



CANADIAN  
MUSEUM  
OF HISTORY  
-  
MUSÉE  
CANADIEN  
DE L'HISTOIRE



CANADIAN  
WAR  
MUSEUM  
-  
MUSÉE  
CANADIEN  
DE LA GUERRE

# ANNUAL REPORT 2021-2022

**CANADIAN MUSEUM  
OF HISTORY**

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# MESSAGE FROM THE CHAIRPERSON

As Chairperson of the Board of Trustees of the Canadian Museum of History and the Canadian War Museum, I am proud of all that has been accomplished over the past 12 months. During a year shaped by the ongoing pandemic – and further shadowed by tragedy, protest and war – management and staff at both Museums nevertheless continued to redefine our institution and how it connects with, and serves, its audiences.

Much of what the Museum of History does is underpinned by our commitment to working with Indigenous communities in respectful and collaborative ways. We strive to centre Indigenous voices when sharing the stories, histories and cultures of Indigenous peoples across Canada. We are committed to reviewing our exhibitions and programming to ensure appropriate community engagement and Indigenous perspectives. By creating and staffing new positions, we have increased our capacity for this important work, as well as for our ongoing repatriation efforts, mutually beneficial research projects, and collaboration with Indigenous communities on the care of, and access to, cultural material. Our commitment to prioritizing respectful collaboration with Indigenous communities is not limited to the Museum of History. The War Museum is also re-examining its overall exhibition narratives to incorporate more Indigenous perspectives and histories, reflecting the importance of Indigenous contributions to Canada's military history.

In addition, both Museums have long been focused on highlighting cultural diversity. Since its inception, the Museum of History has celebrated Canada's many cultural communities – as well as world cultures – by presenting exhibitions, public programming, and special events, often in partnership with local communities or with foreign embassies. This year, the Museum of History organized activities for Black History Month and for National Indigenous History Month, while its exhibitions explored stories of women in ancient Egypt and of communities affected by the *War Measures Act* in early 20th century Canada, as well

as tradition, modernity and transformation in Indigenous cultures. Similarly, the War Museum continued to present the stories and diverse experiences of different peoples and cultures at home and abroad. Its recent programming included events for Black History Month and for Indigenous Veterans Day. It also presented a new exhibition on Black Canadians in the military and hosted the annual World Press Photo exhibition.

Museums serve as reminders that history is fluid and ever evolving, and that it is vital we continue to learn from our past. We will continue to reflect on our own institutional history to effect change as we move forward in the spirit of reconciliation. This reflection will also inform our ongoing cultural transformation, aiming to create a work environment that is diverse, inclusive, supportive and engaging.

“The last two years have been challenging ones for the Museum of History and the War Museum, but even more difficult for Canadians across the country.”

The last two years have been challenging ones for the Museum of History and the War Museum, but even more difficult for Canadians across the country. This is something we, as a Board and as a cultural institution, continue to bear in mind as we consider new and innovative ways of connecting with Canadians. We are in the business of presenting stories, fostering discussions, and sharing multiple perspectives. It is a source of great pride to the Board of Trustees that the Canadian Museum of History has continued to strive to meet these goals, while maintaining a strong connection to its community of visitors, partners and supporters over the past 12 months.

On behalf of the Board of Trustees, I would like to thank the Government of Canada and the Department of Canadian Heritage for their continued financial support. I would also like to extend profound thanks to our many donors, supporters and partners, who have, with their generous financial support this year, continued to express their solid vote of confidence in our Museums.

And last, but most certainly not least, my sincere thanks go to management and staff for always going above and beyond to deliver the programming and services that our visitors, both in person and online, have come to expect. The effort they have gone to over the past year to innovate, collaborate and enhance the work we do on behalf of all Canadians has been truly inspiring.

**Carole Beaulieu**

Chairperson of the Board of Trustees













# MESSAGE FROM THE INTERIM DIRECTOR AND CHIEF EXECUTIVE OFFICER

A year ago, as we looked back upon a period of great challenge for institutions like ours, we were starting to feel hopeful about the future. We were about to open the long-delayed **Queens of Egypt** exhibition in May 2021, and we had plans to open the similarly delayed **Lost Liberties - The War Measures Act** in December that year.

While the pandemic has continued to make its presence felt, the lifting of restrictions has allowed us to welcome visitors back on site, and we did indeed open both exhibitions for in-person viewing. While virtual offerings remain a priority – as they enable us to connect with people who may not have the opportunity to visit us in person – we are thrilled to be bringing people together in the real world again. We are looking forward to expanding our welcome and to seeing visitors on site for exhibition openings, commemorations of important events, family programming, conferences, special events, and so much more.

What today's museums do best, ultimately, is bring people together – not only physically, but intellectually and emotionally. And, during this past year, historic events at the local, national and international levels have made it more important than ever for museums to serve as places where people can find knowledge, discussion and common ground.

At the Canadian Museum of History, sharing and celebrating the cultures, histories and achievements of Indigenous peoples is part of the fabric of who we are. Early in 2021, the unmarked graves of Indigenous children were identified at former Indian Residential School sites across the country. These heartbreaking confirmations were cause for great mourning across the institution and the country. In an effort to ensure that this evolving tragedy is reflected in the history of Canada that we share with our visitors, the Museum has begun reviewing and modifying its exhibitions and displays related to residential schools. Revisions will be guided by, and will centre, the experiences of residential school survivors.

Over the past year, we have worked to strengthen our relationships with Indigenous peoples across the country. We have increased capacity to do so by staffing new positions that focus on repatriation and Indigenous relations, and have

adapted the Museum’s highly regarded Indigenous Internship Program to reach more participants. We are committed to working with Indigenous communities in the spirit of the United Nations Declaration on the Rights of Indigenous Peoples and the Museum’s own Framework for Indigenous Relations, to ensure work is undertaken with a goal of shared authority and respect for the rights of Indigenous peoples to control, maintain and protect their own cultural heritage.

As all this important work took place, we welcomed visitors to the exhibitions **Forever Changed – Stories from the Second World War** at the War Museum, and **Queens of Egypt** at the Museum of History. Our exhibition-related, on-site programming was well attended and proved popular. Along with the staff, I was buoyed to see the Museums coming back to life in this way.

