario
McVicar, Barbara, Ottawa, Ontario
Meighen, Michael A. and Kelly, Toronto, Ontario
Mellor, Giuliana, Ottawa, Ontario
Mistry, Chandrika, Nepean, Ontario
Mondi Boutique, Ottawa, Ontario
Mont Cascades, Cantley, Quebec
Moore, James R., Morin Heights, Quebec
Morton, Ann, Burlington, Ontario
Murphy, Jack, Newboro, Ontario
National Arts Centre, Ottawa, Ontario
National Association of Japanese Canadians, Winnipeg, Manitoba
Nettleton’s Jewellery Ltd., Ottawa, Ontario
Nguyen, V. Dang, Kingston, Ontario
Ngo, Dinh Thu, Ville Saint-Laurent, Quebec
Ngo, Phu, Ottawa, Ontario
Ngo, Thi Anh, Montreal, Quebec
Ngo, Thi Lang, Ville Saint-Laurent, Quebec
Ngo, Thieu Tri, Montreal, Quebec
Ngo, Van Hoa, Gloucester, Ontario
Ngo, Van Vang, North York, Ontario
Nguyen, Bach Bang, Gloucester, Ontario
Nguyen, Bao, Nepean, Ontario
Nguyen, Cuong, Gloucester, Ontario
Nguyen, Dang The, Nepean, Ontario
Nguyen, Do Hoang, Kanata, Ontario
Nguyen, Huu Hoi, Toronto, Ontario
Nguyen, Huyn Tru, Vancouver, British Columbia
Nguyen, Kim Lien, Ottawa, Ontario
Nguyen, Manh Lien, Montreal, Quebec
Nguyen, Marie Cécile, Mrs., Nepean, Ontario
Nguyen, Minh Hai, Edmonton, Alberta
Nguyen, Minh Luong, Edmonton, Alberta
Nguyen, Mon K., Nepean, Ontario
Nguyen, Mong Ha, Dr., Hull, Quebec
Nguyen, Mong, Nepean, Ontario
Nguyen, T. Ngoc Lan, Montreal, Quebec
Nguyen, Thanh Danh, Kanata, Ontario
Nguyen, The Sinh, Falls Church, Virginia, USA
Nguyen, Van Hoi, Ottawa, Ontario
Nguyen, Van Khoi, Burlington, Ontario
Nguyen, Van Phong, Toronto, Ontario
Nhan, Thanh Phong, Ottawa, Ontario
Nhung, Thuy Hoang, Ottawa, Ontario
Nhut, Trung Huan, Ottawa, Ontario
Nicholson, William T. H., Enfield, Nova Scotia
Nickolai, John, Orleans, Ontario
Ninh, Thi Nhat, Mrs., Ottawa, Ontario
Nuyen, Huy, Quebec, Quebec
Nyce, Harry, Gitwinksihlkw, British Columbia
O’Reilly, James M., Mr. and Mrs., Toronto, Ontario
Oldham, Ted, Townsend, Ontario
Olympic Sports Shop, Ottawa, Ontario
Opera Lyra, Ottawa, Ontario
Ordre bouddhique Tu Quang, Montreal, Quebec
Oswald, Nancy, Cotopaxi, Colorado, USA
Ottawa Citizen (The), Ottawa, Ontario
Ouellet, Marie and Camille, Rivière-du-Loup, Quebec
Pal, Prabir K., Montreal, Quebec
Patel, Mrs., Nepean, Ontario
Patrick, Avril, Ottawa, Ontario
Patterson, II, Henry S., Princeton, New Jersey, USA
Payne, Fern and Finlay, Victoria, British Columbia
Penguin’s Palace, Ottawa, Ontario
Petit Page Télé-avertisseurs inc., Gatineau, Quebec
Pfeiffer, Harold (Estate), Ottawa, Ontario
Pham, Kim Thu, London, Ontario
Pham, Ngoc Thuy, Ottawa, Ontario
Pham, Ngoc Tung, Mr., Toronto, Ontario
Pham, Thi Sau, Montreal, Quebec
Pham, Thi Tam, Mrs., Greenfield Park, Quebec
Pham, Thi Tan, Mrs., Nepean, Ontario
Phan, Kim Phung, Montreal, Quebec
Phan, Mat, Vancouver, British Columbia
Phan, Tan Khoi, Verdun, Quebec
Phuong Nguyen, Ottawa, Ontario
Phuong, K. Tran, Orleans, Ontario
Pickard, Billy, Ms., Eagle Lake, Ontario
Pickering, Ron, Montreal, Quebec
Pierre, Thomas, Penticton, British Columbia
Pinney Bowes of Canada Ltd., Ottawa, Ontario
Pinney-Bowes, Toronto, Ontario
Porter, Isabel M., Ottawa, Ontario
Portuguese Postal Administration, Lisbon, Portugal
Post Denmark, Denmark
Pradal, Luciano, Ottawa, Ontario
Prajapati, Nimu, Ottawa, Ontario
Pretty, Harold, Ottawa, Ontario
Price, Harold W., Westmount, Quebec
Quang, Phuoc Duong, Montreal, Quebec
Canadian War Museum Donors

