



ANNUAL REPORT  
2005-2006

# Canadian Museum of Civilization Corporation

CANADIAN MUSEUM OF CIVILIZATION  
CANADIAN WAR MUSEUM







# Where People and History Come to Life



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CANADIAN WAR MUSEUM

## Canadian Museum of Civilization

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P.O. Box 3100, Station B  
Gatineau, Quebec  
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## Canadian War Museum

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Ottawa, Ontario  
K1R 1C2  
[www.warmuseum.ca](http://www.warmuseum.ca)

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**Friends of the Canadian War Museum:** (819) 776-8618

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CANADIAN MUSEUM  
OF CIVILIZATION

MUSÉE CANADIEN  
DES CIVILISATIONS



Canada

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# Message from the Chair

**This past year's major highlight was definitely the opening of the new Canadian War Museum on May 8, 2005. In less than a year, the CWM attracted more than 500,000 visitors, surpassing our most optimistic expectations. Attendance at the Canadian Museum of Civilization also increased to 1,396,000 visitors.**

The CWM and the CMC — both architectural icons, with uniquely bold and stunning designs — are the two most highly attended museums in the National Capital Region. They are, of course, part of the community of galleries and museums in Ottawa and Gatineau whose excellence is recognized across the country.

The opening of the new Canadian War Museum introduced a new era for the Canadian Museum of Civilization Corporation. We are, as a Crown Corporation, responsible for both of these national history museums: one institution that operates two museums.

With the help of an outstanding physical setting, which incorporates rich symbolism, the new CWM is able to tell the story of Canada's military history in its depth. At the same time, the Museum can describe this story as it was actually lived by ordinary Canadians in the battlefield and on the homefront.

Visitors hear the stories of Canadians from diverse cultural and social backgrounds who contributed to our military heritage. These Canadians came from every region of the country — from the countless villages, towns and cities that are all reflected in our military history. The strong spirit and courage of all these

Canadians are at the heart of the new Canadian War Museum.

Perhaps most important, the new CWM has proven that it is a museum for all Canadians. It has already succeeded in attracting new visitors. Eighty-five per cent of the visitors to the new Museum had never been to the CWM before. Forty per cent of those visitors were women — a 7 per cent increase over the number of women who visited the former CWM on Sussex Drive.

Some of the words that visitors used to describe the Museum in their written comments are: “interesting,” “relevant,” “informative” and “meaningful.” They said that their visit increased their respect for military personnel, and gave them a sense of pride in Canada. They also said they felt inspired by the sacrifices that Canadians have made in times of conflict through the ages.

The arrival of the new CWM has given the Corporation the opportunity to enhance the institutional synergy between our two Museums. For example, we can maximize our publicity by promoting the two locations simultaneously. Moreover, our Membership Program offers an advantageous Duo plan, which gives members access to two world-class institutions.

While the new Canadian War Museum was enjoying its success, hundreds of thousands of visitors also came to the CMC, drawn by outstanding exhibitions such as **POMPEII**, **Cool '60s Design** and **A Caring Profession**. During the course of the year, the CMC also continued

to share its resources widely, through its travelling exhibitions and its very popular, comprehensive Website.

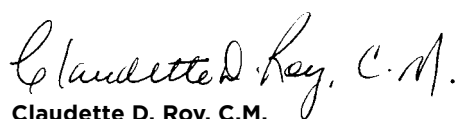
In 2005–2006, the Corporation also continued to strengthen the partnerships — both external and internal — that are essential components of our successful operation.

Externally, we are reaching out across the country, and fostering exciting new collaborations with international museum partners, in Russia and China, for example.

Internally, Dr. Rabinovitch has drawn on his wide career experience to connect structures and staff in a way that maintains and builds on the Corporation's professional expertise. He leads a cohesive and confident team that has become internationally renowned for creating unique and imaginative exhibitions, conducting expert research, developing collections and conserving the outstanding artifacts of our national heritage. This team, and the Corporation's superb expertise, are tremendous assets for the future.

With its central location, stunning architecture, innovative exhibitions and state-of-the-art facilities, the CWM has already emerged as one of the Corporation's greatest strengths.

The operational challenges that now lie ahead for both Museums are serious. They must maintain world-class, state-of-the-art facilities over the long term despite rigorous financial pressures, and they must uphold the highest standards, both from a programming and an exhibitions viewpoint.



**Claudette D. Roy, C.M.**

Chair

Canadian Museum of Civilization Corporation

A member of the Board of Trustees since 1995, **Claudette D. Roy**, C.M., served as Vice-Chair for four years before her appointment as Chair in November 2003.

Ms. Roy is a former educator and school administrator. She initiated many Francophone projects and institutions in Alberta, including, a committee created to establish Edmonton's first publicly funded French-first-language school. Later, she served on the Minister of Education's task force to create Francophone school boards. She served on many professional committees, including the Canadian Teachers' Federation. Her community volunteerism includes the City of Edmonton 2004 Centennial Celebration Committee and the Board of Trustees of *The Western Catholic Reporter*.

Ms. Roy is a founding member of a community and business centre, and of *Edmonton chante* music festival. She is presently a member of the Human History Gallery Advisory Group of the Royal Alberta Museum. She received many honours for her work in promoting and francophone rights and community visibility. In addition, she received the Order of Canada, the Queen's Jubilee Medal and the Alberta Centennial Medal.



# Message from the President and CEO

The numbers are awesome and, at times, I am awe-struck. Last year, almost two million visitors from across the country and around the world walked through the doors of the Canadian Museum of Civilization and the Canadian War Museum. Added to these were the 10 million individual visits to the Corporation's Website, as well as the many thousands of Canadians who came to see our travelling exhibitions in cities and communities throughout Canada.

These remarkable rates of attendance indicate that there is a continuing public interest in Canada's social, cultural and military history. The CMC's Canada Hall, for example, remains our most popular permanent gallery, with nearly half a million visitors annually.

As an institution, we remain committed to the concept of being centres "where people and history come to life." We do this in how we present information to the public, engaging visitors through quality exhibitions, publications and programs. We also collaborate across the country, with large and small museums, local communities, associations, volunteer groups, colleges and universities.

Last year, our two Museums created stimulating exhibitions that illuminate aspects of our culture, history and identity. At the CMC, these included: **A Caring Profession: Centuries of Nursing in Canada**; **Acres of Dreams: Settling the Canadian Prairies**; and **Lace Up: Canada's Passion for Skating**. The CWM presented two special exhibitions — **Art and War: Australia, Britain and Canada in the Second World War**

and **Weapons of Mass Dissemination: The Propaganda of War**. These special exhibitions were designed to complement the content and themes of the Museum's permanent galleries. They also reflected important curatorial work and, especially at the CWM, new partnerships abroad.

The CMC has begun to use its international relations for quality presentations in Canada. The exhibition **POMPEII** was very successful, in terms of attendance and visitor satisfaction: 84 per cent of the visitors who came to see a special exhibition cited **POMPEII** as the reason for their visit. **POMPEII** was developed by the *Soprintendenza Archeologica di Pompei* and presented with the help of several international partners.

Last year, we also focused on working with the Samara Museum to establish the first major partnership between a Russian and a Canadian museum on historical and social research. Both museums' curators have jointly developed an exhibition on the nomads of the ancient grasslands — the Eurasian steppes and the North American Prairies — to open at the CMC in late 2006. In addition, together with experts at the National Museum of China, we continue to work on the upcoming exhibition on Chinese art and civilization scheduled for the summer of 2007.

Although we are a national institution with a pan-Canadian mandate, our staff also works at strengthening our partnerships locally. Last year, in cooperation with the City of Gatineau, we launched on our Website a virtual exhibition on the architecture of old Hull. This



city was historically a great centre for Canada's lumber and paper-making industries, as can be seen in the fine visuals available on the Web. The CMC also welcomed a host of local charitable events, such as the first joint blood clinic with Héma-Québec, and a wine auction organized by the Quebec Heart and Stroke Foundation.

The CMC loaned and installed at the Kitigan Zibi community near Maniwaki, Quebec, an exhibition called **Kichi Sibi: Tracing Our Region's Ancient History**. Local memory and history are, in this way, recognized for their wider national importance.

During a period of seven years, the Corporation has developed a staff culture founded on rigorous self-evaluation of projects, achievements and practices. Team management processes link curatorial and exhibition expertise, marketing and client-service expertise.

There is strong attention to facility maintenance and improvements so that these iconic buildings continue to meet the needs of private and public users. We incorporate cost-efficiency and business case disciplines into our operations and capital projects. We focus resources on staff training and development to ensure the Corporation has a highly skilled workforce capable of meeting a succession of challenges. Our employees deal ably with regular changes in technology and museological standards. These are strengths that the Corporation will use for future initiatives.

The Corporation now operates two world-class Museums, after the emotion-filled opening celebrations for the CWM in May 2005. That construction project was completed on time and on budget, but its greatest achievement is in its substantive content. We are committed to continuing to implement our mandate in a way that makes it easier for Canadians to access their history and cultural heritage — at home, in public places and in the Museums. At the

same time, taking into account our limited resources, we will still do our best to sustain cultural links between Canada and the world.



**Dr. Victor Rabinovitch**  
President and Chief Executive Officer  
Canadian Museum of Civilization Corporation

Dr. **Victor Rabinovitch** has served as President and Chief Executive Officer of the Canadian Museum of Civilization Corporation since April 2000.

Previously, Dr. Rabinovitch held positions as Assistant Deputy Minister with various federal departments. He oversaw the Branch administering the national public pension programs in Canada's social security system. With the Department of Canadian Heritage, he was responsible for a wide range of Canadian cultural programs. He also worked extensively in national and international fisheries management.

Dr. Rabinovitch currently holds a number of positions in the community, including Board member of the Corporation de développement économique de la Ville de Gatineau, and Fellow of the School for Policy Studies at Queen's University. In 2005, he was named CEO of the Year for the para-public sector by the *Regroupement des gens d'affaires de la Capitale nationale*.

## Opening of the Canadian War Museum

The new Canadian War Museum officially opened — on time and on budget — on **May 8, 2005**. The Grand Opening was the largest public inauguration of an official building in Canadian history. Over **25,000** people attended events during the opening weekend.

## IMAX®

IMAX Theatre attendance soared last year to 340,000 visitors, an increase of **20 per cent** over 2004–2005. This increase was due in part to the great success of *Mystery of the Nile* and *Kilimanjaro*.

## Special Anniversaries

Both the CMC and the CWM celebrated special anniversaries during the fiscal year. In 2005, the **Canadian War Museum** celebrated its **125th** anniversary, while 2006 marked the **150th** anniversary of the **Canadian Museum of Civilization**.

# 2005–2006 Highlights

## Attendance

The Corporation's two Museums together attracted over **1.9 million visitors** in 2005–2006. Attendance at the CWM surpassed initial projections to reach almost **600,000 visitors**. The Corporation welcomed close to **1.4 million visitors**, its second-best performance since opening in 1989. Special exhibitions were particularly popular. **POMPEII** attracted nearly **130,000** visitors, while **Cool '60s Design** had **250,000** visitors. At the CWM, over **110,000** people visited the exhibition **Art and War**.

## Collections

The Corporation acquired more than **18,000** artifacts and specimens. Among the major acquisitions, the CMCC purchased the Smith & Wesson Tip-Up revolver believed to have been used in the 1868 assassination of **Thomas D'Arcy McGee**. The CWM received the Sergeant William Merrifield Victoria Cross medal set as a donation.

## Special Exhibitions

The Corporation's Museums opened a total of 15 new special exhibitions last year.

At the CMC, major exhibitions included **Lace Up: Canada's Passion for Skating**; **Acres of Dreams: Settling the Canadian Prairies**; **A Caring Profession: Centuries of Nursing in Canada** and **POMPEII**.

The CWM presented **Weapons of Mass Dissemination: The Propaganda of War** and **Art and War: Australia, Britain, and Canada in the Second World War**.

## High-Profile Events

Last year, the CMC welcomed **His Excellency Hu Jintao, President of the People's Republic of China** for a special state occasion. For the first time, the Museum was also the venue for the **Canadian Parliamentary Press Gallery Annual Dinner**.

## Community Events

The CMC hosted its first-ever **blood clinic**. The Museum was also the venue for a successful vintage wine auction hosted by the **Quebec Heart and Stroke Foundation**.

## Online Resources

Again last year, the Corporation's Website registered an increase in visits and pages accessed over the previous year.

**Civilization.ca** is constantly adding virtual exhibitions and other components to its content. The Canadian War Museum Website, **Warmuseum.ca**, is also part of the Corporation's Website. It was completely revamped in time for the opening of the new CWM in May 2005.

## Membership Program

The Corporation increased its membership base by **23 per cent**. The Membership Program now boasts over **4,200** households.

## Revenues

Total onsite earned revenues for the Corporation were **\$13.2 million**, representing a new record.



Marie-Louise Demaz

# Canadian Museum of Civilization Corporation



Steven Darcy

# Mandate

The Canadian Museum of Civilization Corporation (CMCC) is a Crown Corporation established pursuant to the *Museums Act*. The Corporation is a member of the Canadian Heritage Portfolio, and includes the Canadian Museum of Civilization (CMC) and the Canadian War Museum (CWM).

As part of their core mandate, the Canadian Museum of Civilization and the Canadian War Museum function as centres for collection, research and public information on the social, military and human history of the country. The Corporation's principal role is to help preserve and promote the heritage of Canada for present and future generations, thereby contributing to the promotion and enhancement of a Canadian identity.



## Guiding Principles

The Museums' work is guided by five essential principles, as outlined below.

### Knowledge

Museum activities focus on the creation and dissemination of knowledge. Our research is rigorous and creative, thereby contributing to new understanding of Canada's human history. Our exhibitions and programs are knowledge-based and provide clear information to the public.

### Choice and Respect

The collections, programs and exhibitions administered by our Museums reflect a wide range of people and subjects. Making choices is necessary for good management; we can never include all themes, all perspectives, or all proposed artifacts. Our choices are informed by respect: we will not engage in activities or present materials that might promote intolerance.

### Authenticity

Authenticity in our Museums means that we are truthful and comprehensive. We are committed to presenting artifacts from CMCC collections and from other public collections. Authenticity involves communicating accurate information which is balanced and contextual.

### Coherence

Coherence applies to all corporate activities as we aim to be consistent, united in purpose and easily accessible. We strive for coherence in our research, exhibitions, programs, services and design, in our behaviour as teams, and in our use of the Museums' physical spaces.

### Canadian Perspectives

Our collections, programs and exhibitions reflect a Canadian perspective. We present Canadian contexts, comments, or reactions on subjects of wider significance. This dimension reflects the fundamental Canadian commitment to democracy in its political and social sense.

## Corporate Governance

The Corporation is governed by a Board of Trustees appointed by the Governor-in-Council. The Board is responsible for fulfillment of the policies and overall financial management of the Corporation's affairs, and reports to Parliament through the Minister of Canadian Heritage. During 2005-2006, eight committees supported the Board of Trustees. These committees met regularly before Board meetings and made their recommendations to meetings of the Board. Each Board Member has duties on at least one committee.

### BOARD COMMITTEES

The **Executive Committee** assists the Board in its decision-making between Board meetings, if necessary.

The **Audit Committee** serves as the Board's advisor on audit-related matters, and ensures maintenance of sound internal controls.

The **Finance and Compensation Committee** serves as the Board's advisor on accountability and planning, in relation to finance and compensation.

The **Development Committee** advises and supports the Board and Management on the Corporation's development and fundraising activities. Members of the committee may also participate in fundraising on a personal basis.

The **Canadian War Museum Committee** advises the Board on matters related to the Canadian War Museum. Its membership includes members of the Board of Trustees and representatives from veterans' groups.

The **Canadian War Museum Building Committee** oversaw the development of the new Canadian War Museum.

The **Working Group on Governance** advises the Board on matters related to the governance of the Corporation, such as the application of its by-laws.

The **Nominating Committee** assists the Board of Trustees in creating trustee and CEO profiles, and establishes appropriate criteria for candidate selection. It also makes recommendations to the Board of Trustees on appointments.

### CORPORATE OFFICERS

**Victor Rabinovitch**, President and CEO

**Joe Geurts**, Chief Operating Officer

**Mark O'Neill**, Corporate Secretary

### MEMBERS OF THE CORPORATION'S EXECUTIVE COMMITTEE

**Francine Brousseau**, Vice-President, Development  
*(since April 11, 2005)*

**Michel Cheff**, Director, Special Initiatives, Office of the President and Chief Executive Officer

**Joe Geurts**, Chief Operating Officer; Director and CEO of the Canadian War Museum

**Luc Girard**, Vice-President, Development  
*(until April 15, 2005)*

**Elizabeth Goger**, Director, Human Resources

**Stephen Inglis**, Director General, Research and Collections

**David Loye**, Chief Financial Officer

**Sylvie Morel**, Director General, Exhibitions and Programs

**Mark O'Neill**, Corporate Secretary; Director, Strategic Planning; Vice-President, Public Affairs and Publishing

**Victor Rabinovitch**, President and Chief Executive Officer

## MEMBERS OF THE BOARD

### **Claudette Roy, C.M., Chair**

Edmonton, Alberta

(see biography on page 5)

### **Pierre Dufour, Vice-Chair**

Gatineau, Quebec

Currently a senior law partner, Mr. Dufour has been practicing law in a number of areas for almost four decades. He has extensive experience as a member of other boards. In addition to serving as governing member of the Gatineau Chamber of Commerce, Mr. Dufour is active in community life and in supporting health-related foundations.