In light of the Russian invasion of Ukraine, content at both Museums was particularly topical and relevant to world events this year. At the Museum of History, the **Lost Liberties** exhibition featured a section on the internment of Canadians of Ukrainian origin during the First World War, while the history of Ukrainian Canadians also featured prominently in the Canadian History Hall. Similarly, the War Museum’s exploration of the post-Second World War era provided much food for thought on how the world’s newest conflict came to be.

The pandemic has been a challenging time for cultural institutions worldwide, but it has also given us an opportunity to rethink how we operate, how we deliver services to visitors on site and online, and how we help those same visitors navigate an ever-changing world.

None of this year’s achievements would have been possible without the dedication of our staff members. They have been quick to adapt to the evolving needs of our audiences and visitors, while striving to deliver an unforgettable and engaging experience. They have responded to changing conditions resulting from local, national and world events. They have embraced new ways of connecting with one

another. And, as we continue to work together to build an employee culture in which we can all take pride, they have contributed to a museum environment that is inclusive, diverse and supportive, and that prioritizes compassion toward fellow colleagues. Their accomplishments over the year have been truly impressive, and I look forward to this important work continuing.

“Over the past year, we have worked to strengthen our relationships with Indigenous peoples across the country. We have increased capacity to do so by staffing new positions that focus on repatriation and Indigenous relations, and have adapted the Museum’s highly regarded Indigenous Internship Program to reach more participants.”

As we look ahead to a new year, I am profoundly heartened by what I see. We continue to reflect on our past and we strive to work with Indigenous communities in ways that support their cultural priorities and centre their voices. We have expanded our offerings to connect with educators and students across the country. We have celebrated what Canadians do best, while not shying away from exploring some of this country's darker chapters. And we have enhanced our collections, membership program, and fundraising efforts.

My sincere thanks go to staff and management for being willing to adapt to a changing world and new ways of working. I also thank our many donors, partners and supporters. And, of course, we are grateful to our visitors, who have continued to come to our exhibitions, engage with us online, and cheer us on. We look forward to the day when we can once again welcome back even larger crowds to celebrate this wonderfully diverse country and its people.

**Caroline Dromaguet**

Interim Director and CEO  
Canadian Museum of History





# ABOUT THE MUSEUM

## OVERVIEW

Both the Canadian Museum of History and the Canadian War Museum were built on the traditional, unceded territory of the Algonquin Anishinabeg, on land that has held, and continues to hold, great historical, spiritual and sacred significance. The Museums respect and honour the enduring presence of the Algonquin people and strive to ensure that this is reflected in their work.

The Canadian Museum of History is a Crown corporation with responsibility for the Canadian Museum of History and the Canadian War Museum. These two national museums explore Canada's stories through the events, people, themes and objects that have helped shape the country for millennia.

The Corporation also administers a national investment program, Digital Museums Canada, and presents a virtual exhibition, the Virtual Museum of New France.

The terms **“the Museum”** and **“the Corporation”** throughout this document refer to the corporate entity.





Musée canadien  
de l'histoire

Canadian Museum  
of History

## CANADIAN WAR MUSEUM

The Canadian War Museum is this country's national museum of military history, and promotes understanding of that legacy in its personal, national and international dimensions. The Museum houses an outstanding array of objects – including medals, uniforms, artillery and military vehicles – as well as the incomparable Beaverbrook Collection of War Art.

Located in an evocative building on the Ottawa River, on the capital's historic LeBreton Flats, the Museum averages more than 500,000 visitors each year. As a national centre for remembrance, education and historical research, the Museum also facilitates the informed discussion of military affairs, past, present and future.

## DIGITAL MUSEUMS CANADA

Administered by the Canadian Museum of History, this investment program supports online projects by Canadian museums and heritage organizations, helping them build capacity, and share stories and experiences with people everywhere.



## CANADIAN MUSEUM OF HISTORY

The Canadian Museum of History is located in Gatineau, Quebec, on a riverfront site across from Parliament Hill, seat of Canada's national government. In an average year, the Museum welcomes more than one million visitors. Its primary role is to enhance appreciation, understanding and knowledge of Canada's human history and identity, while also presenting other world cultures.

The Museum houses nearly four million artifacts and specimens, including objects and materials of invaluable national significance. Exhibitions include the impressive Grand Hall, the thought-provoking First Peoples Hall, and the popular Canadian History Hall. The Museum is also home to the Canadian Children's Museum, the Canadian Stamp Collection, and the CINÉ+ theatre, which screens large-format films.

## VIRTUAL MUSEUM OF NEW FRANCE

Exploring the history, culture and living legacy of early French settlements in North America, this popular online exhibition covers an area extending from Acadia through the Great Lakes and the Ohio Valley to Louisiana. The site examines the human history of New France through themes such as population movements, economic activity, and aspects of daily life ranging from food and medicine to travel and entertainment.

# MANDATE

The Canadian Museum of History was established through the *Museums Act* on July 1, 1990, amended on August 29, 2014.

The Museum is an autonomous Crown corporation, operating at arm's length from the federal government in its daily operations, activities and programming.

The Museum's mandate is to **enhance Canadians' knowledge, understanding and appreciation of events, experiences, people and objects that reflect and have shaped Canada's history and identity, and also to enhance their awareness of world history and cultures.**







The Corporation is governed by the Crown corporation control and accountability regime established under Part X of the *Financial Administration Act*, and its corporate By-law 1. It also complies with other statutes, including the *Federal Accountability Act*, the *Access to Information Act*, the *Privacy Act*, the *Public Servants Disclosure Protection Act*, the *Official Languages Act and Regulations*, and the *Canada Labour Code*, and aligns with the *Values and Ethics Code for the Public Sector* through the Corporation's *Code of Conduct*. The Corporation reports to Parliament through the Minister of Canadian Heritage.

The Corporation carries out its mandate through the following three core responsibilities:

#### **Exhibition, Education and Communication of Canada's History**

The Corporation develops, maintains and communicates exhibitions, programs and activities to further knowledge, critical appreciation, and respect for experiences, people and objects that reflect and have shaped Canada's history and identity, while also enhancing awareness of world history and cultures.

#### **Collection and Research Related to Canadian History**

The Corporation acquires and collects artifacts to preserve, research and document human, social, cultural, military and political history that represent Canada's heritage, history and identity.

#### **Canadian Museum of History Facilities**

The Corporation manages and maintains its facilities, and related security and hosting services, in order to protect its visitors and staff, and to showcase, preserve and safeguard artifacts of historical significance for Canadians.