Archer, A. K., London, Ontario
Athinson, R., Nepean, Ontario
Babelowsky, B., Kanata, Ontario
Barriault, Capt, A., Ottawa, Ontario
Black Watch (RHR) of Canada Foundation (The), Montreal, Quebec
Blackstock, P., Mrs., Merrickville, Ontario
Bohemier, M., Orleans, Ontario
Bowen, Col. (Ret), L. C., Perth, Ontario
Bremner, D. C., Ottawa, Ontario
Brown, F., Mrs., Ottawa, Ontario
Brown, S. A., Peterborough, Ontario
Burden, R. A., Dr., Springhill, Nova Scotia
Byrne, C. P., Nepean, Ontario
Carlin, V. H., Mrs., Yuma, Arizona, USA
Carter, M., Beechboro, Australia
Chomyn, J. A., Dr., Ottawa, Ontario
Clark, I. C., Ottawa, Ontario
Cross, N. F., Mrs., Ottawa, Ontario
Durden, F. E., Coolum Beach, Queensland, Australia
Evans, E., Ottawa, Ontario
Fordyce, A. M., Mrs., Ottawa, Ontario
Gagnon, J. J., Mrs., Ottawa, Ontario
Garber, C., Montreal, Quebec
Gaucher, M. A. R., Mrs., Montreal, Quebec
Gervais, C. O., St. Lambert, Quebec
Giffin, D. A., Saskatoon, Saskatchewan
Gordon, G., Quebec, Quebec
Haight, M., Mrs., London, Ontario
Halliday, H. A., Orleans, Ontario
Hodgson, R., Hudson, Quebec
Isfeld, B. L., Courtenay, British Columbia
Kemp, J. A., Mrs., London, Ontario
Kobolak, J., Welland, Ontario
Love, A. B., Town of Mount Royal, Quebec
MacIntosh, R. M., Toronto, Ontario
Mallon, M., Mrs., Ottawa, Ontario
Manson, Gen (Ret), P. D., Gloucester, Ontario
Matthews, T. E., Kingston, Ontario
McGill University, Montreal, Quebec
McKee, R. E., Mrs., Dunnville, Ontario
McLean, W. F., Toronto, Ontario
McRae, G. K., Ottawa, Ontario
Metropolitan Life Insurance Co., Ottawa, Ontario
Miller, B., Mrs., Port Stanley, Ontario
Moorhouse, P. C., Victoria, British Columbia