### **Michèle Alderton, Trustee**

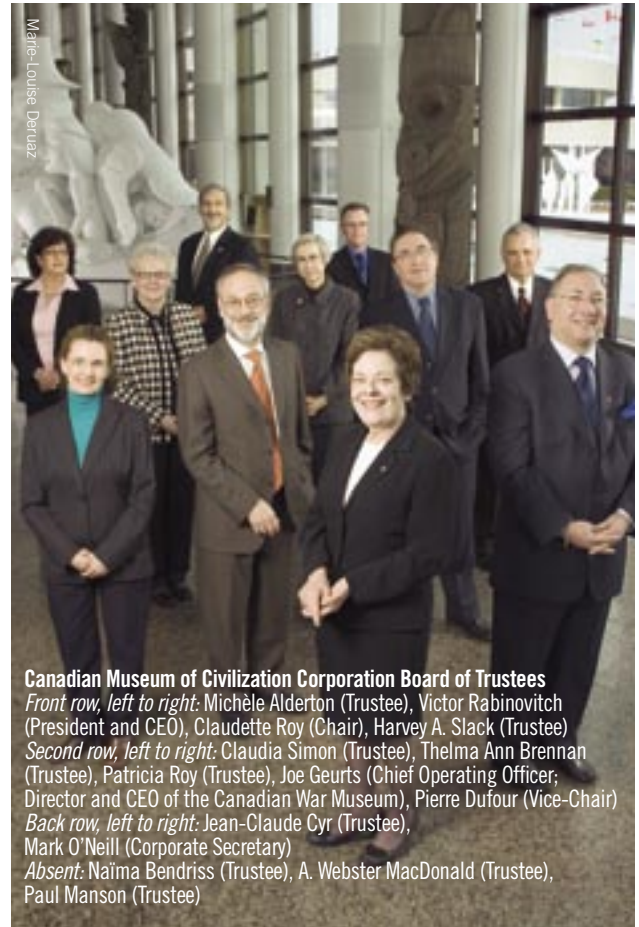
Red Lake, Ontario

Since she moved to Red Lake in 1979, Ms. Alderton has dedicated herself to the preservation of local culture and history. In her role as Museum Curator for the Red Lake Museum since 1996, she has initiated many heritage and cultural projects throughout the region. She is now the Director/Curator of the Red Lake Regional Heritage Centre, a \$3-million facility, which replaced the former museum.

### **Naïma Bendriss, Trustee**

Montréal, Quebec

A member of the Board since 2005, Dr. Bendriss is a sociologist with a particular interest in ethnic studies, post-colonial studies, international development and international relations. She is an associate researcher at UQAM's *Centre de recherche sur l'immigration, l'ethnicité et la citoyenneté (CRIEC)*, and teaches a course on the Social Anthropology of the Middle East and the Maghreb at Laval University. She is also a consultant on intercultural relations and issues relating to the Arab world.



**Canadian Museum of Civilization Corporation Board of Trustees**  
*Front row, left to right:* Michèle Alderton (Trustee), Victor Rabinovitch (President and CEO), Claudette Roy (Chair), Harvey A. Slack (Trustee)  
*Second row, left to right:* Claudia Simon (Trustee), Thelma Ann Brennan (Trustee), Patricia Roy (Trustee), Joe Geurts (Chief Operating Officer; Director and CEO of the Canadian War Museum), Pierre Dufour (Vice-Chair)  
*Back row, left to right:* Jean-Claude Cyr (Trustee), Mark O'Neill (Corporate Secretary)  
*Absent:* Naïma Bendriss (Trustee), A. Webster MacDonald (Trustee), Paul Manson (Trustee)

### **Thelma Ann Brennan, Trustee**

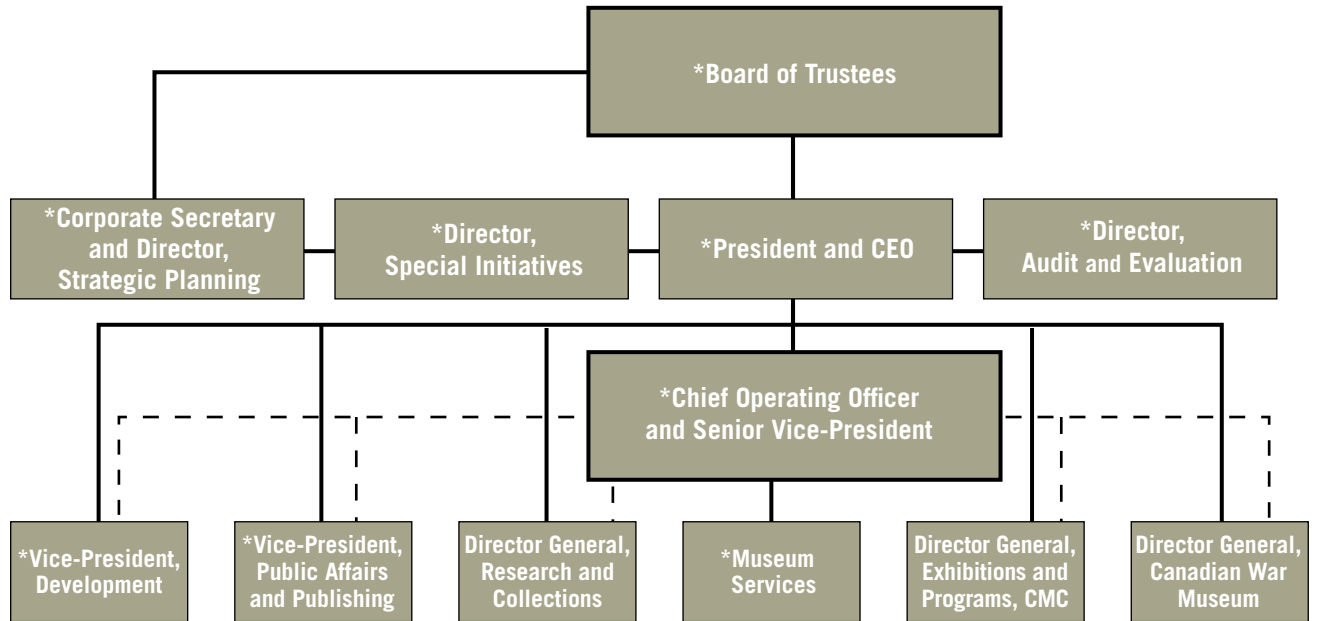
Johnville, New Brunswick

Mrs. Brennan is a heritage artist and freelance writer with a long history of community service. She is the author of *The Hawthorn Bush* and the acclaimed biography, *The Real Klondike Kate*. Mrs. Brennan and her husband own and operate a range of businesses, including a building supply store, a construction company and a development firm.

### **Jean-Claude Cyr, Trustee**

Montréal, Quebec

Appointed last year, Jean-Claude Cyr has extensive experience in business and finance. Since 2003, Mr. Cyr has been a consultant with several firms, including Magil Laurentienne and Group Dayan. From 1995 to 2004, he occupied positions as Senior Vice-President and Vice-President with the Caisse de



\* Activities related to the whole Corporation

dépôt et placement du Québec. Mr. Cyr has also been Director of the Board of *CDP Capital-Hypothèques* since 1996 and Director of the Montreal Museum of Contemporary Art since 1990. He also served as President of the Board of *Quartier international de Montréal* from 1999 to 2004.

**A. Webster Macdonald**, *Trustee*

Calgary, Alberta

For many years, Mr. Macdonald was involved with the Glenbow Museum in Calgary. He was a Vice-Chair of its Board of Directors from 1999 to 2000, Chair of the Board of Directors from 2000 to 2002, and a member of the Board of Directors from 2003 to 2004. A lawyer by profession, Mr. Macdonald has been a partner in several major legal firms since 1970. He was appointed to the CMCC Board of Trustees in 2005.

**Paul Manson**, O.C., C.M.M., C.D., *Trustee*

Ottawa, Ontario

General Manson served as Chief of the Defence Staff from 1986 to 1989, crowning a 38-year career with the Royal Canadian Air Force and the Canadian Forces. A fighter pilot, he commanded at every level of the

Air Force and served extensively with Canada's NATO forces in Europe. Upon retiring from the military, General Manson entered the business world and was president of a large Canadian aerospace company. He has been extensively involved in volunteer work at the Canadian War Museum, and was chair of the highly successful *Passing the Torch* fundraising campaign. He is currently the President of the Conference of Defence Associations Institute.





**Patricia Roy, Trustee**

Victoria, British Columbia

Ms. Roy is a historian and author, who taught history at the University of Victoria from 1966 until her retirement in 2005. She has a particular interest in the history of the Chinese and Japanese people who immigrated to British Columbia since the nineteenth century. She has written and co-authored several books, including *The Oriental Question*. Her most recent book is *British Columbia: Land of Promises*, co-authored with John Herd Thompson. She is also Vice-President of the British Columbia Historical Federation.

**Claudia Simon, Trustee**

Big Cove, New Brunswick

Ms. Simon has 35 years of professional experience in public and community service, specializing in education and health care. She was the first Native teacher to be appointed Human Rights Commissioner for the Province of New Brunswick. Ms. Simon has been Director of Health at the Big Cove Health Care Centre since 1991.

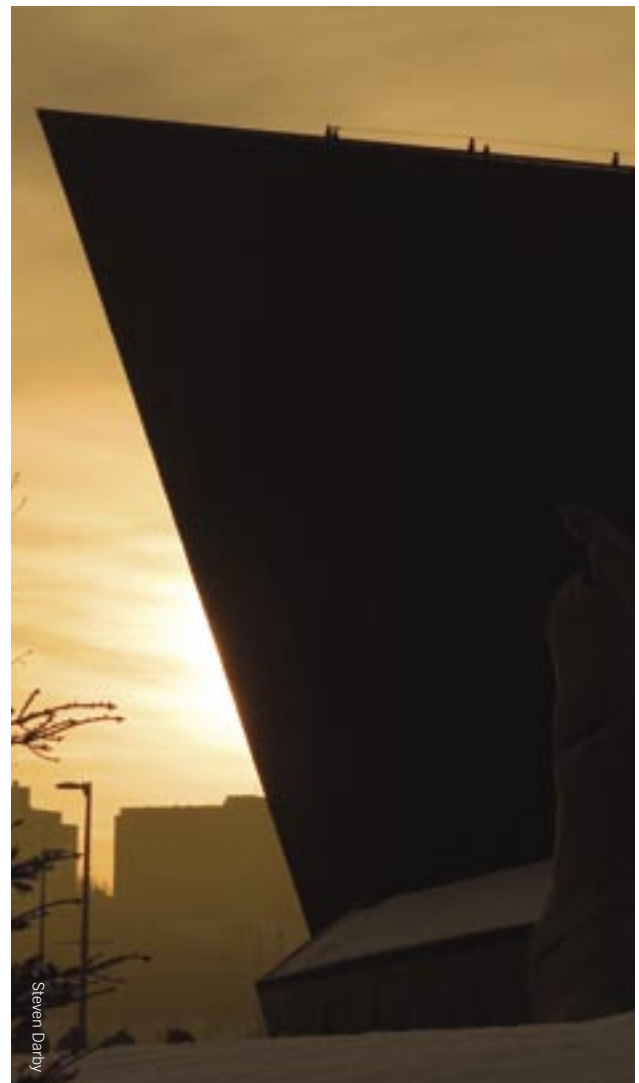
**Harvey A. Slack, Trustee**

Ottawa, Ontario

Well-known for his community involvement, Mr. Slack has been an active member of more than 30 national and local charitable, health and cultural organizations. These have included participation on the Annual Governor General's Performing Arts Awards Gala Committee, the National Arts Centre, the School of Dance, the Thirteen Strings Chamber Orchestra, the Writers Trust of Canada, and the Honens International Piano Laureate Circle. He is the recipient of the Governor General's Medal for the 125th anniversary of Canada and the Queen's Golden Jubilee Medal for significant contributions to Canada and his community.

## Objectives and Achievements

The CMCC Board of Trustees has identified four strategic issues to guide the Corporation's activities during the period 2006–2010, towards fulfilling its national mandate and achieving a high standard of museological excellence. In addition, a detailed set of objectives and strategies has been established through planning and discussions to address each of these issues. For the fiscal year 2005–2006, results are reported in alignment with the new strategic directions.



## ISSUE

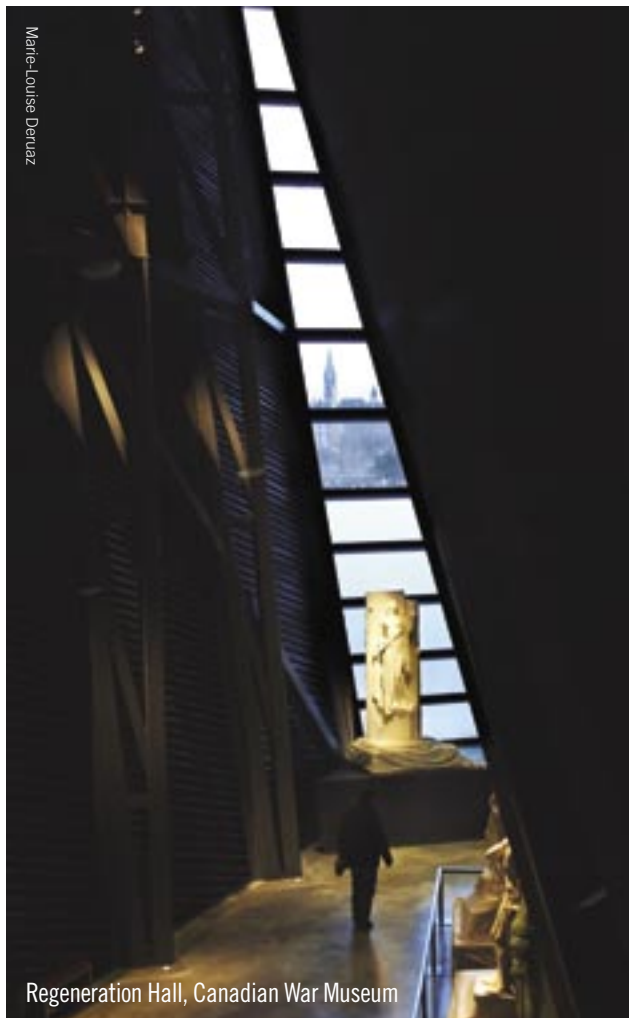
### Broaden and Deepen Canadian Content and Audiences

#### Objective

To increase the involvement of Canadians in the sharing of our symbols and stories, and our sense of belonging to the nation, together with its place in the world.

#### Strategies

- To continue strategically planned and diverse research and exhibition projects.
- To expand and enrich the presentation of Canada's social, military and human history in both Museums.
- To reach out to Canadian and other visitors through the two Museums' programming and services.



Marie-Louise Dertuzaz

Regeneration Hall, Canadian War Museum

## RESULTS

### Canadian War Museum

The new CWM was launched, on time and on budget, to enable a more comprehensive presentation of Canada's military history.

#### Permanent Exhibitions

The CMC undertook an evaluation of the current content and messages of exhibitions in the Grand Hall, for future renewal. In the Canada Hall, we began implementing a renewal plan for several modules. The Museum has also undertaken the development of a new permanent exhibition on Canadians who made history.

#### Special Exhibitions

The CMC presented 12 new special exhibitions, while the CWM opened three. The CMC circulated 10 travelling exhibitions in 28 venues, while two exhibitions from the CWM were presented in three venues.

#### Public Programs

The CMC presented School Programs to over 40,000 students and also offered reserved and unstructured programs to 20,000 participants. The audiences for Dramamuse performances totalled 155,000.

At the CWM, School Programs had 32,000 participants, while Special Events and Public Programs attracted 14,000 visitors.

## ISSUE

### Inform Canadians of the Value and Importance of Our Two Museums

#### Objective

To promote, in all regions of the country, Canadians' awareness and use of the two Museums to learn about our history and cultural identity.

#### Strategies

- To carry out sound research in museum disciplines related to Canada's heritage.
- To develop and manage the collections and provide accessible, detailed, accurate and timely information on the artifacts and documents in a variety of formats.
- To continue to develop agreements and understandings on repatriation requests, while preserving the national collection of materials and artifacts.
- To communicate the museums' knowledge throughout Canada and the world and share their expertise.

## RESULTS

#### Research

Research has been conducted in the disciplines of archaeology, ethnology, history, cultures and postal communications. Over 100 distinct projects are currently underway. In addition, we have completed an update of the CMCC Research Policy and a related research plan.