#### **STRATEGIC DIRECTIONS**

The Corporation's activities and programs are guided by the following six strategic directions established by the Board of Trustees for the five-year period, from 2020-2021 to 2024-2025:

1. Inspire Canadians across the country to engage in a greater understanding of their shared history.
2. Position the Museum as a trusted source of research and knowledge about Canadian history.
3. Strengthen relationships with Indigenous peoples through respectful collaboration and shared stewardship of Indigenous collections and intangible heritage.
4. Build and share a collection that best reflects Canada's history and distinctiveness.
5. Pursue cultural diplomacy to exchange ideas and values, and advance mutually beneficial projects, both nationally and internationally.
6. Ensure sustainability, capacity and museological excellence by continuing to develop an empowering corporate culture.

These strategic directions are woven throughout everything the Museum does and play an important role in how it plans, measures the success of, and reports on, its activities. Senior management identifies high-level priorities linked to core responsibilities and sets targets for key performance indicators, which are measured on a quarterly basis. These allow for monitoring and reporting to the Board, and are included in the annual corporate planning exercise.



# PEOPLE AND CULTURE

Over the past year, the Museum has initiated a cultural transformation that aims to ensure a more diverse, inclusive, supportive and engaging work environment.







## ENHANCING OUR EMPLOYEE EXPERIENCE

In response to a workforce assessment undertaken in the last fiscal year, an action plan was developed to transform the Museum's corporate culture. Entitled *Our Cultural Transformation: Enhancing Our Employee Experience*, the action plan is based on four pillars: wellness and mental health, diversity and inclusion, employee engagement, and culture.

## VALUES

One of the key deliverables of the *Cultural Transformation* action plan is the development of a set of core values. Informing everything from personal to professional interactions, these meaningful and inspiring values are the cornerstone of a healthy work environment. In March 2022, employees were given the opportunity to participate in a confidential survey to help establish the set of core values.

## LEADERSHIP SKILLS

Building on a commitment to transform our workplace culture, a leadership and management competency profile exercise was initiated. The profile will determine key leadership skills and related behavioural expectations for executives, management and supervisory positions.

## SUPPORTING STAFF WELLNESS

Recognizing increased levels of employee fatigue as a result of the pandemic, the Corporation adapted its training strategy to provide employees with greater support in the areas of mental health and physical well-being. During the past year, initiatives have included well-attended mindfulness sessions, as well as a subscription to a mental and physical wellness platform (LIFT), which was offered to all employees and family members.

## FOSTERING A SUPPORTIVE WORKPLACE CULTURE

Recognizing the challenges involved in interpreting difficult histories – including residential schools and modern conflicts – Visitor Services staff, along with many members of the Museum's Visitor Engagement, Research and Exhibitions

teams, participated in training and capacity-building sessions on trauma-informed museum practices. These sessions were enhanced by a series of workshops on empathy. Together, these initiatives have given front-line staff the tools to share information about traumatic histories or events, and to respond to emotional situations safely and with care.

## INDIGENOUS RECRUITMENT

In February 2022, the Corporation adopted the practice of opening up all positions that focus on Indigenous histories, interpretation or research (at both Museums) to Indigenous candidates, before opening these positions up to the rest of the general public.

## INDIGENOUS CULTURAL AWARENESS TRAINING

In an effort to increase cultural competence, all members of Museum staff are now required to take mandatory Indigenous cultural awareness training. The Path, developed by a majority Indigenous-owned company, is a course covering the histories and cultures of Indigenous peoples in what is now Canada, and the defining moments that shaped those histories. Additional training will be offered on an annual basis to further increase cultural competency and provide opportunities for learning.

## FOSTERING DEIA: DIVERSITY, EQUITY, INCLUSION AND ACCESSIBILITY

The Corporation's employee-led Diversity and Inclusion Group offered a lunch-hour series, inviting individual members of Museum staff to speak about their personal experiences in relation to various aspects of diversity and inclusion. These experiences were shared in a safe and respectful space, and offered opportunities for questions and engagement with colleagues. The series explored topics such as Pride Month, Truth and Reconciliation, International Sign Language, World Mental Health Day, Asian Canadian Military History, and World Youth Skills Day.

In order to ensure that diversity, equity, inclusion and accessibility (DEIA) are at the forefront of the Museum's people management strategy, a new Director, DEIA position was created.







# THE YEAR IN REVIEW: ACHIEVEMENTS

Museum activities are guided by the six strategic directions set by the Board of Trustees. High-level priorities, performance indicators, and key activities are determined for each strategic direction.











# INSPIRING CANADIANS TO ENGAGE WITH THEIR SHARED HISTORY

## PRIORITIES

### 1. Strengthen learning and programming activities

The Museums develop learning activities and programming on themes presented in the Canadian History Hall at the Museum of History, and the Canadian Experience Galleries at the War Museum. Programming aims to reflect the country's diversity and collective identity, and to respond to key commemorative opportunities. Within the ongoing context of the COVID-19 pandemic, existing programming and resources were adapted for various audiences, and in multiple formats, to meet the needs of students, educators and the general public.

### 2. Reconsider the Canadian Children's Museum and its renewal in light of COVID-19

In early 2020, the Museum paused its plans to completely reimagine the Children's Museum. Current initiatives involve reopening the existing Children's Museum with modifications to ensure a safe and enjoyable family experience. Once the space reopens, the Museum will observe and learn from visitor responses to the adaptations, which will help inform future plans for the Children's Museum.

### 3. Enhance the Museums' presence across the country

As national museums, the Museum of History and the War Museum are committed to connecting with audiences across the country. Travelling exhibitions and digital technology are two key ways of broadening their reach. Further outreach is undertaken through national and international partnerships, speaking engagements and events, media relations, and social media. In addition, a digital strategy is being developed to provide a roadmap for further expansion of online platforms and digital experiences.

### 4. Through Digital Museums Canada, support Canadian museums and heritage organizations in sharing their stories

Digital Museums Canada is a federally funded investment program, administered by the Canadian Museum of History, that helps cultural institutions and heritage organizations build digital capacity and share their stories and collections online. Recently renewed, the program makes itself known as a source of support for museums at museum conferences, either in person or virtually.

**INDICATORS AND TARGETS**

The Corporation has developed three indicators to measure its achievements in relation to Strategic Direction 1.