Donors — Passing the Torch Campaign

Adamson, Steve, Ottawa, Ontario
Aerospatiale Canada Inc., Ottawa, Ontario
Albert House Inn, Ottawa, Ontario
Armstrong, Capt (N), G. Gordon, Gloucester, Ontario
Bank of Nova Scotia, Toronto, Ontario
Barker, Mary R., Ingonish, Nova Scotia
Barnes, Leslie W.C.S., Ottawa, Ontario
Baxter, Ian, Peterborough, Ontario
Bayliss, Robert, Mill Bay, British Columbia
Belzile, LGen, Charles H., Ottawa, Ontario
Bowen, Gerald R., Ottawa, Ontario
Brooks, Martha J., Charlottetown, Prince Edward Island
Bursey, Douglas F., Chance Harbour, Lepreau, New Brunswick
Campbell, Ian J., Orleans, Ontario
Canadian Broadcasting Corporation, Toronto, Ontario
Canadian Imperial Bank of Commerce, Toronto, Ontario
Canadian Women’s Army Corps 50th Anniversary Committee, Gloucester, Ontario
CANLOAN Army Officers Association, Toronto, Ontario
Carr-Harris, Bruce, Ottawa, Ontario
Child, BGen, Donald A., Surrey, British Columbia
Collins, BGen, John, Ottawa, Ontario
Colpitts, Martin J., Ottawa, Ontario
Copp, Terry, Salem, Ontario
Cowan, William A., Toronto, Ontario
Cox, William J., Ladymith, British Columbia
Creber, MGen, Ernest and Tina, Gloucester, Ontario
Curley, Jeffrey, Orleans, Ontario
Danson, Hon, Barnett J., Toronto, Ontario
de Chastelain, Gen, A. John, Ottawa, Ontario
de Repentigny, Henry, Toronto, Ontario
DMR Group Inc., Ottawa, Ontario
Donnelly, Maj, Patrick A., Aylmer, Quebec
Dunn, LCol, John S., Ottawa, Ontario
Durflinger, Serge Marc, Ottawa, Ontario
EDS Canada, Ottawa, Ontario
Federation of Military and United Services Institutes of Canada, Kingston, Ontario
Finnie, James E., Ottawa, Ontario
Gage, Douglas, Ottawa, Ontario
General Motors of Canada Limited, Oshawa, Ontario
Geurts, Joseph, Ottawa, Ontario
Gibeault, André, Athelstan, Quebec
Glendinning, Robert, North Gower, Ontario
Granatstein, Dr., Jack L., Ottawa, Ontario
Haley, J.A.S., Stittsville, Ontario
Hambrook & Company, Estate of Mary Hancock, White Rock, British Columbia
Hardy, Harry J., Burnaby, British Columbia
Harper, Burton, Nepean, Ontario
Healey, Ray, Mississauga, Ontario
Heick, Dr., Hans M.C., Ottawa, Ontario
Hillier, Percy, Ottawa, Ontario
Holtzhaier, Col, Jarrott W., Gloucester, Ontario
Howett, Jack R., Ottawa, Ontario
Irwin, P. Sidney, Morrisburg, Ontario
Jennings, Ian, Oakville, Ontario
Kirk, Malcolm, Thornbury, Ontario
LaFrance, MGen, Claude, Ottawa, Ontario
Langevin, Nelson J., Aylmer, Quebec
LH Hospitality Services Inc., Pickwick's Pub, Ottawa, Ontario
Lowman, Ronald L., Mississauga, Ontario
Manson, Gen (Ret), Paul D., Gloucester, Ontario
Molson Foundation, Montreal, Quebec
Murphy, John A., Abbotsford, British Columbia
Operation Legacy, Ottawa, Ontario
Ott, Capt (N), Helen F., Gloucester, Ontario
Patrick, W.J.E., Ottawa, Ontario
Pearson, Loretta M.D., Lindsay, Ontario
Peate, Leslie, Ottawa, Ontario
Peverley, Harold M., Kamloops, British Columbia
Poirier, Rachel, Ottawa, Ontario
Protosack, Walter and Carla, Rocky Mountain House, Alberta
Rapp, F.J., Ottawa, Ontario
Reid, Mark and Carol, Ottawa, Ontario
Royal Canadian Legion Branch 84, Centreville, New Brunswick
Royal Canadian Legion Branch 110, Gladstone, Manitoba
Royal Canadian Legion Branch 112, Whitby, Ontario
Royal Canadian Legion Branch 134, Mount Forest, Ontario
Royal Canadian Legion Branch 158, Port Dover, Ontario
Royal Canadian Legion Branch 161, Bracebridge, Ontario
Royal Canadian Legion Branch 165, North York, Ontario
Royal Canadian Legion Branch 189, Blind River, Ontario
Royal Canadian Legion Branch 19, The Pas, Manitoba
Royal Canadian Legion Branch 201, Minto, Manitoba
Royal Canadian Legion Branch 237, Elfros, Saskatchewan
Royal Canadian Legion Branch 238, Fenelon Falls, Ontario
Royal Canadian Legion Branch 26, Abermithy, Saskatchewan
Royal Canadian Legion Branch 295, Kisbey, Saskatchewan
Royal Canadian Legion Branch 3, Deer Lake, Newfoundland
Royal Canadian Legion Branch 393, Smithville, Ontario
Royal Canadian Legion Branch 61, Milltown, Newfoundland
Royal Canadian Legion Branch 79, Simcoe, Ontario
Royal Canadian Legion, Dominion Command, Ottawa, Ontario
Royal Canadian Legion, Post 25, San Francisco, California, USA
Sarty, Dr., Roger, Ottawa, Ontario
Shapiro, Col, Ben, Ottawa, Ontario
Shields, Mark and Pat, St. Thomas, Ontario
Skinner, George R., Vanier, Ontario
Smith, LCol, E.W., Ottawa, Ontario
Smith, Maj, William H., Nepean, Ontario
Somerville, Walter and Wendy, Duncan, British Columbia
Southam, G. Hamilton, Ottawa, Ontario
Stec, Joseph, Gloucester, Ontario
Stedman, Robert W., Ottawa, Ontario
Stentor Resource Centre Inc., Ottawa, Ontario
Stewart, Gail Iverson, Ottawa, Ontario
Street, H. Michael, Ancaster, Ontario
Stutt, Francis and Howard, Gloucester, Ontario
The Army, Navy and Air Force Veterans in Canada (Ian D. Inrig), Vanier, Ontario
The Friends of the Canadian War Museum, Ottawa, Ontario
The Korea Veterans Association of Canada Inc., Ottawa, Ontario
Theobald, Col, Harvey E., Ottawa, Ontario
Thompson, Hugh, Windsor, Ontario
Tidy, Geraldine, Ottawa, Ontario
Tucker, Robert G. North York, Ontario
Voller, Keith M., Ottawa, Ontario
Vradenburg, William P., Ottawa, Ontario
Webster Foundation, Eric T., Kirkland, Quebec
Weeks, MGen, R.J.G., Ottawa, Ontario
Whitton John L., Oakville, Ontario
Withers, Gen, Ramsey M., Ottawa, Ontario
Wolfe, Michael, Ottawa, Ontario
10th Battery Overseas Veterans 1939-45, St. Catharines, Ontario
FINANCIAL OVERVIEW