#### Collections

Collections have been maintained under sound, quality conditions. The CMC acquired 5,500 artifacts, and the CWM acquired 345.

#### Repatriation

The CMC continued to administer requests for repatriation on a case-by-case basis. We transferred human remains and associated burial objects to the Kitigan Zibi Algonquin community on behalf of the Algonquin First Nations.

#### Attendance

The CMC attracted 1,396,498 visitors, while attendance at the CWM was 576,042.

#### Audience Outreach

The Corporation's Website registered 66 million accessed pages. Circulation of promotional material such as the *Calendar of Events*, brochures, *Visitor's Guide*, posters and tourism fact sheets totalled 1.3 million. Maximum potential advertising reach was 1.6 million.

#### Dissemination

Together the CMC and the CWM printed 14 publications. Four interns completed the Aboriginal Training Program in Museum Practices.

## ISSUE

### Integrate the CMC and the CWM with a Focus on Financially Sustainable Operations and Quality Client Service

#### Objective

To ensure that the CMC and the CWM function effectively together as centres for collections, research, exhibitions and public information on the social, military and human history of Canada.

#### Strategies

- To continue to improve the Corporation's financial self-sufficiency.
- To continue to explore new and cost-efficient ways to ensure the operational viability of the Corporation.
- To review collaborative mechanisms for more effective operations in collections, research, exhibitions and public information.

## RESULTS

#### Revenues

The Corporation's onsite revenues reached \$13.2 million, representing a new record.

#### Fundraising

The *Passing the Torch* campaign in support of the new Canadian War Museum raised a net total of \$16.5 million, surpassing its goal of \$15 million. The Corporation also obtained sponsorship and philanthropic support for temporary exhibitions, travelling exhibitions, public programs, research and publications, and for restoration of artifacts and art. We also obtained sponsorship in support of the Grand Opening of the CWM. We have continued to cultivate current partnerships, while developing new partners among corporations, foundations and associations for upcoming projects.

#### Human Resources

The Corporation negotiated and ratified two four-year collective agreements; developed and implemented the LDC process (succession planning); implemented the Employment Equity Plan and a revised Performance Management System; provided training and orientation sessions for managers and employees; planned and established an Employment Equity Committee; updated the self-identification data via an internal census; provided additional and enhanced training and development for management and staff; developed and implemented a revised "Senior Management" competency profile; completed the validation process of second-language proficiency for employees at the five-year interval; and continued improvements in Occupational Health and Safety.

#### Maintenance

The Corporation completed the capital projects outlined below.

**At the CMC:** Phase 4 of lifecycle replacement of windows in the Grand Hall; lifecycle repairs to exterior access routes for maintenance vehicles; Phase 2 of parking garage repairs to the concrete structure; Phase 2 of lifecycle modernization of elevators; lifecycle replacement of steam humidification units; lifecycle replacement of the Security Management System, the Video Management System and the Radio Console; lifecycle modernization to lighting control systems; and retrofit of part of the emergency lighting system in keeping with building codes.

**At the CWM:** the Corporation managed its first year warranty, noting defects and effecting repairs with appropriate suppliers.

## ISSUE

### Reach Out through Dynamic Partnerships and Networks

#### Objective

To increase sharing of exhibitions, expertise, research and information in Canada and abroad.

#### Strategies

- To review and assess current partnerships for ongoing relevance and possible gaps.
- To continue to share expertise through professional networks.
- To seek out innovative arrangements with organizations and institutions across Canada and abroad, to disseminate knowledge and information effectively.



Marie-Louise Deruez

## RESULTS

### Sharing Expertise

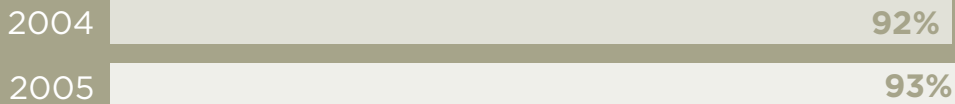
During the past year, the Corporation partnered with the University of Ottawa to offer course credit and professional acting experience to drama students through Dramamuse. It also partnered with universities, colleges and cégeps for training and co-op placements, and conducted research projects with organizations such as associations, universities and museums.

### Dissemination

The Corporation partnered with the following organizations: Canadian Heritage to host a set of computer kiosks linked to the Canadian Pavilion at Expo 2005; Ville de Gatineau for the launch of a virtual exhibition on the architecture of old Hull; national and international organizations for the production of exhibitions, including the **Saidye Bronfman Award 2005** and **POMPEII**; embassies and high commissions for multiple special events; the National Arts Centre and various festivals for cultural events such as concerts and theatre performances; local and provincial marketing organizations to help promote both Museums and other National Capital heritage sites; local libraries to provide the Museum Privilege Card; *The Ottawa Citizen*, *Le Droit* and CBC/Radio-Canada to provide information and interviews on cultural matters; Canadian Heritage Canadian Culture Online initiative, to make catalogue records and images available; six libraries in the region as part of the SmartLibrary partnership; and the International Council for Canadian Studies to provide venues and speakers.

## SATISFACTION RATING BY CMC VISITORS

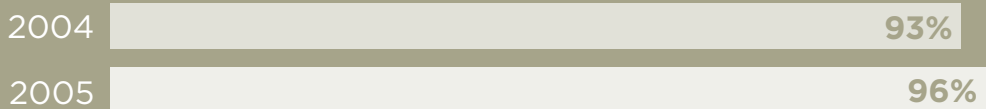
Expectations: *exceeded, all and most*



Overall Satisfaction Rating: *very satisfying and satisfying*

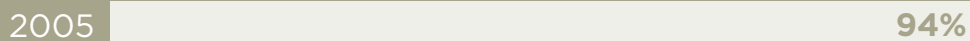


Overall Value-for-Money: *excellent and good*

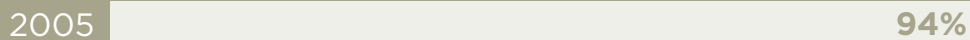


## SATISFACTION RATING BY CWM VISITORS

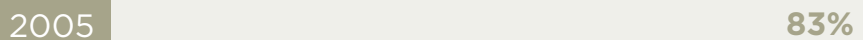
Expectations: *exceeded, all and most*



Overall Satisfaction Rating: *very satisfying and satisfying*



Overall Value-for-Money: *excellent and good*



## Operations

To improve financial and operational viability, the Canadian Museum of Civilization Corporation continues its innovative efforts to reduce operating costs, while maximizing revenues. The CMCC always seeks new and cost-effective ways to deliver its programs and services. In 2005–2006, total revenues from onsite commercial activities were \$13.2 million. These activities include general admission, the IMAX® Theatre, boutique sales, facility rentals, food services, parking and membership.

### CLIENT SERVICES

The Corporation's client services staff provide visitors to both Museums with a variety of services. In public areas and exhibition galleries, they greet visitors and provide general information about the Museums' services, programs and exhibitions. Client services staff are also available in the permanent exhibition areas to talk about the content, and offer a wide range of guided tours.

Last year, CMCC client services staff provided more than 2,600 reserved guided tours and over 900 public tours. This represents an increase of over 50 per cent compared to the previous year, due in large part to the overwhelming success of the new Canadian War Museum.



Marie-Louise Deruaz

### REVENUES FROM ONSITE COMMERCIAL ACTIVITIES

05-06	13.2 million
04-05	8.2 million
03-04	8.8 million
02-03	7.7 million
01-02	7.6 million

*Figures include general admission, the IMAX Theatre, boutique sales, facility rentals, food services, parking and membership.*

Last year, the Corporation carried out a Corporate Mystery Shopper program to assess the quality and consistency of frontline client services at both Museums. The Mystery Shopper initiative highlighted key strengths and also identified some activities that could be improved. The results will inform and guide ongoing efforts to develop and improve the quality of service offered at both Museums.

### CALL CENTRE

The Call Centre for the CMC and the CWM provides callers with general information about the two Museums, confirms group reservations, and sells individual tickets for special events, general admission and the IMAX® Theatre. Last year, the Call Centre began several telemarketing initiatives, such as surveys and promotions.

The Call Centre's agents receive at least 6,000 calls each month. To address the high volume of calls, the Corporation introduced a new telephone system. Since this new system began operating, the Call Centre has surpassed its objectives for service to clients with a waiting time of less than two minutes for 85 per cent of all calls.



## MAINTENANCE OF BUILDING INFRASTRUCTURE

The Corporation completed several major capital projects as part of an ongoing program of CMC maintenance. These repairs included: Phase 4 of lifecycle replacement of windows in the Grand Hall; lifecycle repairs to exterior access routes for maintenance vehicles; phase 2 of parking garage repairs to the concrete structure; and phase 2 of lifecycle modernization of elevators.

## HUMAN RESOURCES

The Corporation's goal is the development and maintenance of a competent and qualified workforce, able to carry out daily operations with maximum effectiveness. The overall goal is to foster a healthy and productive work climate that stimulates productivity, creativity, teamwork, effectiveness, a focus on client service, and accountability for the organization's ongoing success.

Over the past year, the CMCC initiated its Leadership Development and Continuity Process, which aims at building and developing leadership within the organization. Each year, the Corporation prepares and trains a selected group of employees so that they are skilled and ready to take on leadership roles within the organization. This ongoing process aims to enhance the

retention of the Corporation's vast corporate memory and the transfer of knowledge between generations.

Both Museums actively promote the Government of Canada's official languages policy. Employees receive appropriate second-language training to help them attain and maintain the level of proficiency they need for their positions. In support of this objective, the Corporation has completed the process for validating employees' second-language proficiency every five years.

## VOLUNTEERS

The Corporation maintains an active volunteer base composed of individuals from various ethnic communities, with a wide range of qualifications and interests. The main volunteer activities revolve around such projects as interpretation in the temporary exhibitions, assisting with elements of research, craft preparations, special programs and direct mail campaigns. During the past year, more than 450 individuals gave their time and support to the CMC and the CWM, contributing more than 34,000 hours to 109 projects.

### Volunteer Interpreter Program

The Volunteer Interpreter Program is a unique initiative that gives adults an opportunity to be trained in providing Museum visitors with additional details about particular objects or themes in some of the CMC's special exhibitions. Volunteer interpreters also conduct demonstrations and invite visitors to handle reproduction artifacts. During the past year, 90 volunteers participated in two special exhibitions, **POMPEII** and **A Caring Profession**, where they responded to more than 25,000 individuals.



## Marketing

The CMCC undertakes dynamic, innovative marketing initiatives to ensure that the public sees both the CMC and CWM as primary attractions within the National Capital Region. The Corporation works closely with partners in the tourism industry to promote the National Capital Region on both sides of the Ottawa River.

The CMCC marketing team attended several major venues in Canada and the United States to promote the CMC and the CWM to Canadian, American and international group-tour organizations. To promote major exhibitions, the Corporation also hosts a “frontline” event for local hospitality and tourism industry representatives. These well-attended events give industry representatives an opportunity to enjoy a guided exhibition tour and/or a private IMAX® film screening.

### NEW INITIATIVES

Last year, the Corporation introduced its “2 + 2 Special Entry” promotion package, which enables visitors to visit both Museums in two extra days for one price. The CMC also implemented a surcharge of \$5 and timed ticketing for its feature summer exhibition, **POMPEII**. The CMCC produced new promotional materials for both Museums: seasonal lure brochures, kit folders, tourism brochures and fact sheets, kiosks and roll-up banners.

### ADVERTISING

This past year, the Corporation negotiated media partnerships with the *Ottawa Citizen*, *Le Droit* and CBC/Radio-Canada, which resulted in more print and electronic media coverage for CMC and CWM exhibitions.

The CMCC developed a variety of advertising campaigns throughout the year. These campaigns were often corporate — promoting the CMC and the CWM as destinations — or were specific to exhibitions and



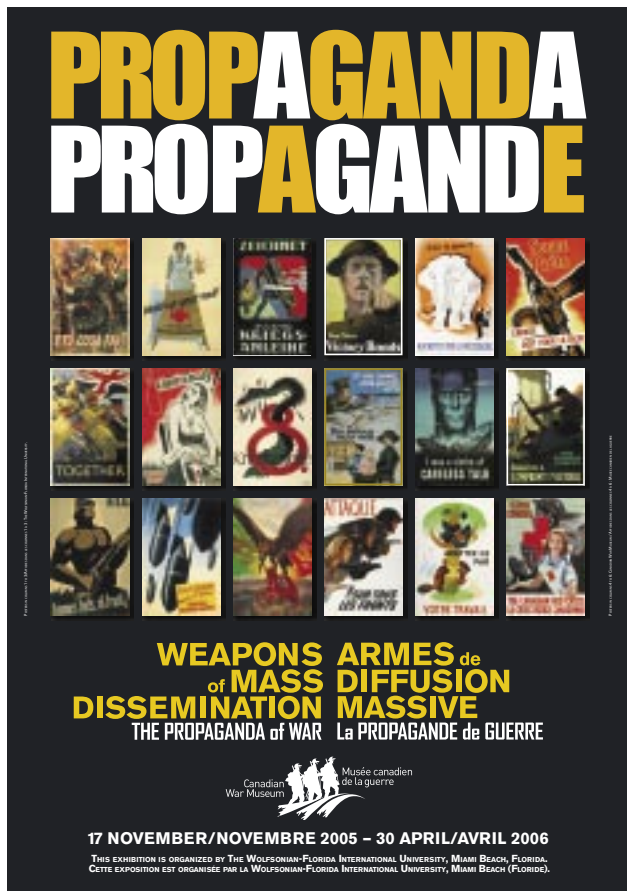
activities organized by each Museum. The Corporation developed individual mixed media advertising campaigns for exhibitions at the CMC (**POMPEII**, **Cool '60s Design**, **A Caring Profession**, **Acres of Dreams** and **Lace Up**) and for the official opening of the new CWM.

## Fundraising Activities

The Corporation seeks the support of corporate and media partners, foundations, associations and individual donors to achieve long-term goals and objectives. These funds support major exhibitions and collections, as well as the enhancement of existing exhibitions and programs.

### PHILANTHROPIC SUPPORT

Each year, the Corporation receives donations for collections and museum activities. During this past year, an important contribution was made to the Canadian War Museum by Mr. and Mrs. P. Wilder for the conservation of *Canada's Grand Armada, 1914*, a monumental First World War canvas. Canadian National Railways supported the CMC for the restoration of four stained-glass windows that were once part of Montreal's historic Bonaventure Train Station.



As part of its 125th anniversary, the CWM hosted a fundraising event for the preservation and protection of the Museum's collection of military art and artifacts. Mincom and Veterans Affairs Canada supported this celebration as co-presenting sponsors.

The Royal Bank Foundation made an important donation to both the CMC and the CWM in support of educational programs for underprivileged children. These programs give children the opportunity to visit the Museums and participate in school programs.

The Friends of the Canadian Postal Museum continued to support the CPM through various activities. Their work focusses primarily on promotion and raising additional funds. In February 2006, the Valentine's Day Ball — a prestigious fundraising event organized by the Friends — attracted over 200 guests and resulted in a significant contribution devoted to the CPM.

### **Passing the Torch Fundraising Campaign**

With the opening of the new Canadian War Museum, the *Passing the Torch* fundraising campaign — the most successful fundraising initiative for a federal public institution — came to a conclusion. The campaign raised a net amount of \$16.5 million under the leadership of General (Ret'd) Paul Manson and the Friends of the Canadian War Museum.

### **PARTNERSHIPS**

Partnerships are vital to the Corporation's presentation of quality exhibitions and programs. During the past year, Bell Canada has been a key partner, sponsoring the Grand Opening of the new Canadian War Museum. The popular exhibition **POMPEII**, presented at the CMC, was supported by Alitalia and the Italian Embassy in Canada.

The Canadian Postal Museum also enjoyed the essential support of many key partners. Canada Post provided the CPM with important financial support, and it supports activities such as research, programming and animation. In addition, Canada Post makes important contributions through the donation of artifacts and the promotion of the Museum's activities and products.

Pitney Bowes also provided support to the Canadian Postal Museum for an eighth year. This contribution helps give Canadians better access to our postal heritage through the exhibition of special artifacts.

Major sponsors also provided support for CMC travelling exhibitions. Canada Post supported **"Rocket" Richard: The Legend — The Legacy and Satisfaction Guaranteed: The Mail Order Catalogue**. The exhibition **Mail, Rail and Retail: Connecting Canadians** was supported by partnerships with Canada Post, Canadian Pacific Railway and the Hudson's Bay Company. **From the Hands of a Master** was produced in collaboration with the *Société internationale des entreprises ECONOMUSÉE®*, and with the financial support of the Department of Canadian Heritage and Canada Post.



In 2005, Dr. Patricia Sutherland, Curator of Eastern Arctic Archaeology at the CMC, became one of the few women to win the prestigious Lowell Thomas Award, which recognizes experts in the field of scientific exploration for their contributions to the advancement of knowledge.

Computer Associates Canada® contributed to public programming at the Canadian Children's Museum, and also supported the travelling exhibition **Pack Your Bags! A Kids' Ticket to Travel**.