**On-site attendance measures** the number of people who enter the buildings at the Museum of History and the War Museum

**Paid attendance measures** the number of visitors who purchase admission tickets

**ON-SITE ATTENDANCE (IN THOUSANDS)**

2021-2022  
RESULT

189

2021-2022  
TARGET

140

2020-2021  
RESULT

43

2019-2020  
RESULT

1,452

**PAID ATTENDANCE (IN THOUSANDS)**

2021-2022  
RESULT

179

2021-2022  
TARGET

120

2020-2021  
RESULT

42

2019-2020  
RESULT

638

**ANALYSIS**

On-site attendance in 2021-2022 continued to be affected by the pandemic. Both Museums were closed at the beginning of the year, with the Museum of History reopening on June 2 with limited capacity, and the War Museum reopening on July 17. Increasing vaccination rates, the reopening of borders, and overall optimism regarding the course of the pandemic all contributed to higher attendance than expected throughout the summer and fall. With a new COVID-19 wave in December, both Museums closed again on December 23, right before the busy holiday period, and remained closed until February 26. The cancellation of festivals and events continued to have an impact on overall attendance. The Museums attracted approximately 189,000 visitors to their grounds in 2021-2022 – surpassing by 35% the annual target of 140,000. A comparison with previous years shows the continued impacts of the pandemic, despite the beginnings of recovery: overall attendance at both Museums was more than four times higher than last year’s attendance, yet only slightly more than one-tenth of attendance in 2019-2020.

**ANALYSIS**

Despite the challenges of continued periods of closure, paid attendance was stronger than expected in 2021-2022, exceeding the annual target by 21%. The **Queens of Egypt** exhibition attracted many visitors and was sold out on many days in July and August. Paid attendance at the War Museum in the summer and fall was also much higher than expected. At the Museum of History, the continued closure of the Children’s Museum limited the potential to attract family visitors. Most of the paid attendance at both Museums was made up of individual tickets (primarily locals and Canadian tourists). Foreign tour groups and school groups, which made up about one-third of attendance before the pandemic, continued to be very limited. Overall paid attendance was more than four times higher than last year’s, but only slightly more than one-quarter of paid attendance in pre-pandemic 2019-2020.

**The number of travelling exhibitions measures** travelling exhibitions developed by the two Museums. These are exhibitions that include Canadian content, and are presented across the country in a wide range of venues.

**NUMBER OF TRAVELLING EXHIBITIONS**

2021-2022  
RESULT

12

2021-2022  
TARGET

11

2020-2021  
RESULT

4

**ANALYSIS**

There were 12 openings of travelling exhibitions at venues across the country, which was one more than the target of 11. The number of travelling exhibitions was almost triple that of last year, indicating the beginnings of recovery from the pandemic.





## KEY ACTIVITIES

### ADAPTING TO THE EXTERNAL ENVIRONMENT

As the pandemic evolved through its many waves, the Museums continued to manage prolonged periods of closure and changing public health guidelines. In addition, in February 2022, a major political protest in Ottawa–Gatineau forced the Museums to close for more than three weeks. Uncertainty as to when the protest would end led to the cancellation or postponement of on-site activities at both Museums, including celebrations around Winterlude and Black History Month. Museum staff demonstrated agility and responsiveness in the face of these challenges.

Over the year, staff continued planning the reopening of the Children’s Museum, which had to remain closed to the public while other spaces were reopened following pandemic-related closures, as this highly interactive space requires more complex health and safety adaptations. New protocols and programming are currently being developed to ensure that young visitors and their families can continue to enjoy the fun learning experiences they have come to know and love when the Children’s Museum reopens its doors in spring 2022.

Meanwhile, the long-planned renewal of the Children’s Museum was once again put on hold this fiscal year because of the pandemic.

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### VIRTUAL ENGAGEMENT

As the pandemic entered a second year, the Museum of History and the War Museum continued to produce new virtual programming and adapt existing programming to support adults, families, students and educators during ongoing lockdowns and uncertainty. Exhibition openings, lectures, special events, crafts, games, online adventures, and seasonal content kept both Museums top of mind as valuable sources of engaging experiences. These included the An Evening With... series, activities for National Indigenous History Month, Indigenous Veterans Day, Remembrance Day, Black History Month, and the fun Make Do and Mend DIY series.

In late February 2022, the Museums launched two new virtual tours – one of the Museum of History and one of the War Museum. The Museum of History tour explores the Museum’s exhibitions, including favourites such as the Grand Hall, the First Peoples Hall, and the Canadian History Hall. The War Museum tour explores centuries of military conflict through the Museum’s evocative architecture and exhibitions. These tours were enjoyed by 3,640 viewers from the time they launched to the end of the fiscal year.

### ON-SITE PROGRAMMING

In addition to a wealth of online programming, both Museums continued to offer engaging programming on site, often in association with exhibitions, commemorations and special events. During summer 2021, in-exhibition programming for **Queens of Egypt** attracted 4,762 visitors to the Mission Nefertari interactive space, in addition to 2,132 online participants for the same programming.

The CINÉ+ large-screen theatre at the Museum of History was open from June to December 2021, welcoming a total of 20,454 visitors. During summer 2021, the film *Mummies: Secrets of the Pharaohs* was featured, complementing the **Queens of Egypt** exhibition. CINÉ+ remained open until December 2021, offering films suited to families and the general public.

Programming at the War Museum included the Remembrance Path, a self-guided tour during Remembrance Week, and gallery animation in the Royal Canadian Legion Hall of Honour.



## EDUCATIONAL OUTREACH

The Museum of History continued to provide support to teachers and students through its Teachers' Zone initiative, which offers comprehensive educational packages reflecting curricula across the country. Throughout the year, there were more than 23,000 unique visitors to Teachers' Zone.

Two new thematic packages were launched this fiscal year. Haida Arts and Technologies was developed in collaboration with Haida weaver Ariane Xay Kuyaas, Gid yakh'ii (Sean Young) from the Haida Gwaii Museum at Kay Llnagaay, and Jaskwaan Bedard from the Xaad Kil Nee (the Haida Language Office). This package draws upon objects housed at the Museum of History, and presents them in the context of the Haida language, to support the Haida priority of language preservation and to increase awareness of Indigenous languages more broadly.