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

Revenues

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

Commercial Operations

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

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

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

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

Financial Statements

For the year ended March 31, 1999
MANAGEMENT’S RESPONSIBILITY FOR FINANCIAL STATEMENTS

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

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

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

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

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

_______________________________

David Loye  
Chief Financial Officer

May 14, 1999
AUDITOR’S REPORT

To the Minister of Canadian Heritage

I have audited the balance sheet of the Canadian Museum of Civilization as at March 31, 1999 and the statements of operations, equity of Canada and cash flows for the year then ended. These financial statements are the responsibility of the Corporation’s management. My responsibility is to express an opinion on these financial statements based on my audit.

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

In my opinion, these financial statements present fairly, in all material respects, the financial position of the Corporation as at March 31, 1999 and the results of its operations and its cash flows for the year then ended in accordance with generally accepted accounting principles. As required by the Financial Administration Act, I report that, in my opinion, these principles have been applied, after giving retroactive effect to the change in accounting for parliamentary appropriations used to finance depreciable capital assets as explained in Note 3 to the financial statements, on a basis consistent with that of the preceding year.

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

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

Ottawa, Canada
May 14, 1999
**CANADIAN MUSEUM OF CIVILIZATION**

*Balance Sheet as at March 31, 1999*

**ASSETS**

<table>
<thead>
<tr>
<th>(in thousands of dollars)</th>
<th>1999</th>
<th>1998 (Restated - Note 3)</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>CURRENT</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Cash and short-term investments (Note 4)</td>
<td>$ 15,020</td>
<td>$ 11,525</td>
</tr>
<tr>
<td>Accounts receivable (Note 5)</td>
<td>1,329</td>
<td>2,223</td>
</tr>
<tr>
<td>Inventories</td>
<td>1,072</td>
<td>1,156</td>
</tr>
<tr>
<td>Prepaid expenses</td>
<td>1,307</td>
<td>1,267</td>
</tr>
<tr>
<td></td>
<td><strong>18,728</strong></td>
<td><strong>16,171</strong></td>
</tr>
<tr>
<td>Restricted cash and investments (Note 6)</td>
<td>2,531</td>
<td>1,739</td>
</tr>
<tr>
<td>Collection (Note 7)</td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td>Capital assets (Note 8)</td>
<td>12,818</td>
<td>13,712</td>
</tr>
<tr>
<td></td>
<td><strong>$ 34,078</strong></td>
<td><strong>$ 31,623</strong></td>
</tr>
</tbody>
</table>