## MEMBERSHIP PROGRAM

CMCC membership continues to grow, with more than 4,200 household members. This represents a 23 per cent increase in the overall membership total. The members enjoy important benefits such as unlimited access to one or two world-class Museums, discounts on IMAX® Theatre admission and in the boutiques and cafeterias, and invitations to special events.

## Recognition

Each year, the Corporation and its staff receive awards and recognitions for excellence in many different areas of activity.

### Canadian Museum of Civilization

#### 2005 Lowell Thomas Award

*Explorers Club*

**Dr. Patricia Sutherland**, Curator,  
Eastern Arctic Archaeology

#### Director of the Year in the Parapublic Sector

*Regroupement des gens d'affaires d'Ottawa*

**Dr. Victor Rabinovitch**, President and CEO,  
Canadian Museum of Civilization Corporation

### Canadian War Museum

#### Award for Excellence in Urban Sustainability

*The 2006 Globe Awards*

#### Canada's Top Ten Summer Tourist Attractions

*WHERE Canada*

#### Award of Excellence — Public Places and Civic Spaces

*Ottawa Urban Design Award 2005*

*City of Ottawa*

#### Architectural Merit Award — Cast-in-Place Concrete

*Ontario Concrete Awards 2005*

*Concrete Association of Ontario*

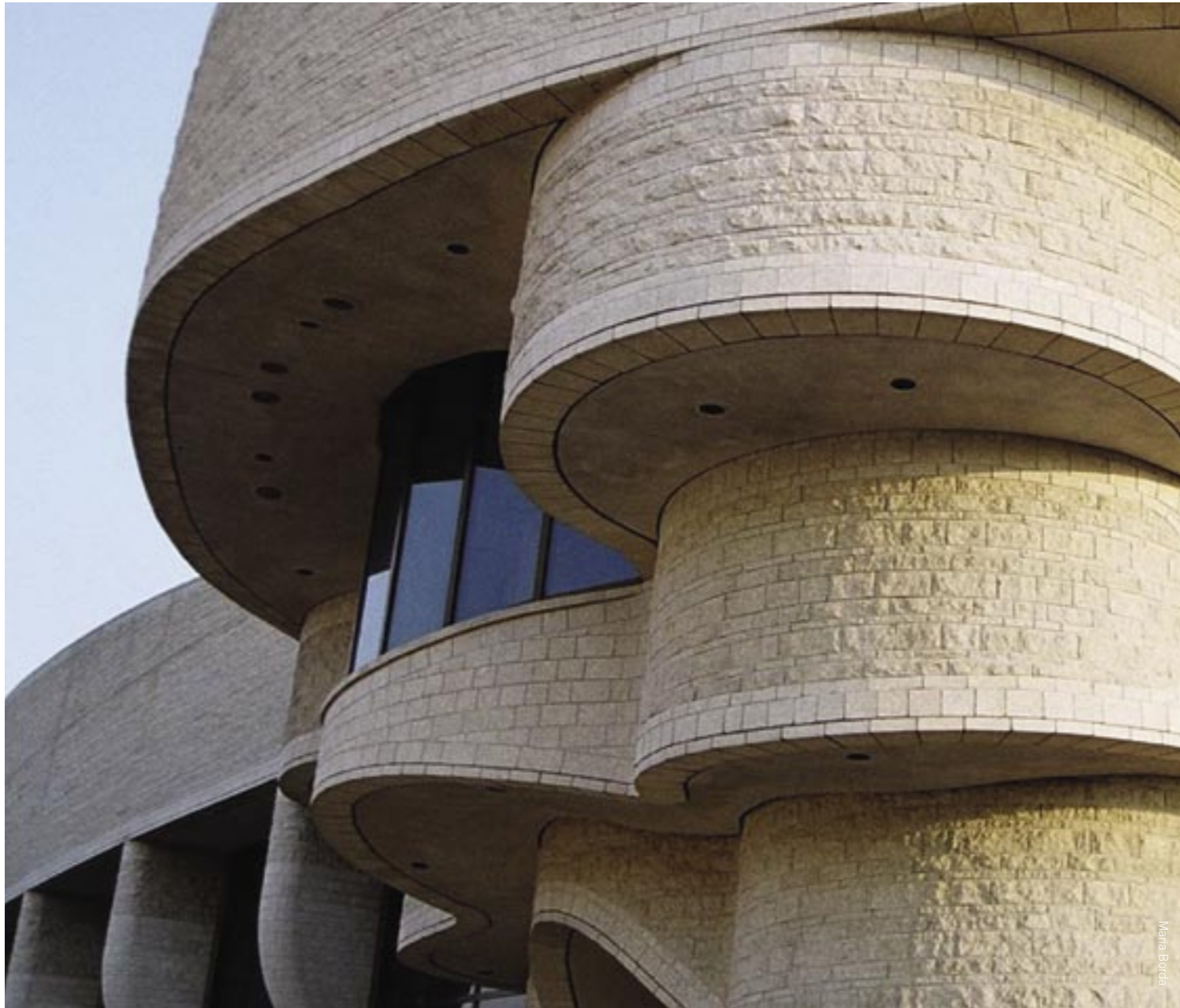
#### Winner — Architectural Category

*Ontario Steel Design Award 2005*

*Canadian Institute of Steel Construction*



# Canadian Museum of Civilization



# Exhibitions

One of the key means of communicating information and enhancing knowledge about the cultural heritage of Canada and the wider world is through exhibitions. Each year, the Canadian Museum of Civilization presents a variety of temporary exhibitions produced either in-house or in cooperation with other institutions. The CMC also acts as a major “window” for exhibitions from different parts of the country, showcasing travelling exhibitions on loan from other institutions.



Located in Gatineau, Quebec, the Canadian Museum of Civilization is Canada's largest and most popular museum. The CMC is housed in a complex of buildings designed by architect Douglas Cardinal. The Canadian Children's Museum, the Canadian Postal Museum and the Virtual Museum of New France™ are part of the CMC. The Museum is also home to an IMAX® theatre.

## PERMANENT EXHIBITIONS

### The Grand Hall

This magnificent gallery introduces visitors to the history and unique cultures of the First Peoples of Canada's Northwest Coast. The Grand Hall features six Native houses and the world's largest indoor collection of totem poles.

### The Canada Hall

Spanning 1,000 years of Canadian social and economic history from coast to coast, the Canada Hall allows visitors to experience history through reconstructed buildings, life-sized environments and audiovisual presentations. It continues to be the most popular permanent gallery at the Canadian Museum of Civilization, attracting approximately half a million people each year.

### First Peoples Hall

This exhibition space is the world's largest permanent exhibition on the rich cultural diversity, history and contributions of Canada's indigenous peoples. The Museum's curators of archaeology and ethnology, in consultation with expert aboriginal advisors, worked for more than a decade to develop the exhibition. The

First Peoples Hall features more than 1,500 historical objects and works of art, re-created environments, and approximately 500 documents and illustrations.

### Canadian Children's Museum

Located inside the CMC, the Canadian Children's Museum (CCM) takes young visitors and their families on a wide-ranging intercultural odyssey. Children enjoy numerous opportunities to learn about the world and different cultures, while developing their creativity through interactive exhibits, workshops and animation programs. The CCM is one of the Museum's most popular destinations, attracting about half a million visitors annually.

### Canadian Postal Museum

The Canadian Postal Museum (CPM) is the only museum in the country dedicated to preserving the heritage of Canadian postal communications. It is the second-most-visited postal museum in the world. The CPM introduces visitors to the aesthetics and social and economic history of Canada's postal heritage. It also examines philately, the history of mail delivery and postal communications, and various forms of written interaction.



Steven Darty

## 150 YEARS OF KNOWLEDGE, COLLECTION AND DISCOVERY

In 2006, the Canadian Museum of Civilization celebrates its 150th anniversary. Its origins date back to 1856, with the creation of the Museum of the Geological Survey of Canada. Later it became the National Museum of Canada and then the National Museum of Man. In 1986, it was named the Canadian Museum of Civilization. The CMC moved to its present-day site in Gatineau in 1989.



## NEW SPECIAL EXHIBITIONS

### Lace Up: Canada's Passion for Skating

January 27, 2006 to March 4, 2007

This exhibition is dedicated to the history of skating — one of the most popular sports in Canada and around the world. Ice hockey, speed skating and figure skating are explored with the help of 250 artifacts. These include various types of skates from medieval to modern, evocative paintings and etchings, archival photographs, excerpts from eighteenth-century journals, skating manuals, sheet music, costumes, trophies and a wide array of sports memorabilia. **Lace Up** is the first national exhibition dedicated to an activity that has become part of the fabric of Canadian life.

### Acres of Dreams: Settling the Canadian Prairies

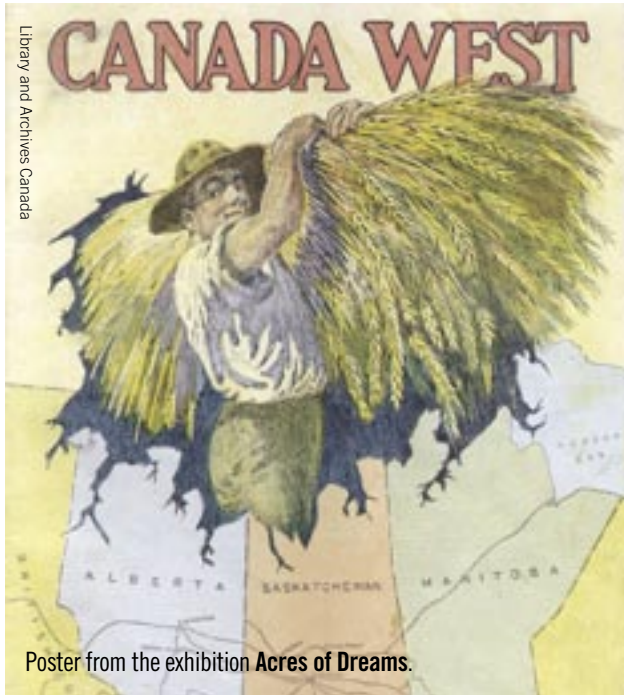
October 28, 2005 to January 29, 2006

**Acres of Dreams** presented the extraordinary international marketing campaign which the federal government launched to lure millions of settlers to the West. The exhibition also focussed on the challenges and experiences of the approximately two million settlers who poured onto the Canadian Prairies between 1896 and the outbreak of the First World War in 1914. Coming mostly from Europe and the United States, these new settlers comprised the greatest single wave of immigration in Canada's history. The exhibition featured an array of posters, pamphlets, slogans, contests, travelling displays and lecture tours — all part of the marketing campaign led by the government, railway companies, steamship lines and other business interests. *Developed by the Canadian Museum of Civilization in collaboration with Library and Archives Canada.*

### Michael Hosaluk: The Saidye Bronfman Award 2005

September 30, 2005 to April 2, 2006

This exhibition showcases the work of renowned Canadian wood-turner Michael Hosaluk, recipient of the **Saidye Bronfman Award 2005**, Canada's foremost distinction for excellence in the crafts. Michael



Hosaluk's work covers a wide range of objects and materials, including functional vessels, furniture and sculptural pieces. His work is humorous and elegant, and its unique character makes abundant reference to architecture, nature and culture. *Presented in partnership with the Samuel and Saidye Bronfman Family Foundation and the Canada Council for the Arts.*

### **A Caring Profession: Centuries of Nursing in Canada**

June 17, 2005 to July 30, 2006

**A Caring Profession** explores the history of vocational and professional nursing in Canada, from the first hospitals in New France to the present day — in hospitals, homes, communities, on battlefields and in remote communities. Visitors see the influence of Canada's two parallel nursing traditions: the religious Catholic model and the secular British-inspired model. The exhibition also examines the development of nursing across the country in every province and territory, from the outports of Newfoundland to remote Inuit communities in the Arctic. **A Caring Profession** is the most extensive exhibition ever developed on the impact of nursing on the lives of Canadians.

### **POMPEII**

May 27 to September 12, 2005

**POMPEII** profiled the human tragedy surrounding the eruption of Mount Vesuvius in A.D. 79. The exhibition featured some 500 artifacts — frescoes, sculptures, jewellery and household items — from Pompeii, Herculaneum and other archaeological sites of the Vesuvian region. It also included body casts of some of the victims. The CMC was the first stop on the exhibition's North American tour, and **POMPEII**'s only Canadian venue. *Developed by the Soprintendenza Archeologica di Pompei together with the Soprintendenza per i Beni Archeologici di Napoli e Caserta, and promoted by the Regione Campania-Assessorato ai Beni Culturali, with the support of the Compagnia di San Paolo and a contribution from the Autostrade Meridionali SpA.*

### **Beads of Life: Eastern and Southern African Adornments**

April 15, 2005 to September 10, 2006

This exhibition examines the artistry, history and meaning of African beaded adornment. It features 185 objects from Canadian collections, including exquisite pieces of jewellery and items of beaded clothing from South Africa, Kenya, Ethiopia, Tanzania, Botswana, Sudan and Zimbabwe. This is the first time that African beadwork from various Canadian museums, universities and private collections has been surveyed, and a selection brought together for display.





## CANADIAN CHILDREN'S MUSEUM

### Your House, My House

May 14 to September 5, 2005

In this exhibition, children discovered that people around the world live in all kinds of houses, made in a variety of ways. They were invited to step inside homes from Mongolia, Fiji and Malaysia, and learn how children in these places live. *Produced by the Children's Museum of Memphis for the Youth Museum Exhibit Collaborative.*

### Joshua's Journey: A Black Cowboy Rides the Chisholm Trail

October 8, 2005 to January 22, 2006

This exhibition explored traditional cowboy life on the Chisholm Trail in the American West during the 1870s, and was based on the fictional life of a young cowboy and storyteller. Children explored literacy through storytelling, songs, images and objects. They also learned about the values of hard work and self-reliance, and what life on the trail would have been like.

*Produced by the Fort Worth Museum of Science and History, for the Youth Museum Exhibit Collaborative.*

### Adventures with Clifford the Big Red Dog™

February 18 to May 7, 2006

Children boarded the Birdwell Island ferry and journeyed to the world of Clifford™, the beloved big red dog with a heart to match. The exhibition offers many adventures that reinforce “Clifford’s Big Ideas” — 10 simple, tangible life lessons designed to help young children navigate their world. *Produced by the Minnesota Children’s Museum.*

## MALL SHOWCASES

### Love 'em. Hate 'em: Canadians and Their Politicians

July 23, 2005 to March 3, 2008

This showcase exhibition presents a different perspective on how the public sees its elected political leaders. **Love 'em, Hate 'em** shows how public opinion is often shaped and expressed by the images of public personalities and the styles of political leaders. The 22 artifacts on display and the theme’s textual interpretation were selected and prepared by Dr. Victor Rabinovitch, President and CEO of the Canadian Museum of Civilization Corporation.





## EXTERIOR

### People

Since October 5, 2005

*Personnages* (People) is a work featuring 11 sculptural forms created by celebrated Canadian artist Louis Archambault. Its installation outside the Museum marks the first time that the work has appeared in a major public site since 1967. The sculptures, ranging from one to four metres in height, were commissioned for the Canada Pavilion at Expo 67.

## ATTENDANCE

### Permanent Exhibitions

Canada Hall	498,000
Canadian Children's Museum	617,000
Canadian Postal Museum	271,000
First Peoples Hall	261,000

### Special Exhibitions

Gift of the Gods: The Art of Wine from the Ancient World to Canadian Vineyards	59,000
POMPEII	129,000
Cool '60s Design	250,000
Acres of Dreams: Settling the Canadian Prairies	25,000



Some of the 11 sculptural forms from *Personnages* (People), a work created by Louis Archambault for the Canada Pavilion at Expo 67.

## ATTENDANCE AT THE CMC

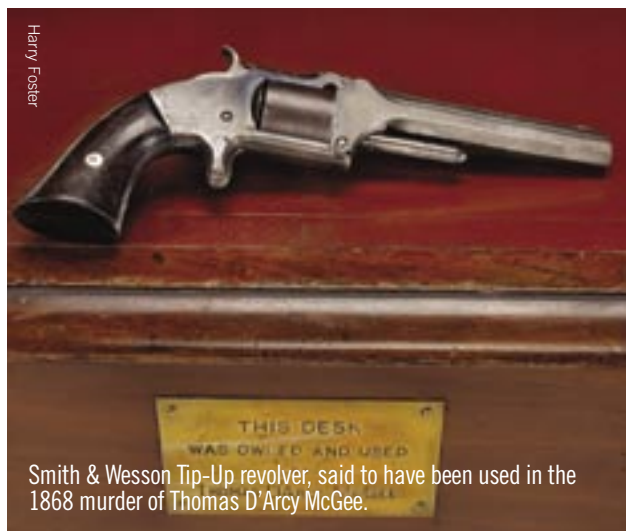
05-06	1,396,498
04-05	1,273,030
03-04	1,350,552
02-03	1,387,304
01-02	1,307,363

## Collections

**The Museum has approximately three million artifacts and specimens housed in collections storage areas, which cover more than 12,000 square metres. These collections, and the knowledge base that supports and expands them, are the Corporation's greatest physical asset. The Museum continues to acquire significant items, while collections management operations staff plan for and implement strategies for future development of the Museum's collections.**

### ACQUISITIONS

During the past year, the Museum acquired 18,000 artifacts and specimens in the form of donations, purchases, transfers, or deposits of archaeological fieldwork. The acquisition that received the most public attention was the purchase at auction of the Smith & Wesson Tip-Up revolver, said to have been used in the 1868 murder of Thomas D'Arcy McGee. Other notable acquisitions include two Kwakwak'awakw masks attributed to Kwakiutl master carver Charlie James (Yakuglas).