A second package features research, objects and videos drawn from the **Lost Liberties** special exhibition. This material explores the three invocations of the *War Measures Act* during the 20th century, supporting dialogue and learning around difficult issues such as wartime internment, intolerance and injustice.

With the financial support of the Royal Canadian Legion, Dominion Command, and the Friends of the Canadian War Museum, the War Museum also added to its Remembrance Day online module. Among the additions are new resources and stories about Indigenous veterans, and Black and Asian Canadians in the military, along with documents and objects that encourage students and teachers to develop a better understanding of the concepts of grief, loss, service and commemoration. From November 1 to November 11 alone, this module attracted 11,016 unique visits.





In response to the pandemic, and to support online teaching, the Museum of History and the War Museum offered a full range of live and interactive virtual school programs. Six different programs were available, with options for every grade level. Each program offered engaging ways for students to participate, including live conversations with veterans or serving members of the military, a tour of the Grand Hall, and explorations of fascinating artifacts. During the fiscal year, 209 virtual programs were delivered to 5,065 students across the country.

CINÉ+ in Your Classroom provided schools the opportunity to screen documentary films in their classrooms, for a fee. A total of 17 classrooms booked films.

The War Museum's Supply Line Discovery Boxes remained in high demand among teachers, who shared them with students both online and in classroom settings. Designed for object-based learning, Discovery Boxes contain authentic and reproduction objects related to Canadian military history, along with tools to help teachers lead engaging activities and lessons. During the year, Supply Line boxes were 95 percent booked, and were used by approximately 35,000 students at schools across the country from September 2021 to March 2022.

Building upon the outstanding success and popularity of the Supply Line program, the Museum of History launched its new History Box initiative in fall 2021. These new boxes explore the Canadian History Hall's three galleries (Early Canada, Colonial Canada, and Modern Canada), and each box includes 25 objects, along with documents, images and lesson plans. During the fiscal year, 95 percent of available loans were booked, with boxes reaching approximately 6,500 students in all parts of the country between January and March 2022. This project has been generously supported by the Rossy Foundation, the Wilson Foundation, the Crabtree Foundation, the Carolyn Sifton Foundation, Power Corporation of Canada, and the Good Foundation Inc., as well as by individual donors across Canada.



## SOCIAL MEDIA

Throughout the year, the Corporation continued to expand outreach and deepen engagement on all its social media channels, with reach close to 400,000 followers.

Targeted social media campaigns were developed in support of exhibitions, commemorations and other events. The **Queens of Egypt** exhibition at the Museum of History generated more than 716,000 impressions and 28,000 engagements, with an above-average engagement rate of 3.9 percent overall. The War Museum's **Forever Changed** exhibition generated more than 736,800 impressions and 38,100 engagements, with a high engagement rate of 5.2 percent overall.

#MuseumWeek (158,600 impressions and 3,600 engagements) and #AskACurator (60,000 impressions and 1,500 engagements) were other popular initiatives. For the second year in a row, the War Museum and the Museum of History led the development of the Canadian Museum Crossword. It enjoyed 22,900 impressions and 650 engagements, and was shared throughout Canada, with a 20 percent year-over-year increase, as well as a 25 percent increase in the number of participating institutions. Other notable posts this year included the Museum of History's Christmas tree lighting ceremony, which generated 681 views on Facebook, and its associated photography contest, which received 48,800 impressions and 1,200 engagements.



The War Museum had a number of other highly popular series and events, including #MachineOfTheMonth (211,619 impressions, 12,625 engagements, and an engagement rate of 6 percent); a virtual opening for its **A Community at War** exhibition (viewed 931 times); the annual livestream of Remembrance Day activities (463 unique viewers on Vimeo, 1,717 engagements on Facebook, and 2,936 engagements on Twitter); and #FromTheArtVaults, featuring artist Elaine Goble's portrait of Indigenous veteran Philip Favel (one of the Museum's most viral posts, with more than 68,600 reactions, 368 comments, and 1,364 shares).

Museum of History

# 7,701,870

PAGEVIEWS

▲ 7.1%

# 90,932

FOLLOWERS ON TWITTER

▲ 0.4%

# 83,366 17,580

FOLLOWERS ON FACEBOOK

▲ 25.7%

FOLLOWERS ON INSTAGRAM

▲ 17%

# 6,506,721

PAGEVIEWS

▲ 10.67%

# 131,400

FOLLOWERS ON TWITTER

▼ 0.9%

# 62,873

FOLLOWERS ON FACEBOOK

▲ 23.4%

# 11,003

FOLLOWERS ON INSTAGRAM

▲ 20.2%



For the second year in a row, the War Museum and the Museum of History led the development of the Canadian Museum Crossword. It enjoyed **22,900 impressions** and **650 engagements**, and was shared throughout Canada, with a **20 percent** year-over-year increase, as well as a **25 percent** increase in the number of participating institutions.

## MEDIA

Media coverage over the past year in support of both Museums' activities, programs, expertise and exhibitions – including those presented physically at the Museums, virtually or as travelling exhibitions – resulted in 7,527 news items, reaching a potential audience of over 148 million people.

Canadians across all provinces and territories – via print, online, radio or broadcast outlets – learned about Museum initiatives or heard one of our many content experts speak on, our shared history and its relevance today. Whether it was exhibitions like **Queens of Egypt, Lost Liberties, World Press Photo, Homage, A Community at War, and Forever Changed**; travelling exhibitions including **Lace Up!, Enemy Aliens, and The Wounded**; Remembrance Day coverage; the challenges of collecting during a pandemic; or the leadership debates held at the Museum of History during the federal election – our activities generated thousands of news items across the country and internationally.

## DIGITAL MUSEUMS CANADA

This fiscal year, Digital Museums Canada invested \$2.2 million in projects undertaken by museums, cultural associations, and historical societies in every part of the country. The program offers three investment streams – Small (\$15,000), Medium (\$50,000 to \$150,000), and Large (\$150,000 to \$250,000) – and is the largest program of its kind in Canada.

Grants are awarded based on a competitive process, and Digital Museums Canada staff work closely with organizations during project development, helping them to create engaging online content, while also building their digital capacity and reach. Of the 67 proposals received in 2021-2022, 25 projects received funding. Topics included Indigenous ways of knowing and being, ecology, made-in-Canada technology, diverse communities, the history of towns and cities large and small, and much more.