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

Approved by Management:

Acting President and Chief Executive Officer

Chief Financial Officer
## LIABILITIES

(\text{in thousands of dollars})

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

Approved by the Board of Trustees:

Chairwoman

Trustee
## Statement of Operations

*for the year ended March 31, 1999*

(in thousands of dollars)

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

The accompanying notes form an integral part of the financial statements.
CANADIAN MUSEUM OF CIVILIZATION

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

(in thousands of dollars)

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

The accompanying notes form an integral part of the financial statements.
CANADIAN MUSEUM OF CIVILIZATION

Statement of Cash Flows

for the year ended March 31, 1999

(in thousands of dollars) 1999 1998 (Restated - Note 3)

Operating activities

Net income $ 2,834 $ 636

Adjustment for non-cash items
  Amortization of capital assets 3,050 2,839
  Amortization of deferred capital funding (3,050) (2,839)
  Contributions recognized as revenue (814) (614)

  2,020 22

Change in non-cash operating assets and liabilities 551 (2,774)

Change in accrued employee termination benefits 110 (137)

Cash flows from (used in) operating activities 2,681 (2,889)

Investing activities

Acquisition of capital assets (2,156) (3,604)

Increase in restricted cash and investments (792) (399)

Cash flows used in investing activities (2,948) (4,003)

Financing activities

Funding for the acquisition of capital assets 2,156 3,604

Restricted contributions and related investment income 1,606 1,013

Cash flows from financing activities 3,762 4,617

Increase (decrease) in cash and short-term investments 3,495 (2,275)

Balance at beginning of year 11,525 13,800

Balance at end of year $ 15,020 $ 11,525

The accompanying notes form an integral part of the financial statements.
1. **Mission and mandate**

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

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

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

2. **Significant accounting policies**

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

(a) **Inventories**

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

(b) **Collection**

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

(c) **Capital assets**

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

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

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

(d) **Pension plan**

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

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

(f) Contributions

The Corporation follows the deferral method of accounting for contributions.

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

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

(g) Parliamentary appropriation

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

3. Change in accounting policy

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

4. Cash and short-term investments

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

5. Accounts receivable

<table>
<thead>
<tr>
<th>(in thousands of dollars)</th>
<th>1999</th>
<th>1998</th>
</tr>
</thead>
<tbody>
<tr>
<td>Refundable taxes</td>
<td>$ 513</td>
<td>$ 631</td>
</tr>
<tr>
<td>Trade accounts</td>
<td>557</td>
<td>447</td>
</tr>
<tr>
<td>Parliamentary appropriation</td>
<td>196</td>
<td>1,117</td>
</tr>
<tr>
<td>Other</td>
<td>63</td>
<td>46</td>
</tr>
<tr>
<td>Total</td>
<td>$ 1,329</td>
<td>$ 2,223</td>
</tr>
</tbody>
</table>

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**

<table>
<thead>
<tr>
<th></th>
<th>Cost</th>
<th>Accumulated Amortization</th>
<th>Net Book Value</th>
<th>Net Book Value</th>
</tr>
</thead>
<tbody>
<tr>
<td>Leasehold and building improvements</td>
<td>$21,063</td>
<td>$10,743</td>
<td>$10,320</td>
<td>$10,731</td>
</tr>
<tr>
<td>Office furniture and equipment</td>
<td>5,580</td>
<td>5,316</td>
<td>264</td>
<td>626</td>
</tr>
<tr>
<td>Technical equipment</td>
<td>7,907</td>
<td>6,951</td>
<td>956</td>
<td>1,151</td>
</tr>
<tr>
<td>Informatics equipment</td>
<td>7,103</td>
<td>5,872</td>
<td>1,231</td>
<td>1,153</td>
</tr>
<tr>
<td>Motor vehicles</td>
<td>160</td>
<td>113</td>
<td>47</td>
<td>51</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td>$41,813</td>
<td>$28,995</td>
<td>$12,818</td>
<td>$13,712</td>
</tr>
</tbody>
</table>