Smith & Wesson Tip-Up revolver, said to have been used in the 1868 murder of Thomas D'Arcy McGee.

Acquisitions continued in several areas identified as special priorities during 2005. The CMC continued to acquire works by modern Canadian designers with the financial support of the Samuel and Saidye Bronfman Family Foundation — this year from important Canadian craftspersons and artists, including Walter Ostrom, Anne Barros, Jane Kidd, Susan Warner Keene, Michael Hosaluk, Gaétan Beaudin and Douglas Boyd. The Museum also acquired objects for an upcoming permanent exhibition on Canadians who made history, set to open in 2007.

Other notable acquisitions in 2005–2006 included some important archival collections. Three of the most significant are: writer and researcher Laurence Nowry's collection of notes, reports, sound recordings and photographs focussing on Canadian personalities such as Marius Barbeau and members of the Group of Seven, as well as on Asian cultures, especially those of India; a collection of 50 Inuit portraits taken during the 1950s by Brother André Chauvel, OMI; and Dr. Carmen Roy's research collection, covering her activities as a folklorist and founder of a CMC division dedicated to folk culture.

### LOANS

During the past fiscal year, the Museum coordinated 61 incoming loans for over 460 artifacts from various Canadian and international lenders, in support of its ongoing exhibition program. The CMC also loaned more than 370 artifacts to 36 institutions. Including the objects in the CMC's Travelling Exhibition Program, the Museum made more than 680 artifacts available to other institutions for display on a short- or long-term basis.

### CONSERVATION

Conservation expertise and treatments are an integral part of the exhibition development process. Last year, staff spent over 4,600 hours treating hundreds of artifacts destined for CMC exhibits. In addition, the Museum's conservators managed preventive treatment programs for artifacts on display and in the collection



Steven Darity  
 Museum conservators dust and monitor artifacts on an ongoing basis, as part of preventative treatment programs for objects on display and in collection storage areas.

reserves. This care covers everything from the ongoing dusting and monitoring of artifacts on display to environmental and integrated pest management programs in the Museum's reserves.

## ARTIFACT PREPARATION

The Museum boasts one of the world's most highly skilled, internationally recognized technical teams for the production of exhibition-related artifact installations. The innovative enhancements that the CMC team created for **POMPEII** were so well received by the exhibition's international partners that they kept the enhancements for the rest of **POMPEII**'s international tour. In addition, these CMC experts travelled to various sites to conduct critical assessments for future exhibitions. Their work included the detailed measuring and photo-documenting of treasures at the National Museum of China, in preparation for an upcoming exhibition on China's art and history.

## REPATRIATION

The Canadian Museum of Civilization continued to address requests for repatriation on a case-by-case basis, and staff continued to address such requests and issues in the context of comprehensive claims negotiations between Canada and First Nations across Canada.

The CMC transferred human remains and associated burial objects, such as beads, tools and weapons, to the Kitigan Zibi Algonquin community on behalf of the Algonquin First Nations. Museum archaeologists had excavated the remains and associated items many decades ago. Algonquin community Elders packed and bundled the remains, which were then reburied at the Kitigan Zibi Anishinabeg community located near Maniwaki, Quebec.

## Sacred Materials Project

The CMC continued its work with members of the Akwesasne First Nation to provide ceremonial care in spring and fall for the Iroquois false face masks and other objects sacred to the Haudenosaunee. As part of an ongoing project, members of Plains First Nations visited the Museum to review collections related to their history, and to identify sacred objects. Representatives of a Coast Salish First Nation also visited the collections to identify sacred items and to provide advice on ceremonial care.

The Museum also donated to the Kitigan Zibi community an exhibition called **Kichi Sibi: Tracing Our Region's Ancient History**, which was originally presented at the CMC. The artifacts in the exhibition, some thousands of years old, include ceramic cooking pots, pendants, and a range of tools and weapons made of copper, stone, bone and antler. **Kichi Sibi** is currently on display at the new Kitigan Zibi Cultural Centre.

## ONLINE RESOURCES

The number of artifact records in the CMCC online catalogue (<http://collections.civilization.ca>) increases annually. There are now more than 200,000 artifact records in the public access catalogue, an increase of 9 per cent over the previous year (the entire CMCC artifact catalogue contains 1.4 million records.) Last year, Museum staff made it a priority to add available digital images to the online records. As a result, the number of artifact records having at least one image attached increased by 30 per cent.

Harriet Laforest, Essex, Ontario. Photo taken by Marius Barbeau in 1912. Negative: 19917



The CMCC Libraries and Archives catalogue (<http://geoweb.civilization.ca:8001>) comprises more than 430,000 records. In 2005, over 235,000 searches were performed — an increase of 20 per cent over the previous year.

In partnership with Canadian Heritage's Canadian Culture Online (CCO) initiative, the CMC has made catalogue records and images available for 42,584 archival documents and 30,456 artifacts.

Under the CCO program, the Museum continued the digitization of a unique collection of sound recordings made by anthropologist Charles Marius Barbeau (1883–1969). Barbeau recorded aboriginal oral histories and French-Canadian folksongs on wax cylinders from 1911 to 1950. These cylinders represent some of the earliest anthropological recordings in Canada, and are a primary source for ongoing study and original research.

## ARCHIVES

CMC staff processed more than 3,000 requests for text materials, visual images or sound recordings from the collections, representing a 40 per cent increase over

the previous year. The Museum reached its objective of encouraging staff to make greater use of the archival collection. Over 2,000 of all processed requests came from Museum staff. Again last year, there was also a great demand for paper documents. Close to 90 per cent of the requests received were for textual documents relating to anthropological research and exhibitions.

The CMC audiovisual archival collection contains over 100,000 films and sound recordings, which are made accessible to the public. Last year, over 500 requests for materials from this collection were received from staff and members of the public in Canada and abroad.

## LIBRARY

In 2005, the Library greeted close to 9,000 on-site visitors, and responded to more than 2,000 requests. Some 12,000 documents circulated to employees and external libraries, either as loans or as full-text online publications. The Library also acquired 9,600 documents for its collection, including a donation of 138 publications from Dr. Carmen Roy's collection on Quebec traditional culture, and over 5,600 digitized early Canadian publications from the "Early Canadiana Online" collection.

The CMC and the CWM joined the SmartLibrary partnership, which unites seven major libraries in the National Capital Region. The partnership's mission is to provide citizens with access to library catalogues, information, technology and resources through the sharing of staff, technology, collections, ideas and services. A shared collective catalogue (<http://smartlib-bibliogen.ncf.ca>) provides access to the resources of all participating libraries and archives.

## PHOTOGRAPHS AND COPYRIGHT

In 2005, the CMC handled close to 1,100 licencing and photograph reproduction requests. The Museum's archival photographic collection now comprises over a million images. These include more than 546,000

traditional hard-copy images, such as slides, negatives, transparencies, as well as close to 480,000 digitized images, of which approximately 20 per cent are available only in digital format.

The rapid growth of the digital images collection required an updated preservation strategy closely linked to this evolving technology. The CMC undertook the conversion of an important part of its collection, converting close to 350,000 images from Kodak PCD format into an archival TIFF format.

### CANADIAN POSTAL MUSEUM COLLECTIONS

Among numerous recent additions to the collections are two especially noteworthy acquisitions. The first is a ceremonial trowel donated by Rita Lévesque, commemorating the start of construction on the Montreal Post Office; the trowel was presented to the Honourable Hector Langevin, Minister of Public Works, in 1873. The second major acquisition was the collection of over 500 items mailed to Jean-Claude Parrot (former President of the Canadian Union of Postal Workers), while he was in jail for violating a back-to-work order in 1979.

The CPM's team of volunteers is conducting projects such as an exhaustive inventory of the Canadian stamp collection, and the organization of newly acquired philately and the foreign stamp collection.



## Research

**Research undertaken by the Canadian Museum of Civilization enhances our understanding of Canadian identity, history and cultures. The Museum carries out essential research into the history and traditions of aboriginal peoples, as well as the many other diverse cultural communities that make up Canadian society. The Museum's research into the human history of Canada and adjacent regions extends from earliest times to the modern era. All of this work supports the development of the CMC's exhibitions and publications.**

### ARCHAEOLOGY

Major areas of research focus on the archaeology of the First Peoples of Canada and, to a lesser degree, the archaeology of European settlement. Long-term projects pursued last year included:

- In the Atlantic region, projects centering mainly on the archaeology of the late prehistoric Mi'kmaq and Maliseet peoples, and on the exploration of early Palaeo-Indian and Archaic occupations of Atlantic Canada.
- In Quebec, archival and collections-based research illuminating the history of mainly French-speaking Euro-Canadian populations from the seventeenth to the nineteenth centuries, with a focus on the codfishing industry.
- In Ontario, projects focussed mainly on pre-Contact archaeology in the northern and eastern regions of the province.
- In the Prairie provinces, studies of the archaeological cultures in the Northern Great Plains, and a comparison of Northern Plains archaeology with that of other grasslands regions around the world, notably the Russian Steppes.
- Arctic archaeological research focussed on the history of the Palaeo-Eskimo peoples who first



Curator of Ontario Archaeology, Jean-Luc Pilon (left) and conservator Brian Arthur (right) discuss the restoration of a 600-year-old Native ceramic pot from Lake Superior.

occupied Arctic North America, as well as on the development of Inuit culture over the past millennium. The Helluland Archaeology Project investigates relationships between these two peoples, as well as with early European visitors to the Eastern Arctic in the centuries around A.D. 1000.

- The continuing development and maintenance of CARD (the Canadian Archaeological Radiocarbon Database) — a large and important interactive database on the Internet.
- In the area of physical anthropology, current research focusses on the skeletal and DNA analysis of particularly ancient human remains from the Kamloops area in B.C., in cooperation with local Native communities.
- In the area of human remains repatriation, analysis of physical anthropology collections focusses on the detailed documentation of skeletal remains requested for repatriation and reburial.
- Relative to the British Columbia treaty process, research was undertaken regarding general requests for information about the nature of CMC collections.

## HISTORY

Major areas of research focus on the social and regional histories of Canada. Long-term projects pursued last year included:

- The history of the Museum for its 150th anniversary.
- In the Atlantic provinces, material and social history, and a written history of Charlottetown, P.E.I.
- In Quebec, research focussed on various aspects of daily life in Canada and Acadia from the seventeenth to the nineteenth centuries (food, work, justice, etc.), and on science in New France.
- In Ontario, original research on nursing, and exhibition work on the United Empire Loyalists.
- For the Prairies, research exploring workers' daily lives, labour activism, and early twentieth-century immigration to the Canadian West, including settlers' motivations, voyages, material culture, expectations, conditions upon arrival, and settlement.
- In Canadian political history, the story of the governing of Canada, with particular reference to biographical history.
- In material culture, research into the popular culture and folk art in Quebec.

## ETHNOLOGY

Major areas of research focus on the history, cultures and contemporary art of First Peoples, the Métis and the Inuit in Canada. Long-term projects pursued last year included:

- The history and cultures of First Peoples of Canada's Pacific Coast, including past and contemporary production of fine crafts for use in the community and for sale to external markets.
- The history and cultures of the Salish and Ktunaxa peoples of the southeastern British Columbia interior.
- The history and cultures of the First Peoples of the Great Plains, including research on Blackfoot protocol and Plains Cree concepts of death, and the impact of urban life on the experience and cultures of aboriginal people in Canada.

- The history and cultures of the Mi'kmaq, Maliseet and Passamaquoddy peoples of Nova Scotia, New Brunswick and adjacent regions, with a particular focus on the history and production of Mi'kmaq basketry.
- The history and social context of contemporary Inuit art, and the scope of current work by Inuit artists in all media.
- The history of contemporary Canadian aboriginal art and aboriginal artists, including research into the impact of Christianity on aboriginal cultures in Canada.
- The history and cultures of Northern Athabaskan peoples, including cultural context and styles of hide clothing in the nineteenth century, and contemporary community-based projects to revive traditional arts and crafts.

## CULTURAL STUDIES

Major areas of research focus on themes of Canadian ethnocultural diversity. Long-term projects pursued last year included:

- Chinese, Japanese and Korean communities in various parts of Canada, including research on local Chinese history, social organization, cultural traditions and ethnic relations.
- Musical traditions in Canada.
- The life and work of Glenn Gould.
- Canadian collections of beadwork from Eastern and Southern Africa.
- Craft and design in Canada in the 1960s.
- The history of Canadian craft.
- Traditional life, everyday arts, and popular culture in Canada.
- The history and traditions of sweet foods.
- The art and experiences of women of African origin in Canada.
- Documentation of the history and present state of Buddhism in Canada (Buddhist temples and centres

of different Buddhist traditions) with a particular focus on Western (non-Asian) Canadians who have converted to Buddhism.

## POSTAL COMMUNICATIONS RESEARCH

The Canadian Postal Museum's main research areas for this year included:

- The French-Canadian and Acadian Diaspora from an epistolary perspective.
- Collections of private correspondence and writings from various collections (Archives of the Canadian Jewish Congress, McCord Museum, McGill University Archives, Archives of the University of Western Ontario, etc.).
- Postal communication in Prince Edward Island, principally during the colonial era.
- Labour and Labour Relations in the post office: the strike of 1924, the strikes in Winnipeg in 1918 and 1919, and the story of Branch No. 2 of the Federated Letter Carriers Association of Canada.
- The history of the rural post office in Canada, particularly the story of the Val Morin Station post office in Quebec.

Sweet foods, and the history and traditions behind them, are just one of the numerous areas of study undertaken by CMC curators. Image: D2005-04513



## Public Programs

Public programs are an important means by which the Museum communicates knowledge of Canada's history and Canadian and world cultures. Designed around the needs and interests of specific audiences, the CMC's public programs include cultural celebrations, performing arts events, live animation and revenue-generating events. Various cultural events are organized in cooperation with embassies and high commissions. During the past year, the CMC delivered 150 public programs to over 30,000 participants. The Museum also reached out to visitors through its School Programs, Volunteer Interpretive Programs and programming at the Canadian Children's Museum and the Canadian Postal Museum.



Steven Darity

### SPECIAL SERIES

Tastes and Sounds, an entertaining series of educational evening events which invite visitors to tour an exhibition with the curator while enjoying delicacies, music and demonstrations, remained popular. The ongoing Coffee and Conversation series once again featured several informal talks and tours offered by curators and experts.

### ACTIVITIES AND EXHIBITIONS

The Museum's public programs are often organized in conjunction with special exhibitions to enhance the visitor experience. Special programming includes evening events, informal talks by specialists, as well as guided tours, film screenings and demonstrations by artisans. Highlights of last year include the following:

As part of **POMPEII**: two expert fresco artists demonstrated painting and restoration techniques to approximately 4,000 visitors. A sold-out Tastes and Sounds of Pompeii evening attracted 200 people, while 65 guests took part in tours led by the curator. The Museum also organized a Pompeii Lectures Series.

As part of **Cool '60s Design**: in partnership with Carleton University's School of Architecture, renowned architect Moshe Safdie gave a lecture that attracted 480 people. Local artists invited visitors to experience popular art techniques of the 1960s, such as macramé. In an evening concert, well-known singer Terry Tufts and his guest re-created the coffee house ambiance of the 1960s.

As part of **Acres of Dreams**: Tim and Deanna Treadway shared their story of "real-life" challenges on the popular television series *Pioneer Quest*. The series chronicled the experiences of two twenty-first-century couples living just as Prairie pioneers did in 1875. Historian Tim Foran shed new light on idealistic efforts to create a French-speaking Catholic society in the West between 1892 and 1916.



As part of **A Caring Profession**: curator Christina Bates and interpretive specialist Marie Currie discussed the enormous contributions Canadian nurses have made to improve our quality of life. Historians Cynthia Toman and Geneviève Allard gave public presentations about Canadian nurses on the battlefield and explained how Canadian-trained nurses became the world's first female "military officers" in the world.

As part of **Beads of Life**: in association with Montréal's *Journées du cinéma africain et créole*, the Museum screened a selection of films produced by African filmmakers. The public was also invited to Tastes and Sounds of South Africa, featuring a concert by superstar Lorraine Klaasen and wine tastings. In the Grand Hall, Ekongo Ya Mbé-Mbé, a group of African dancers and drummers, gave a captivating performance.

As part of **Lace Up**: some 50 people came to listen to Jean-Marie Leduc, a passionate skate collector who owns the largest collection of historical skates in Canada.