MEDIA COVERAGE RESULTED IN

**7,527** NEWS  
ITEMS

REACHING A POTENTIAL AUDIENCE OF OVER

**148 MILLION**  
PEOPLE

## CINÉ+

With movie theatres experiencing periods of closure throughout the fiscal year, the Museum of History launched a new initiative for film fans. Working with Giant Screen Films, CINÉ+ offered large-format films to audiences via a streaming platform, allowing viewers to screen films in the comfort of their own homes.

## VOLUNTEERS

Volunteers make many important and valuable contributions, not only to the Museums, but also to the hundreds of thousands of visitors who, each year, benefit directly from their knowledge, enthusiasm and commitment. Although this year public health measures resulted in periods without volunteer service, the Museums continued to engage with their volunteers, primarily through electronic media. Both the Museum of History and the War Museum look forward to welcoming their volunteers back.

## TRAVELLING EXHIBITIONS

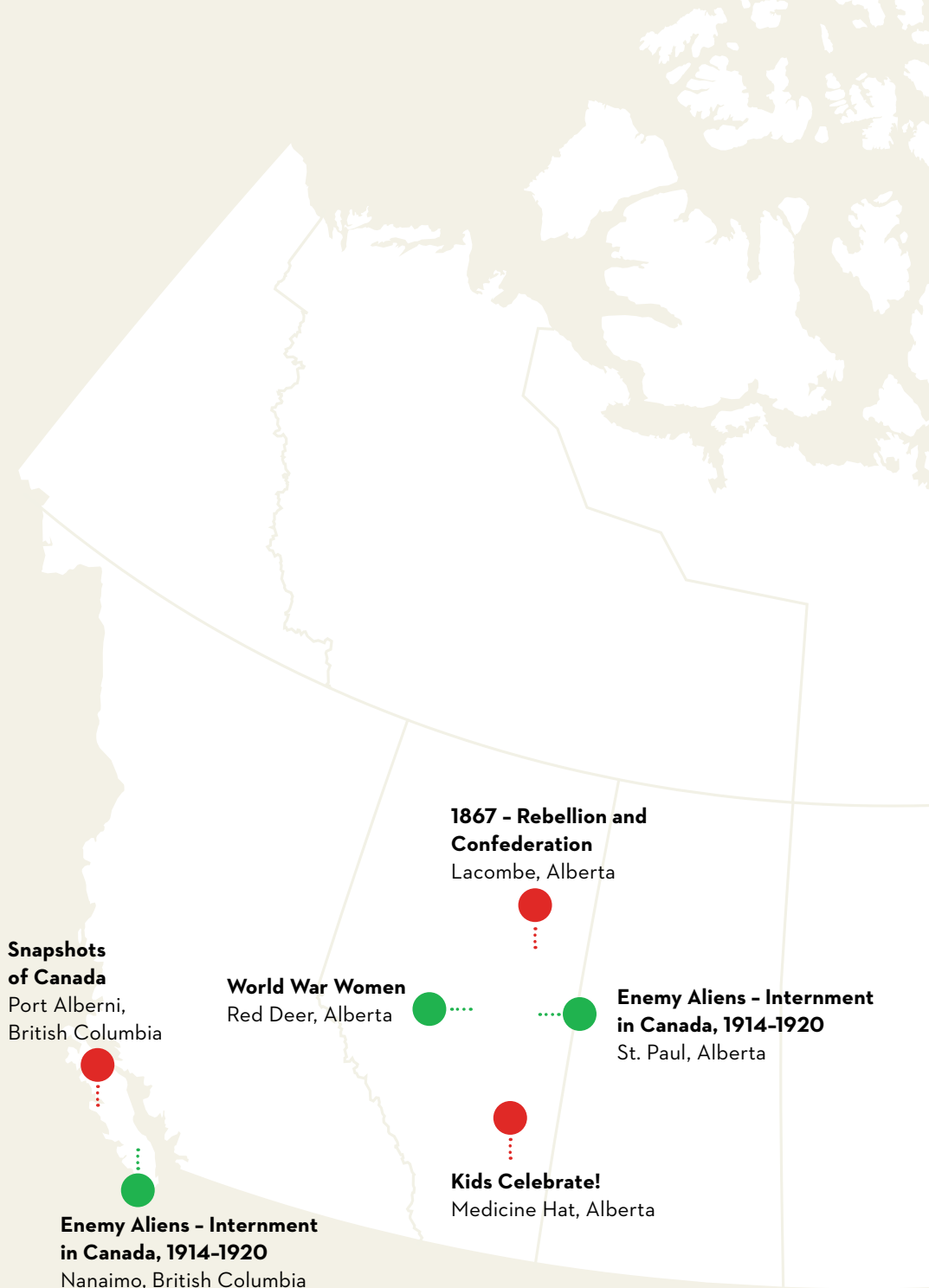
While the Travelling Exhibitions program was significantly affected by the pandemic last year, the program has returned to near normal activity. This year saw 12 exhibition openings of both Museum of History and War Museum offerings, as restrictions were lifted and museums across Canada reopened. The recovery of the travelling exhibition industry looks promising, with bookings being secured for future years.

In adapting to the pandemic, the Museum supported museums across the country by introducing new remote-installation techniques, piloted online program activities for hosting venues, and developed video marketing materials to promote our offerings. Work on two new travelling exhibition offerings – the Museum of History's **Lost Liberties** and the War Museum's **Outside the Lines** – continued. These exhibitions will hit the road in 2023 and 2024, respectively.