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**

<table>
<thead>
<tr>
<th></th>
<th>1999</th>
<th>1998</th>
</tr>
</thead>
<tbody>
<tr>
<td>Trade accounts payable</td>
<td>$5,044</td>
<td>$4,264</td>
</tr>
<tr>
<td>Accrued salaries and vacation pay</td>
<td>1,396</td>
<td>2,333</td>
</tr>
<tr>
<td>Government departments and agencies</td>
<td>258</td>
<td>363</td>
</tr>
<tr>
<td>Current portion of accrued employee termination benefits</td>
<td>163</td>
<td>315</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td>$6,861</td>
<td>$7,275</td>
</tr>
</tbody>
</table>
10. **Deferred contributions**

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

Changes in the deferred contributions balance are as follows:

<table>
<thead>
<tr>
<th>(in thousands of dollars)</th>
<th>1999</th>
<th>1998</th>
</tr>
</thead>
<tbody>
<tr>
<td>Balance at beginning of year</td>
<td>$1,739</td>
<td>$1,340</td>
</tr>
<tr>
<td>Add contributions received in the year</td>
<td>1,522</td>
<td>970</td>
</tr>
<tr>
<td>Add deferred investment income (Note 12)</td>
<td>84</td>
<td>43</td>
</tr>
<tr>
<td>Less contributions recognized as revenue</td>
<td>(814)</td>
<td>(614)</td>
</tr>
<tr>
<td><strong>Balance at end of year</strong></td>
<td>$2,531</td>
<td>$1,739</td>
</tr>
</tbody>
</table>

11. **Deferred capital funding**

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

Changes in the deferred capital funding balance are as follows:

<table>
<thead>
<tr>
<th>(in thousands of dollars)</th>
<th>1999</th>
<th>1998</th>
</tr>
</thead>
<tbody>
<tr>
<td>Balance at beginning of year as restated</td>
<td>$13,712</td>
<td>$12,947</td>
</tr>
<tr>
<td>Add appropriations used to purchase depreciable capital assets</td>
<td>2,156</td>
<td>3,604</td>
</tr>
<tr>
<td>Less amortization</td>
<td>(3,050)</td>
<td>(2,839)</td>
</tr>
<tr>
<td><strong>Balance at year end</strong></td>
<td>$12,818</td>
<td>$13,712</td>
</tr>
</tbody>
</table>
12. **Interest on cash and investments**

Interest on cash and investments is reported as follows:

<table>
<thead>
<tr>
<th>(in thousands of dollars)</th>
<th>1999</th>
<th>1998</th>
</tr>
</thead>
<tbody>
<tr>
<td>Income earned on unrestricted resources</td>
<td>$734</td>
<td>$494</td>
</tr>
<tr>
<td>Income earned on restricted resources</td>
<td>118</td>
<td>67</td>
</tr>
<tr>
<td><strong>Total interest on cash and investment earned in the period</strong></td>
<td>852</td>
<td>561</td>
</tr>
<tr>
<td>Less amounts deferred (Note 10)</td>
<td>(84)</td>
<td>(43)</td>
</tr>
<tr>
<td><strong>Total interest on cash and investments recognized as revenue</strong></td>
<td>$768</td>
<td>$518</td>
</tr>
</tbody>
</table>

13. **Related party transactions**

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

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

14. **Fair value of financial instruments**

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

15. **Commitments**

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

<table>
<thead>
<tr>
<th>(in thousands of dollars)</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>1999–00</td>
<td>$4,354</td>
</tr>
<tr>
<td>2000–01</td>
<td>2,589</td>
</tr>
<tr>
<td>2001–02</td>
<td>714</td>
</tr>
<tr>
<td>2002–03</td>
<td>714</td>
</tr>
</tbody>
</table>
16. **Uncertainty due to the Year 2000**

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

17. **Comparative figures**

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