### FIRST PEOPLES PROGRAMMING

First Peoples programming introduced visitors to aboriginal artisans, Elders, authors and filmmakers, who shared their insights on traditional ways of life and current issues. Last year, the Museum presented a series of workshops and demonstrations on traditional aboriginal activities. In the fall, a major event celebrated the harvest with performances by the Mohawk Singers and Dancers, traditional games, a sampling of harvest foods, and gardening and cornhusk workshops.

### DRAMAMUSE

Dramamuse, the Museum's resident theatre company, brought history to life for over 160,000 visitors this year in the Canada Hall, as well as through various school programs. The company staged two new scripted performances, *Saskatchewan as Far as the Eye Can See* by Western Canadian writer, Steve Gin, and *Two Short*



Two actors from Dramamuse, the CMC's resident theatre company.

*Strolls across the Plains of Abraham* by Jean Herbiet. Dramamuse wrote and performed four monologues for a virtual tour of the Canada Hall on CD. The company also collaborated on the production of four staged monologues for the exhibition **A Caring Profession** and for *Civilization.ca*.

### PROGRAMS FOR STUDENTS

Over 40,000 students learned about Canadian history and world cultures through 22 educational programs developed by the CMC.

### PROGRAMMING AT THE CANADIAN POSTAL MUSEUM

During the past year, the CPM held over 320 days of scheduled programming, with 15,000 visitors participating. Public programs included Special Delivery, a series of animation kits that challenge visitors in a hands-on exploration of postal communication and history. Additional programs included Coffee and Conversation with philately specialists and curators, and creative writing and calligraphy workshops. The CPM hosted a new event called Extreme-Post, where visitors were invited to create and write their own postcards, and then go outdoors to mail them at an ice-sculpted post office.

## LEARNING AT THE CANADIAN CHILDREN'S MUSEUM

The CCM delivered a diverse line-up of programmes and activities throughout the year. Daily drop-in studio activities, special weekend events, workshops and a monthly early-learning series offered families — 50,000 participants — an ever-changing schedule of programming and dynamic cultural experiences. More than 400 activities highlighted special exhibitions and annual seasonal and holiday celebrations, such as Easter, Canada Day, Halloween, Winterlude and Spring Break.

Some of these activities included group programs such as summer camps, Overnight Adventures for community groups, birthday parties and special events for early learners. Family programs explored themes of accessibility, literacy, creativity, history and culture, and the environment. Throughout the year, special events enhanced four temporary exhibitions, including workshops on architecture, music, and food. Special activities also included theatrical productions presented in partnership with the Ottawa International Children's Festival, as well as a variety of musical and dance performances. Many programs were delivered in collaboration with cultural partners such as the Chinese Art Troupe and the Embassy of Mexico.



Inside the Canadian Children's Museum

## Communication of Knowledge and Expertise

**The Canadian Museum of Civilization seeks to disseminate its knowledge to as many people as possible. Its various forms of outreach, designed to meet the needs of its diverse audiences, include publications and lectures, travelling exhibitions, and the Corporation's award-winning Website. Museum staff also hosted student interns and visiting delegations, and offered training and behind-the-scenes tours and instruction.**

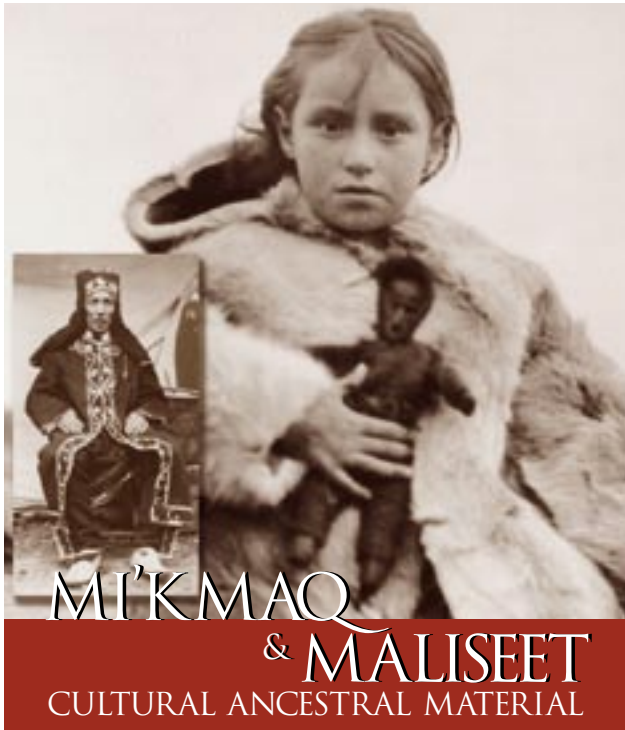
### PUBLICATIONS

During the past year, the Canadian Museum of Civilization introduced 11 new titles through its in-house and co-publishing programs. These titles included seven new publications in the Museum's Mercury Series. Considered an important reference by the scientific community, the Mercury Series is designed to disseminate information relating to the CMC's research disciplines.

### Mercury Series

**Augustine, Stephen J.** *Mi'kmaq and Maliseet. Cultural Ancestral Material: National Collections from the Canadian Museum of Civilization.* Mercury Series, Ethnology Paper 140. Published 2005.

**Desgent, Jean-Marc and Guy Lanoue.** *Errances: Comment se pensent le Nous et le Moi dans l'espace mythique des nomades septentrionaux sekani.* Mercury Series, Ethnology Paper 142. Published 2005.



**Gates St-Pierre, Christian.** *Potières du Buisson: La céramique de tradition Melocheville sur le site Hector-Trudel.* Mercury Series, Archaeology Paper 168. Published 2006.

**Peressini, Mauro and Ratiba Hadj-Moussa.** *The Mediterranean Reconsidered: Representations, Emergences, Recompositions.* Mercury Series, Cultural Studies Paper 79. Published 2005.

**Sutherland, Patricia D.** *Contributions to the Study of the Dorset Palaeo-Eskimos.* Mercury Series, Archaeology Paper 167. Published 2005.

**Taylor, David A.** *Boat Building in Winterton, Trinity Bay, Newfoundland.* Mercury Series, Cultural Studies Paper 80. Published 2006.

**Thompson, Judy and Ingrid Kritsch.** *Long Ago Sewing We Will Remember: The Story of the Gwich'in Traditional Caribou Skin Clothing Project.* Mercury Series, Ethnology Paper 143. Published 2005.

## General Works

**Bates, Christina, Dianne Dodd and Nicole Rousseau.** *On All Frontiers: Four Centuries of Canadian Nursing.* Published 2005.

**Coulas, Pam.** *Publications of the Canadian Museum of Civilization and the Canadian War Museum: Museum Contributions to the Study of Human History in Canada.* Published 2006.

**Oliver, Dean F. and Laura Brandon.** *Canvas of War: Military Art Treasures from the Canadian War Museum.* Commemorative Edition. Published 2005.

**Vodden, Christy and Ian Dyck.** *A World Inside: A 150-Year History of the Canadian Museum of Civilization.* Published 2006.

These publications are available in bookstores, at the Canadian Museum of Civilization Boutique, or through our Cyberboutique ([www.civilization.ca](http://www.civilization.ca)).

They can also be ordered by phone: 1 800 555-5621 or (819) 776-8387; by fax: (819) 776-8300; or by e-mail: [publications@civilization.ca](mailto:publications@civilization.ca).

## TRAVELLING EXHIBITIONS

The Corporation promotes Canada's heritage, both at home and abroad, through its extensive travelling exhibition program. The CMC is the largest single source of travelling exhibitions in the country. Last year, 10 exhibitions travelled to 28 different venues in Canada, the United States, and the United Kingdom. The complete list of travelling exhibitions can be found on page 48.

## ARTICLES AND PRESENTATIONS

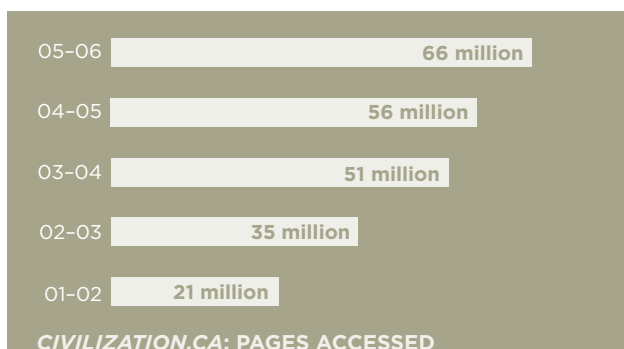
The CMC's experts also shared their extensive knowledge and expertise through articles and presentations. Last year, Museum curators authored some 25 articles and reviews, while 20 Museum staff members gave over 45 presentations or lectures in Canada and abroad.

## CIVILIZATION.CA

With more than 100 virtual exhibitions, several databases, numerous online games, and detailed information to help with planning a visit, the *Civilization.ca* Website has become the most comprehensive Web-based resource among all Canadian museological institutions. The site also offers special resources for children, educators, and scholars, and is a favourite destination for Canadian students and teachers. Virtual visits to the site peak during the school term. In addition, *Civilization.ca* makes extensive databases on Museum collections available online.

Last year, the site added a new module on Dramamuse to introduce the Museum's theatre company and describe its activities. In addition, seven of the eight conferences delivered as part of the lecture series "Understanding the Dead Sea Scrolls" were made available on the Website in audio format. This very successful series was presented in conjunction with the exhibition **Ancient Treasures and the Dead Sea Scrolls**.

During the past year, 66 million pages were accessed, and the Website logged 10 million visits.



Marius Barbeau: A Glimpse of Canadian Culture (1883–1969)

## Virtual Exhibitions and Activities

During the past year, the Museum added six new exhibitions and activities to the site:

### Marius Barbeau: A Glimpse of Canadian Culture (1883–1969)

[www.civilization.ca/tresors/barbeau/index\\_e.html](http://www.civilization.ca/tresors/barbeau/index_e.html)

### Gateway to Aboriginal Heritage

[www.civilization.ca/tresors/ethno/index\\_e.html](http://www.civilization.ca/tresors/ethno/index_e.html)

### Crossroads of Culture: Exploring 200 Years of Canadian Immigration, 1800–2000

[www.civilization.ca/tresors/immigration/index\\_e.html](http://www.civilization.ca/tresors/immigration/index_e.html)

### Playthings and Curios: Historic Inuit Art at the Canadian Museum of Civilization

[www.civilization.ca/tresors/art\\_inuit/inarte.html](http://www.civilization.ca/tresors/art_inuit/inarte.html)

### First Peoples of Canada

[www.civilization.ca/aborig/fp/fpint01e.html](http://www.civilization.ca/aborig/fp/fpint01e.html)

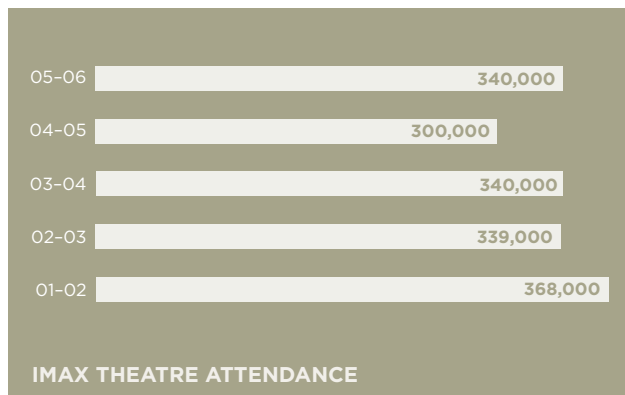
### Remember When . . . ? My encounter with the architecture of old Hull

[www.civilization.ca/hist/hull/index\\_e.html](http://www.civilization.ca/hist/hull/index_e.html)

## IMAX® THEATRE

The CMC's IMAX Theatre features a wide range of movies, and is an important and popular tool in helping the Museum to communicate knowledge related to various aspects of human experience and the world in which we live. During the past year, the IMAX Theatre attracted 340,000 visitors, and presented 12 productions, seven of which had never before been shown at the CMC.

For the seventh year in a row, the CBC and Radio-Canada, together with the IMAX Theatre, presented a large-format film festival. This year's festival novelty was the presentation of our first full-length film: *Harry Potter and the Goblet of Fire*.



The IMAX Club Program, which provides a full year of unlimited access to the Theatre for a one-time fee, welcomed 1,000 new members. This brings the Club's total membership to 4,500.



## MUSICAL HERITAGE ON CD

Last year, the Museum released one new compact disc in the Archives series of Canadian traditional music. Museum researchers have collected vocal and instrumental music from every region of the country, and the CMC created its digital audio archives collection to preserve this part of Canada's musical heritage. The Archives series of CDs are available to the public. To date, the CMC has produced eight CDs from the collection. In addition, a long-term project continues to catalogue and make accessible the Carezza collection of early recordings of Italian music.

## ABORIGINAL TRAINING PROGRAM IN MUSEUM PRACTICES

Since it began in 1993, the Aboriginal Training Program in Museum Practices has established itself as a model for other national and international museums interested in training aboriginal interns. During the past year, four interns from different regions of Canada received training in museological practices, including the development of exhibitions and conservation of artifacts, and the basics of interpretation and public relations. Over the years, 64 trainees have successfully completed the program.



A fashion show of nursing uniforms from various periods, worn by actual nurses at the opening of the exhibition *A Caring Profession*.

## Public Affairs

To describe and promote exhibitions and attract the public, the Canadian Museum of Civilization produces a wide array of communication products. During the last year, these included brochures, press kits and posters, as well as the *Calendar of Events*. This calendar is distributed four times a year for both the Canadian Museum of Civilization and the Canadian War Museum. The CMC also produces *This Week at the Museum*, a weekly guide that gives visitors information on various Museum activities and services.

### MEDIA RELATIONS

A wide range of media relation activities generated considerable media coverage throughout the year — regionally, nationally and internationally. The Museum organized previews of new exhibitions for the press and sent out more than 300 news releases and public service announcements.

### COMMUNITY EVENTS

Again last year, the CMC hosted several community events, including the Museum's first-ever blood clinic, which was operated by Héma-Québec. The CMC's Grand Hall was also the venue for The Old and Vintage

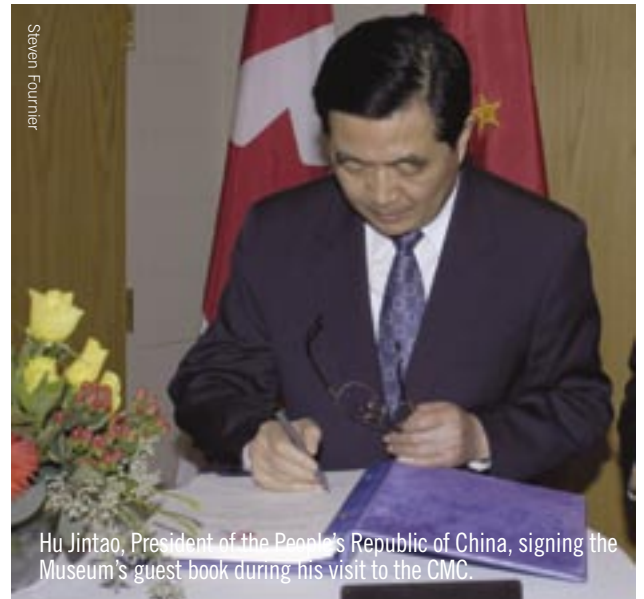
Wine Auction hosted by the Quebec Heart and Stroke Foundation. The event, also held for the first time at the Museum, collected \$99,000.

### PHOTO CONTEST

To mark its 150th anniversary, the Canadian Museum of Civilization organized a photo contest. Participants were asked to produce images of the Museum that were both unique and representative of this architectural masterpiece. The prizewinning photo was the work of Ottawa resident Maria Borda.

### OFFICIAL VISITS AND VIP TOURS

With its spectacular architecture and setting, the CMC plays an important role as a showcase for Canada's history and cultures. Each year, it welcomes dignitaries and other high-profile figures from both Canada and abroad. During the past year, the CMC once again hosted several official dinners and organized some 140 tours for VIP delegations. Last year, the CMC also hosted a luncheon in honour of His Excellency Hu Jintao, President of the People's Republic of China. For the first time, the Museum was also the venue for the Canadian Parliamentary Press Gallery Annual Dinner.



Hu Jintao, President of the People's Republic of China, signing the Museum's guest book during his visit to the CMC.

# Exhibitions at the Canadian Museum of Civilization

**Grand Hall**  
**Canada Hall**  
**First Peoples Hall**

## GALLERY A

**Beads of Life: Eastern and Southern African Adornments**

April 15, 2005 to September 10, 2006

## GALLERY C

**Acres of Dreams: Settling the Canadian Prairies**

October 28, 2005 to January 29, 2006

## POMPEII

May 27 to September 12, 2005

*(Soprintendenza Archeologica di Pompei)*



Chair by Ebona-Lasalle featured in the exhibition **Cool '60s Design**.