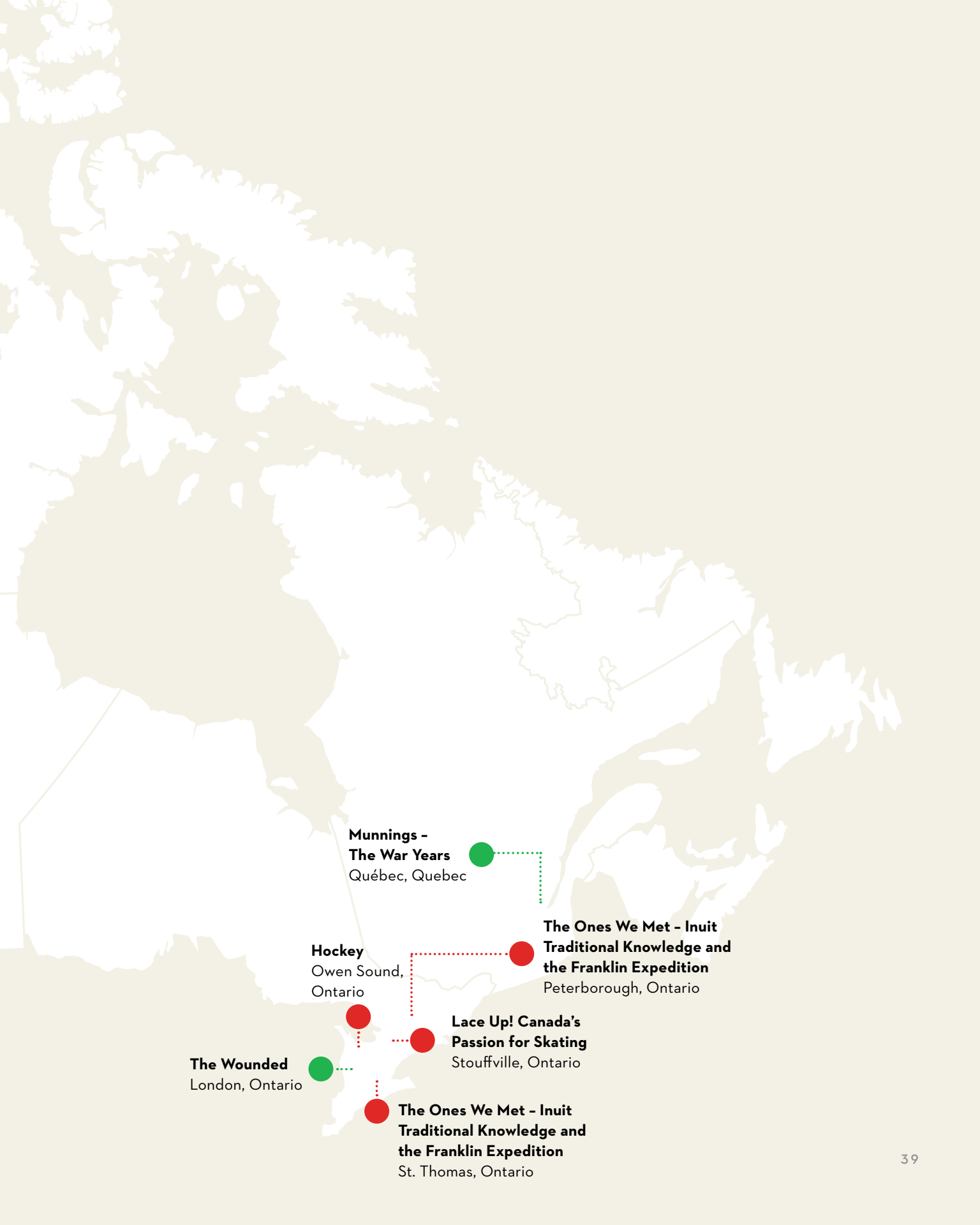
# TRAVELLING EXHIBITIONS



## LEGEND

● CANADIAN MUSEUM OF HISTORY

● CANADIAN WAR MUSEUM



**Munnings -  
The War Years**  
Québec, Quebec



**The Ones We Met - Inuit  
Traditional Knowledge and  
the Franklin Expedition**  
Peterborough, Ontario



**Hockey**  
Owen Sound,  
Ontario



**Lace Up! Canada's  
Passion for Skating**  
Stouffville, Ontario



**The Wounded**  
London, Ontario



**The Ones We Met - Inuit  
Traditional Knowledge and  
the Franklin Expedition**  
St. Thomas, Ontario







# POSITIONING THE MUSEUM AS A TRUSTED SOURCE OF HISTORICAL KNOWLEDGE

## PRIORITIES

### 1. **Conduct strategic and outcome-based research on key topics reflecting the diversity of Canadian history, including its controversial elements**

Both the Museum of History and the War Museum are working research institutions. Research is the foundation for many of the Museums' activities, from exhibitions to programming and acquisitions, all of which help Canadians engage with multiple facets of their history.

The Museum's current 10-year Research Strategy identifies guiding principles and nine primary areas of activity. In addition to specific research projects, many of which are multi-year, both Museums undertake research activities related to acquisitions, the review of collections, upcoming exhibitions and programming, publications, and treaty negotiations and repatriation.

### 2. **Present exhibitions on key topics in Canadian history**

Exhibitions are the primary means of disseminating knowledge and perspectives generated through research. Exhibitions can be developed in-house, or borrowed or developed in partnership. They offer an accessible means of exploring content about Canadian history, engaging with the visitor's senses, emotions and intellect.

### 3. **Ensure that the content of the War Museum's exhibition galleries is up to date**

The War Museum continued to refresh its exhibition galleries with new and more diverse content. The spectacular Corvette Bridge immersive animation experience was unveiled to the public in July 2021 in the Second World War gallery, while the 100 Days section of Gallery 2 (The South African and First World Wars) – integrating new research, artifacts and audiovisual elements – opened to the public in March 2022. In addition, research continues toward representing and giving a voice to currently underrepresented groups, including women, diverse communities, and Indigenous peoples.

**INDICATORS AND TARGETS**

The Corporation has developed two indicators to measure its achievements in relation to Strategic Direction 2.

**Research** plays a critical role in furthering the Museum’s mandate to serve as a trusted source of knowledge related to Canadian history. This indicator measures the progress and impact of projects and activities aligned with the Museum’s Research Strategy.

**Special exhibitions** complement other Museum of History and War Museum exhibition galleries by adding new stories and perspectives. This indicator measures exhibitions developed internally and/or in collaboration with another institution, or borrowed from another institution, and presented either on site or online.

**NUMBER OF PROJECTS OR ACTIVITIES THAT FOSTER OR DEMONSTRATE PUBLIC TRUST IN MUSEUM RESEARCH**

2021-2022  
RESULT

414

2021-2022  
TARGET

381

2020-2021  
RESULT

41

**ANALYSIS**

The scope of this indicator was broadened in 2021-2022 to include activities that foster or demonstrate public trust in Museum research, such as publications, conference presentations, public talks, and community and media engagements. This expansion explains the significantly higher target and results, compared to the previous year. Although some projects continued to be delayed or modified because of the pandemic, the Museums saw a productive year in the area of research, exceeding the annual target. Over the course of the year, major work was undertaken on upcoming digital, travelling and special exhibitions, as well as on updates to exhibition galleries. Planning also began for the resumption of fieldwork in 2022-2023. Museum curators and historians were active in terms of public presentations, publications and media appearances. In addition, they contributed professionally to their fields by helping to organize academic conferences, presenting at conferences, and sitting on boards and committees.