Huron-Wendat moccasin in the First Peoples Hall

## GALLERY D

**Lace Up: Canada's Passion for Skating**

January 27, 2006 to March 4, 2007

## Cool '60s Design

February 25 to November 27, 2005

## GALLERY E

**A Caring Profession: Centuries of Nursing in Canada**

June 17, 2005 to July 30, 2006

**Gift of the Gods: The Art of Wine from the Ancient World to Canadian Vineyards**

November 5, 2004 to April 3, 2005

*(Royal Ontario Museum)*

## W. E. TAYLOR SALON

**Michael Hosaluk: The Saidye Bronfman Award 2005**

September 30, 2005 to April 2, 2006

## LEVEL 4

**Maurice Savoie: The Saidye Bronfman Award 2004**

October 14, 2004 to September 6, 2005

**A Collector's Passion: The Work of Nettie Covey Sharpe**

February 6, 2004 to November 1, 2005

**Wolastoqiyik: Portrait of a People**

December 19, 2003 to November 1, 2005

**The Inuit Way in Canada's Arctic**

May 29, 2003 to November 1, 2005

**The Arctic Voyages of Martin Frobisher**

March 13, 2000 to November 1, 2005

**Souvenirs of Canada**

July 1, 1994 to November 1, 2005

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

December 6, 1991 to November 1, 2005

## CANADIAN CHILDREN'S MUSEUM

**Adventures with Clifford the Big Red Dog™**

February 18 to May 7, 2006

*(Minnesota Children's Museum)*

**Joshua's Journey: A Black Cowboy Rides the Chisholm Trail**

October 8, 2005 to January 22, 2006

*(Fort Worth Museum of Science and History)*



Maasai necklaces featured in the exhibition **Beads of Life**.

**Canada Day Poster Challenge**

June 24 to September 6, 2005

**Your House, My House**

May 14 to September 5, 2005

*(Children's Museum of Memphis)*

**Access/ABILITY**

February 5 to April 24, 2005

## CANADIAN POSTAL MUSEUM

**Postage Stamps: Image of a Country**

January 21, 2005 to September 4, 2006

**Reflections of Canada: The National Stamp Collection**

Since July 1, 2002

**Signed, Sealed, Delivered: Postal Heritage in Evolution**

Since June 16, 2000

**Stamp Quest™**

Since February 25, 1999

**Write Like an Egyptian!**

Since May 8, 1998



**What's New in Philately?**

Since June 11, 1997

**Sincerely, L.M. Montgomery**

Green Gables Post Office, Cavendish, Prince  
Edward Island  
Summer 2005

## MALL SHOWCASES

**Love'em. Hate'em. — Canadians and Their Politicians**

July 2005 to March 2008

**Regalia: A Celebration of Dress and Ceremony**

Since April 2005

**Fibre Techniques and Traditions of the Nlaka'pamux**

Since February 2005

**The Bergeron Circus**

March 2004 to July 2005

**Archetypes in Stone**

Since April 2004

**Layered with Meaning: Haudenosaunee****Beadwork Traditions**

Since March 2004

**Pangnirtung during the 1920s: The Joseph D.****Soper Collection**

Since January 2003

**Gather Around this Pot**

Since 1997

**A Gift to the Nation**

Since 1997

**Moccasins**

Since 1997

## LOWER PLAZA

**People** by Louis Archambault

Since October 2005

## DAVID M. STEWART SALON

**Animals in Inuit Art**

Since March 2004

## MUSEUM ENTRANCE

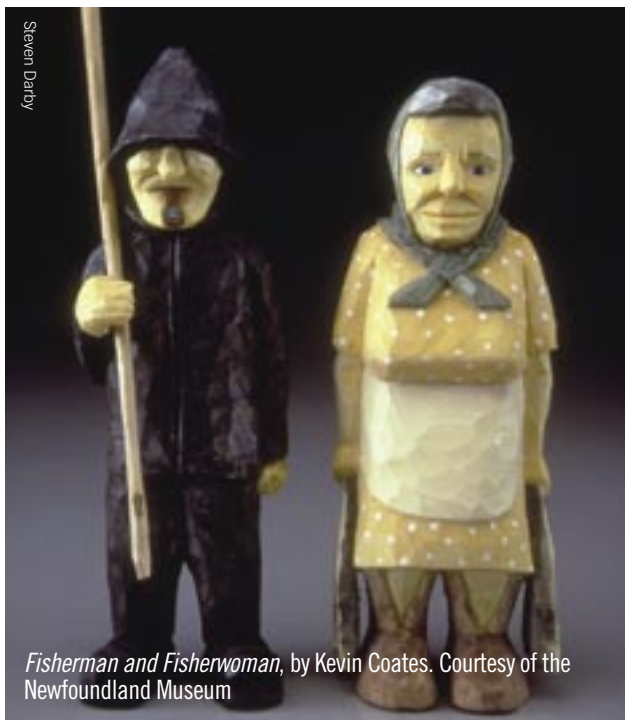
**Hudson Bay Canoe**

Since November 1997

Royal Ontario Museum



Lalique Bacchantes vase, featured in the exhibition **Gift of the Gods**.



### Travelling Exhibitions (in alphabetical order)

#### Cross Currents: 500 Generations of Aboriginal Fishing in Atlantic Canada (CMC)

- McCord Museum, Montréal, Quebec  
(May 20, 2005 to April 30, 2006)

#### From the Hands of a Master: Tradition Revealed by Contemporary Artisans (CPM)

(Produced in collaboration with the International ECONOMUSEUM® Network Society)

- The Acadian Museum of Prince Edward Island, Miscouche, Prince Edward Island  
(January 16 to April 9, 2006)
- Moncton Museum, Moncton, New Brunswick  
(September 19, 2005 to January 3, 2006)
- Centre d'exposition de Jonquière, Jonquière, Quebec  
(February 5 to August 21, 2005)

#### Mail, Rail and Retail: Connecting Canadians (CPM)

(In partnership with Canada Post, Canadian Pacific Railway and the Hudson's Bay Company)

- Esplanade Arts and Heritage Centre, Medicine Hat, Alberta  
(February 5 to April 30, 2006)
- Revelstoke Railway Museum, Revelstoke, British Columbia  
(June 26, 2005 to January 8, 2006)
- Vancouver Museum, Vancouver, British Columbia  
(March 6 to May 29, 2005)

#### Nuvisavik, "The Place Where We Weave":

#### Inuit Tapestries from Arctic Canada (CMC)

- New Brunswick Museum, Saint John, New Brunswick  
(January 8 to April 2, 2006)
- Beaverbrook Art Gallery, Fredericton, New Brunswick  
(September 4 to November 27, 2005)
- Burlington Art Centre, Burlington, Ontario  
(May 8 to July 31, 2005)
- Toronto Textile Museum, Toronto, Ontario  
(January 9 to April 3, 2005)

#### Pack Your Bags! A Kid's Ticket to Travel (CCM)

- Bay Area Discovery Museum, Sausalito, California  
(February 25 to May 7, 2006)
- Fort Worth Museum of Science & Industry, Fort Worth, Texas  
(October 1, 2005 to January 22, 2006)
- Children's Museum of Houston, Houston, Texas  
(May 28 to September 18, 2005)
- Minnesota Children's Museum, St. Paul, Minnesota  
(January 29 to May 16, 2005)

**Places of Power: Objects of Veneration (CMC)**

- Moulin des Jésuites, Charlesbourg, Quebec  
(April 30 to June 12, 2005)

**“Rocket” Richard: The Legend — The Legacy (CMC)**

- La Pulperie de Chicoutimi, Chicoutimi, Quebec  
(March 18 to June 11, 2006)
- Musée québécois de culture populaire,  
Trois-Rivières, Quebec  
(September 9, 2005 to February 26, 2006)

**Satisfaction Guaranteed: The Mail Order Catalogue in Canada (CPM)**

- Centre national d'exposition de Jonquière,  
Jonquière, Quebec  
(January 21 to April 16, 2006)
- New Brunswick Museum, Saint John, New Brunswick  
(September 19 to December 11, 2005)
- Moncton Museum, Moncton, New Brunswick  
(May 16 to August 28, 2005)
- The Acadian Museum of Prince Edward Island,  
Miscouche, Prince Edward Island  
(January 10 to April 3, 2005)

**Siqiniq: Under the Same Sun (CCM)**

- Provincial Museum of Newfoundland and Labrador,  
St. John's, Newfoundland  
(January 22 to June 28, 2006)
- Manitoba Children's Museum, Winnipeg, Manitoba  
(June 6 to September 5, 2005)
- Long Island Children's Museum, Long Island,  
New York  
(November 23, 2004 to May 15, 2005)

**The Mysterious Bog People**

(CMC, Drents Museum, Niedersächsisches Landesmuseum and Glenbow Museum)

- Natural History Museum of Los Angeles County,  
Los Angeles, California  
(March 26 to September 10, 2006)
- Carnegie Museum of Natural History, Pittsburgh,  
Pennsylvania  
(July 9, 2005 to January 22, 2006)
- Museum of Science and Industry, Manchester,  
United Kingdom  
(February 5 to May 8, 2005)



Harry Foster

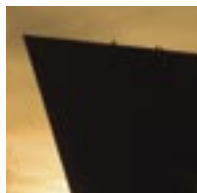
# Canadian War Museum



Marie-Louise Deruaz

# Exhibitions

The Museum's permanent and special exhibitions explain Canada's rich military history from earliest times to the present. They profile the human side of war, and show how military events have shaped the development of the country, both at home and on the world stage.



Located in Ottawa, the Canadian War Museum (CWM) is Canada's national museum of military history. Its purpose is to help Canadians better understand their country's military history in its personal, national and international dimensions. The CWM wants visitors to appreciate the human experience of war and understand the impact of organized human conflict on Canada and Canadians past and present. Its threefold mandate is to educate, preserve and remember.

## PERMANENT EXHIBITIONS

### The Canadian Experience Galleries

Four galleries tell the complete chronological story of Canadian military history. A fifth gallery — **The Royal Canadian Legion Hall of Honour** — tells Canada's history of honouring and remembrance. The galleries feature a wide variety of artifacts (from small objects to 50-tonne battle tanks), stories, exhibit elements and display techniques, including large video screens and reconstructed environments.

The four chronological galleries are: Gallery 1, **Battleground**, Wars on Our Soil from Earliest Times to 1885; Gallery 2, **For Crown and Country**, The South African and First World Wars, 1885–1931; Gallery 3, **Forged in Fire**, The Second World War, 1939–1945; and Gallery 4, **A Violent Peace**, The Cold War, Peacekeeping, and Recent Conflicts, 1945 to the Present.

## OTHER GALLERIES AND EXHIBITION SPACES

### The LeBreton Gallery

This open storage space, accessible to visitors, contains one of the world's finest collections of large military artifacts. These complement and enrich the permanent galleries' storyline and public programs, while reminding visitors of the strength and complexity of the Museum's collections, and providing a human dimension to the history of military technology.

### Memorial Hall

Memorial Hall, designed for quiet and peaceful reflection, contains a single artifact: the headstone of Canada's Unknown Soldier from the First World War. The headstone is directly illuminated by sunlight each Remembrance Day, November 11, at precisely 11 a.m.

### Regeneration Hall

Regeneration Hall is a physical representation of hope for a more peaceful future. On the upper level, visitors see a tightly framed view of the Peace Tower silhouetted through a narrow window. The lower level features plaster models for several of Walter Allward's sculptures from the Vimy Memorial in France.

## THE CANADIAN WAR MUSEUM: 1880-2005

The CWM originated in a small military museum that opened in Ottawa in November 1880. When this museum closed in 1896, its collection was stored in an old militia building. It was discovered there in 1909 and transferred to the Public Archives. The collection was then made available to the public again, together with artifacts returned to Canada from the First World War, in a new museum that opened in 1942. In 1958, the CWM came under the administration of the National Museums of Canada, and in 1967, it moved into larger quarters on Sussex Drive. Within two decades, the Museum's collections and the scope of its exhibitions and programs had far outgrown its accommodations at the Sussex Drive location. In 1995, the Government of Canada agreed to fund a new museum. The result stands today on LeBreton Flats in Ottawa.



## NEW SPECIAL EXHIBITIONS

The CWM's special exhibitions complement and build upon stories found in the Canadian Experience Galleries. They explore war in its broadest sense, situating the Canadian experience in light of international or universal themes, or topical or non-traditional subjects. Temporary exhibitions are presented in the Lieutenant-Colonel John McCrae Gallery.

### Weapons of Mass Dissemination:

#### The Propaganda of War

November 17, 2005 to April 30, 2006

This exhibition highlights the strategies and techniques of propaganda used by various countries,

during the First and Second World Wars and the Spanish Civil War, to influence their citizens' thoughts, beliefs, feelings and actions. From the purely informational to the simply shocking, the objects and posters on view demonstrated how words and images were used in the service of war between 1914 and 1945. *Developed by The Wolfsonian-Florida International University, Miami Beach, Florida.*

### Art and War: Australia, Britain, and Canada in the Second World War

May 7 to September 25, 2005

For the first time ever, Second World War art treasures from three of the world's largest military history museums — the Australian War Memorial, the Canadian War Museum and the Imperial War Museum — were presented together in an international exhibition. **Art and War** also marked the 60th anniversary of the end of the Second World War. *Presentation at the CWM made possible by a generous donation from the Beaverbrook Canadian Foundation.*

### Canada's Gunners

May 26 to November 1, 2005

Featuring interactive screens, artifacts and text panels, **Canada's Gunners** celebrated the accomplishments and service of the Royal Canadian Artillery over the past 150 years.

## ATTENDANCE



ATTENDANCE AT CANADIAN WAR MUSEUM

## Collections

Housing some 500,000 artifacts — including documents, photographs, films and more — the Canadian War Museum is also home to one of the world's most important collections of artillery and military vehicles. In addition, the Museum houses the renowned Beaverbrook War Art Collection, which contains more than 13,000 works of art. The CWM also features the most extensive military library and archives in the country.

### ACQUISITIONS

The Canadian War Museum relies on donations to enrich its collection. Last year, the Museum handled 569 donations, which resulted in 700 artifacts being added to the Museum's collections. Although the Museum suspended its acquisitions program during the new CWM building project, it continued to receive offers of donations.

The main acquisitions for the past year included:

- A Kalashnikov AKM Assault rifle — presented by Lieutenant-General (Haji) Sher Alem, Commander of 1 Corps Afghan Militia Forces to Major-General A.B. Leslie, commander of the initial six-month deployment of Canadian Forces to Kabul, Afghanistan.
- The Victoria Cross medal set awarded to Sergeant William Merrifield of the 4th Canadian Infantry Battalion (Central Ontario Regiment), Canadian Expeditionary Force for gallantry at the Battle of Abancourt, France in 1918.
- The Victoria Cross medal set awarded to Lt. Colonel Francis Alexander Caron Scrimger of the Canadian Army Medical Corps, attached to the 14th Battalion (Royal Montreal Regiment), Canadian Expeditionary



Force, for gallantry during the Second Battle of Ypres in 1915.

- The last Canadian Ensign to be flown by Canadian troops during the occupation of Germany 1945–1946 in the Oldenburg area.
- JTF2 Body Armour — a collection of modern protective body armour used by Canada's counter-terrorism Special Forces regiment JTF2.
- Medical records kept by Major William Stewart, RAMC, on Canadians held at Niigata Camp, Japan.
- A diary kept by Sergeant Ray Squires, medical orderly at Sham Shui Po camp in Kowloon.
- A short diary, which Rifleman Gabriel Guitard kept for some months before his death in 1944 at Niigata.

## LOANS

Last year, the CWM received eight incoming loans comprising 87 artifacts. In terms of outgoing loans, the Museum made 10 loans comprising 42 artifacts to other institutions. (The CWM loans program was temporarily suspended during the new CWM building project, although the Museum continued to process loan requests.)

Among the CWM's most significant outgoing loans was the Victoria Cross medal set of Corporal Frederick George Topham. The Museum sent out the medal set four times to ceremonies in Ontario and Western Canada. To make this possible, the CWM designed and built a prototype travelling exhibition case for medal sets. This ensured their safety and security in venues that would not normally meet the required criteria for loans of such high-profile artifacts.

## CONSERVATION TREATMENT

The treatment of an oversized art work was undertaken *in situ* in Commissionaires Way, the Museum's main corridor. Museum conservators treated *Canada's Grand Armada*, 1914 by Frederick Challenger in the fall of 2005 and *Canadians in the Snow* by James Morrice during the winter of 2005–2006.



Museum conservators treated Frederick Challenger's painting, *Canada's Grand Armada*, 1914, in full view of the public.



Sergeant William Merrifield, recipient of the Victoria Cross during the First World War.

## THE CANADIAN WAR MUSEUM'S MILITARY HISTORY RESEARCH CENTRE

The new Canadian War Museum houses the Military History Research Centre, comprising the George Metcalf Archival Collection and the Hartland Molson Library. The George Metcalf Archival Collection contains unique archival documents and photographic materials, and is especially strong on materials relating to the First and Second World Wars.

The archival collection, consisting of approximately 413 metres of documentation, includes original letters, diaries, scrapbooks, maps, blueprints, postcards and other printed material. The photographic portion of the collection holds approximately 65,000 items, including original photographic prints in black and white and colour, negatives, film reels and videos.

The Hartland Molson Library has approximately 55,000 volumes, including regimental histories, published personal memoirs, wartime pamphlets, military technical and field manuals, and 5,000 rare books. In addition, the Library houses *The Hamilton Spectator* newspaper collection of 144,000 Second World War newspaper clippings. These are also all available on the Museum's Website.



## Research

During the first half of last year, the CWM's research activities focused mainly on finishing touches to the new Museum, as well as the preparation of public programs and educational materials. Museum staff also carried out research related to temporary exhibitions launched during the year, as well as research for several more in preparation.

Major areas of research focus on such topics as: the concept of future war, and how war has been perceived over the centuries; the history of the search for peace in Canada; the relationship between armed conflict and art movements in the twentieth century; the role of children in war; First World War trench art and culture; post-1989 Canadian military operations overseas; material culture research standards; and armoured car and mobile warfare during the First World War.

## Programs

The CWM's programs enhance our exhibitions and messages, and expand upon the Museum's central narratives. Public programming helps develop new audiences and explore new themes, and provides

opportunities to comment on global issues or timely subjects. In addition, through specially designed programs, the Museum can respond to short-term developments in its collections, as well as to the political environment, popular culture, the marketplace, and the expectations of stakeholders.

### GALLERY ANIMATION

Gallery animation gives visitors the first-person contact that enhances their visits to the exhibitions. Animators provide interactive hands-on activities and demonstrations that complement the storyline, and help younger visitors to understand the Museum's messages. Last year, the CWM offered: eight gallery animations, for a total of 606 days of animation; five one-hour guided tours, for a total of 1,400 tours attracting 28,000 participants; and 6,700 hours of volunteer interpretation, for a total of more than 900 days.

### SPECIAL EXHIBITIONS PROGRAMMING

Special exhibitions programming provides interactive hands-on activities and demonstrations that complement the permanent and special exhibitions. A total of 6,000 visitors participated in special exhibition programs. Highlights last year included workshops and guided tours led by the curators as part of the exhibitions **Art and War** and **Weapons of Mass Dissemination**.



Pat McGrath, Ottawa Citizen

Laura Brandon, the Canadian War Museum's curator of war art, co-curated the special exhibition **Art and War**, and selected the numerous paintings and other works of art on permanent display throughout the Museum.



## PUBLIC PROGRAMS

As part of its public programming, the Museum offered a film series featuring a wide variety of films — from documentaries to feature-length presentations. Last year, the Museum screened 11 films, which attracted 2,175 people. *Pegi Nicol: Something Dancing About Her*, *The October Crisis of 1970* and *Media and the Man* were presented as part of **Art and War**. The movies *Shooters* and *Moving Pictures* were screened in conjunction with **Weapons of Mass Dissemination**. During spring break, *The Dog Who Stopped the War*, *Un long dimanche de fiançailles*, and *The Great Dictator* were presented.

The *Building Knowledge Series*, a series of talks and lectures, offered two programs, attracting a total of 225 people: *New Light on the Invasion of Northern Britain*; and *Poems of War, Poets for Peace*, an evening of poetry and prose.

## SPECIAL EVENTS AND ACTIVITIES

There were six special events and activities during the past year, attracting some 2,300 participants. These included the Official Nijmegen Marchers Send-Off, concerts by the Band of the Ceremonial Guard and the Royal Canadian Artillery Band, and activities such as Operation Santa Claus and Valentines for Veterans.

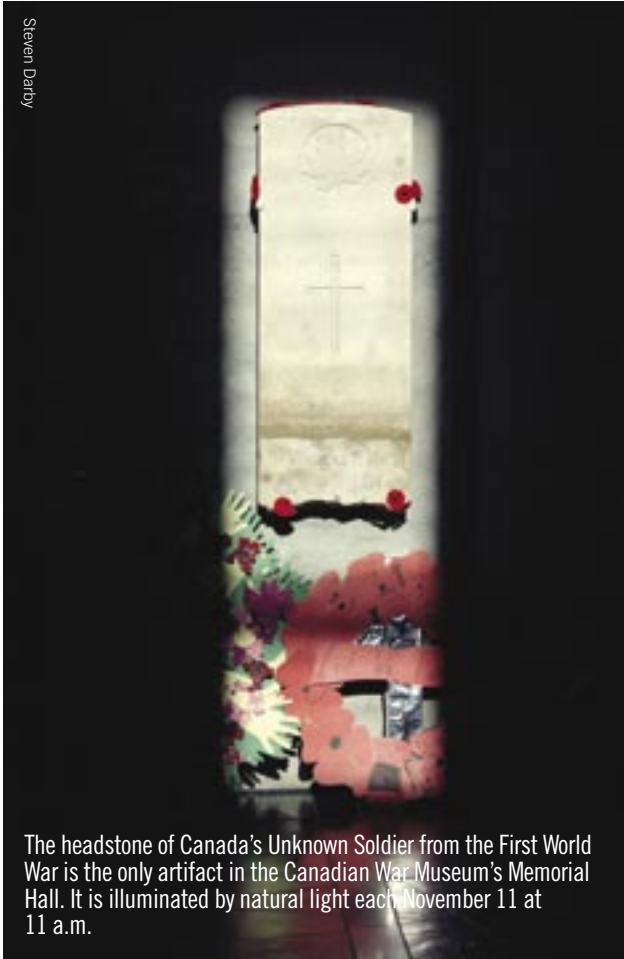
## REMEMBRANCE WEEK

During Remembrance Week, the Museum organized a diversity of programs, including *Till We Meet Again*, the Museum's first theatre production partnership. The show attracted 3,575 people and was sold out for 12 of its 16 performances. Other highlights included the final event of the *Memory Project Road Show*, *War Time Memories*, readings of letters and journals for the Museum's collection; *Musical Performances*, a medley of wartime tunes; and *In Flanders Fields*, a special event for youth.

## SCHOOL PROGRAMS

The Canadian War Museum school programs and educational services offer exciting and meaningful learning opportunities for students, from kindergarten through senior high school, to explore how war has affected them and their country. These school programs are designed to meet the specific needs and expectations of teachers and students through activities that promote critical thinking, problem-solving and cooperative learning. This year, the Museum provided a total of seven school programs to 330 groups, reaching approximately 9,575 students. The Museum also offered four group orientation programs over 39 days to 22,700 participants.





The headstone of Canada's Unknown Soldier from the First World War is the only artifact in the Canadian War Museum's Memorial Hall. It is illuminated by natural light each November 11 at 11 a.m.

To help mark the 60th anniversary of the end of the Second World War, the Canadian War Museum History Awards topic was "During the Second World War, my family..." The Museum received a total of 35 submissions from graduating high school students. Of these, the five recipients of the \$1,000 award are: Thomas Beck, Archbishop MacDonald High School, Edmonton, Alberta; Shannon Epler, École J.H. Picard School, Edmonton, Alberta; Laura Holland, Michael Power Secondary School, Etobicoke, Ontario; Kendra Matheson, Charles P. Allen High School, Bedford, Nova Scotia; and Louise McIver, Muscrop Secondary School, Burnaby, British Columbia.

## Communication of Knowledge and Expertise

The Canadian War Museum seeks to disseminate its knowledge to as many people as possible through its various forms of outreach, including its publications, presentations, lectures and Website, *Warmuseum.ca*.

### LECTURES AND ARTICLES

The CWM curators and other Museum experts published over 18 articles in Canadian and foreign publications, and electronically. They also gave more than 10 presentations in Canada and abroad.

### PUBLICATIONS

The following publications have been produced in partnership with the University of British Columbia Press, as part of the Studies in Canadian Military History series:

**Auger, Martin F.** *Prisoners of the Home Front: German POWs in Southern Quebec, 1940–46.*

Published 2005.

**Delaney, Douglas E.** *The Soldiers' General: Bert Hoffmeister at War.* Published 2005.

**Whitby, Michael.** *Commanding Canadians: The Second World War Diaries of A.F.C. Layard.* Published 2005.

## WARMUSEUM.CA

The Canadian War Museum launched a new and improved Website in May 2005, in time for the opening of the new CWM. The site, also accessible through *Civilization.ca*, featured several new and expanded sections, such as Visitor Information, Exhibitions, Programs and Services. It also included essential information on the new Museum opening for visitors and media.

The site's many resources include a wide range of virtual exhibitions, activities and games. Armoured Warrior, for example, simulates the experience of being inside an armoured tank in Europe during the Second World War. The many modules available on the site explore topics ranging from the work of NATO in furthering peace, to the role of the Salvation Army in providing comfort and a "touch of home" to members of the Canadian Forces involved in military conflicts.

Visits to the CWM Website increased during 2005–2006 over the previous year, with a total of more than 962,000 online visits.

### New Virtual Exhibitions

During the past year, three new exhibitions were added to the site:

#### Art and War: Australia, Britain and Canada in the Second World War

[www.warmuseum/cwm/artwar/introduction\\_e.html](http://www.warmuseum/cwm/artwar/introduction_e.html)

#### Canadian Wartime Propaganda

[www.warmuseum/cwm/propaganda/index\\_e.html](http://www.warmuseum/cwm/propaganda/index_e.html)

#### Canada and the South African War, 1899–1902

[www.warmuseum/cwm/boer/boerwarhistory\\_e.html](http://www.warmuseum/cwm/boer/boerwarhistory_e.html)

## Public Affairs

Since the opening of the new Museum, staff have revised and developed various promotional tools, including the *Visitor's Guide*. The CWM organized previews of new exhibitions and other media events and sent out public service announcements — mainly to inform the public about various special events.

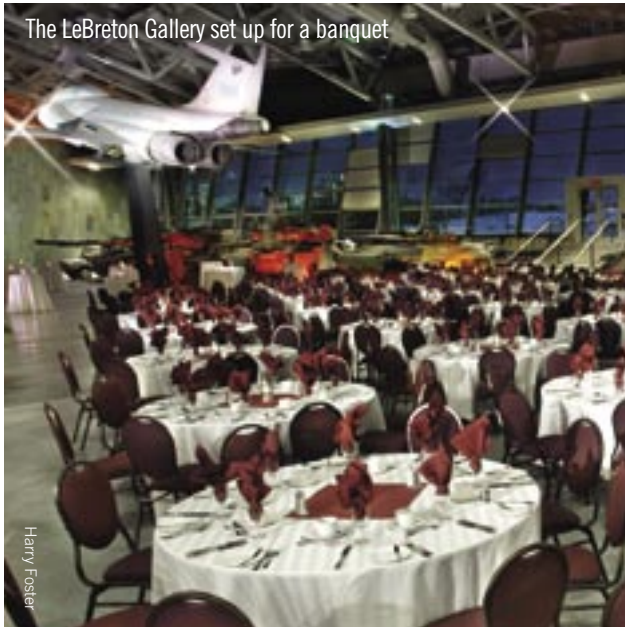
### OPENING OF THE NEW MUSEUM

The new Canadian War Museum opened on May 8, 2005, the 60th anniversary of the end of the Second World War in Europe. The Grand Opening of the CWM was the largest public opening of an official building in the history of Canada, and was greeted with rave reviews and tremendous public response. More than 25,000 people participated in the Grand Opening Weekend, while countless other Canadians from coast to coast tuned in to the multimedia show, via a live national broadcast in both official languages.

The opening ceremony was a multimedia stage show that included musical, youth, veteran, ceremonial and commemorative components. Among the dignitaries in attendance was the Prime Minister of Canada.

More than 25,000 people attended the Canadian War Museum's Grand Opening Weekend in May 2005.





The LeBreton Gallery set up for a banquet

Harry Foster

The event attracted widespread media attention. This included live coverage on CBC Newsworld, Radio-Canada/RDI and CTV Newsnet; three live radio shows and two live local evening newscasts; the presence of 81 print media outlets; over 500 mentions on national and local radio and television programs; and four front covers of national magazines.

## EVENTS AND VIP TOURS

The new Canadian War Museum offers a magnificent, architecturally unique setting for important occasions ranging from conferences to banquets. Last year, the Museum hosted major events such as the reception organized by Veterans Affairs Canada to mark the end of Year of the Veteran (2005); the 2005 edition of the Diplomatic Forum, organized by Foreign Affairs Canada; and the Canadian Museums Association Cultural Property Protection Conference.

The Museum also organized more than 20 visits for VIPs. Among the high-profile guests were Her Royal Highness Princess Margriet of the Netherlands and Mr. Pieter van Vollenhoven, who visited Ottawa for the 60th anniversary of VE Day. They were the first royal visitors to the new CWM.

# Exhibitions at the Canadian War Museum

**The Canadian Experience Galleries**  
**The LeBreton Gallery**  
**Memorial Hall**  
**Regeneration Hall**

## THE LIEUTENANT-COLONEL JOHN McCRAE GALLERY

**Weapons of Mass Dissemination: The Propaganda of War**

November 17, 2005 to April 30, 2006

*(The Wolfsonian-Florida International University)*

**Art and War: Australia, Britain, and Canada in the Second World War**

May 7 to September 25, 2005

*(CWM, Australian War Memorial and Imperial War Museum)*

## THE LEBRETON GALLERY

**Canada's Gunners**

May 26 to November 1, 2005

## Travelling Exhibitions

**Art and War: Australia, Britain and Canada in the Second World War**

*(CWM, Australian War Memorial and Imperial War Museum)*

- Imperial War Museum, London, United Kingdom  
(March 23, 2006 to June 25, 2006)
- Australian War Memorial, Canberra, Australia  
(November 4, 2005 to February 26, 2006)

**Canada in Britain: The War Years, 1939–1945**

- Canadian High Commission, London, United Kingdom  
(July 1 to September 15, 2005)

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## CANADIAN WAR MUSEUM

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# Management's Discussion and Analysis

## Economic Environment

Over the past year, the CMCC continued its steady return to a normal business environment and numbers of visitors, following the tourism downturn in 2002. Nevertheless, both the Canadian Museum of Civilization and the new Canadian War Museum still face some substantial challenges. These include the rising value of the Canadian dollar, which is adversely affecting tourist attractions across the country, and the decline in the number of visitors from the United States because of the slow-down in cross-border vehicle traffic.

## Financial Overview

The 2005–2006 fiscal year was marked by one particularly significant achievement — the opening of the new Canadian War Museum, which resulted in record attendance and revenues for the CWM and the CMC combined.

Admission revenue reached an all-time high of \$5.2 million as compared to \$2.8 million in 2004–2005, an increase of 86 per cent. This increase is due to the opening of the Canadian War Museum, coupled with strong attendance at the Canadian Museum of Civilization.

Parking, facility rentals and concessions reached an all-time high of \$3.1 million as compared to \$2.1 million in 2004–2005, an increase of 47 per cent. Boutique sales surged to a record \$2.5 million as compared to \$1.6 million in 2004–2005, an increase of 56 per cent.

Despite higher interest rates, investment income fell to \$1.2 million from \$1.4 million. This decrease reflects the fact that there were less funds available for investments following the completion of construction of the new Canadian War Museum.

The value of the Corporation's land holdings increased to \$40.9 million from \$22.7 million in 2004–2005. This increase of \$18.2 million represents the value of land transferred to the Corporation from the National Capital Commission for construction of the new CWM.

Overall expenses rose to \$86 million from \$83.3 million in 2004–2005, an increase of 3.2 per cent. Expenses increased for utilities, property taxes, personnel costs, and amortization, all primarily related to the opening of the new Canadian War Museum. Expenses decreased in professional and special services, and exhibition fabrication and rental, also as a result of the completion of the new Museum.

## Financial and Operational Viability

The Corporation successfully negotiated and ratified four-year collective agreements with its employees. These agreements, which expire in 2008 and 2009, will provide operational stability. They will also give the Corporation financial predictability regarding its wage costs, which make up a significant part of the CMCC's overall expenditures.

The CMCC still faces a number of challenges to its ongoing financial and operational viability.

An adequate capital budget is required to respond to life-cycle repairs for the CMC and new CWM.

The Corporation also requires inflation protection to compensate the CMCC for the rising costs of operating its buildings and related outsourced services. In seeking the most cost-effective ways of delivering its programs and services, the Canadian Museum of Civilization has outsourced to the private sector many non-core elements of its operations (building management, security, landscaping, food services, cleaning, etc.).

### **The New Canadian War Museum**

The new Canadian War Museum — the Corporation's leading strategic priority since early 2000 — opened on time and on budget on May 8, 2005. The CMCC is therefore now responsible for supporting increased resource requirements for the new institution, in terms of both programming and infrastructure initiatives. We are committed to maintaining the high standards of the new CWM as a world-class, state-of-the-art facility.

The CMCC Board of Trustees has identified the ongoing integration of the CMC and the CWM as a strategic priority. This integration will help us minimize expenses, maximize the synergies between the two Museums as parts of a single Corporation, and offer visitors high-quality experiences at both locations. To support this goal, Corporate management is formalizing standards and processes throughout the Museums, including exhibition and program management. In addition, the CWM is responding to a greater demand

for services by creating new positions in the areas of interpretation, research and educational programs.