**NUMBER OF SPECIAL EXHIBITIONS ON TOPICS IN CANADIAN HISTORY**

2021-2022  
RESULT

7

2021-2022  
TARGET

8

2020-2021  
RESULT

1

**ANALYSIS**

The scope of this indicator was broadened in 2021-2022 to include in-house exhibitions and online exhibitions, rather than borrowed exhibitions only. These changes explain the higher target and results compared to the previous year. Of the seven special exhibitions presented in 2021-2022, three were developed in house, three were developed in partnership, and one was an online exhibition.



ere separated, parents  
ren children from parents.  
— Jean Baptiste Galerm, 1756

es familles ont été séparées, les parents, de  
eurs enfants, et les enfants, de leurs parents.  
— Jean Baptiste Galerm, 1756

### Lost Colonies: Louisbourg

### Les colonies perdues - Louisbourg

The capture of Louisbourg was a key event in the Seven Years' War, leading to the British conquest of the French colonies in North America.

La guerre fut marquée par une victoire décisive des Britanniques sur les Français, conduisant à la perte des colonies françaises en Amérique du Nord.



## Gouvernement du Canada : Anticiper les menaces

## The Government of Canada: Anticipating Threats



*J'invite mes concitoyens canadiens à unir leurs forces dans un effort national pour sauvegarder les institutions que les canadiens ont dignes et précieuses pour les générations à venir. Les membres de ces institutions que d'autres nous ont légués.*

*I appeal to my fellow Canadians to unite in a national effort to save from destruction all that makes life worth living, and to preserve for future generations those liberties and institutions which others have bequeathed to us.*



## KEY ACTIVITIES

### SHARING KNOWLEDGE THROUGH EXHIBITIONS

The exhibition calendar at both Museums continued to be affected by pandemic lockdowns. At the Museum of History, the major exhibition **Lost Liberties - The War Measures Act**, originally slated to open in October 2020 to mark the 50th anniversary of the 1970 October Crisis, was postponed to December 2021.

At the War Museum, **Forever Changed - Stories from the Second World War** continued its extended run, presenting the stories of ordinary Canadians thrust into extraordinary circumstances, in the defence of Canada and in fighting around the world.

### LAYING THE GROUNDWORK FOR OUTSTANDING EXHIBITIONS

Despite a limited slate of exhibitions as a result of the ongoing pandemic, research continued for exhibitions that opened this fiscal year, as well as for future projects. Throughout the year, staff historians and curators, along with external partners and researchers, continued working on several exhibitions. At the Museum of History, these included **From Pepinot to PAW Patrol® - Television of Our Childhoods, Indigenous Stories**, and an exhibition on popular music. Exhibition research at the War Museum involved work for **War Games, Outside the Lines** (on female war artists); **Canada and the Korean War**, and **Battle for the Arctic**.

While long-term, exhibition-related research continued, short-term research priorities shifted to the development of online content, as well as modifications to exhibition galleries. Travel restrictions also continued to affect the Museum's ability to advance various research projects and collaborative partnerships.

The following special exhibitions opened in 2021-2022:

### SPECIAL EXHIBITIONS

#### Canadian Museum of History

#### **Queens of Egypt** (June 2 to August 22, 2021)

This major exhibition, developed by Pointe-à-Callière, Montréal Archaeology and History Complex, in collaboration with Museo Egizio (Turin, Italy), explored stories of women and power in ancient Egypt.

#### **Rekindled - Tradition, Modernity and Transformation in Indigenous Cultures**

(September 30, 2021 to August 28, 2022)

A project of the interns in the 2019 Indigenous Internship Program, this display was presented in three Indigenous languages and demonstrated, from the perspectives of the interns, how their communities are keeping traditions alive from generation to generation.

#### **The W. J. Roué Collection - Bluenose and Beyond**

(Online exhibition; opened October 22, 2021)

This online exhibition presents the life and achievements of Canada's best-known naval architect, and offers a behind-the-scenes look at the care and conservation of the collection.

#### **Lost Liberties - The War Measures Act**

(December 16, 2021 to September 5, 2022)

Generously supported by a grant from the Endowment Council of the Canadian First World War Internment Recognition Fund, this major exhibition explored the importance and fragility of civil liberties in Canada during both world wars and the 1970 October Crisis.

## SPECIAL EXHIBITIONS

### Canadian War Museum

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#### **World Press Photo – Exhibition 2021**

(July 22 to August 15, 2021)

Presented in partnership with the Embassy of the Kingdom of the Netherlands, this exhibition showcased 159 photographs of everyday life and headline news, including photos taken during recent and ongoing conflicts.

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#### **Homage – The Art of Elaine Goble**

(September 24 to December 12, 2021)

This exhibition featured 14 portraits of Second World War veterans and survivors.

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#### **Legion National Foundation's Poster and Literary Contest Winners**

(October 28, 2021 to October 16, 2022)

This exhibition presented the winning entries of the Legion's annual contest.

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#### **A Community at War – The Military Service of Black Canadians of the Niagara Region**

(February 26 to September 5, 2022)

Supported by TD Bank and presented in partnership with the Niagara Military Museum, this exhibition highlighted the experiences of 22 Black men and women from the Niagara region and Southwestern Ontario who served their country in uniform, from the American Revolution to the present day.

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## CHANGING OUR EXHIBITIONS

As the story of Canada continues to evolve, the Museum of History and the War Museum remain responsive to the people they serve. As history unfolds and new information comes to light, the Museums refresh existing displays and add new ones in exhibitions such as the Canadian History Hall and the Canadian Experience Galleries, and update their approaches toward providing a more diverse and inclusive museum experience.

Work on renewing the exhibition galleries at the War Museum, including engagement with Indigenous communities, was limited this year. This was due primarily to the realities of the pandemic in communities, the reallocation of resources in response to the pandemic, and the need to provide educators and the general public with a wider range of online content. However, some of the work did move forward. For instance, the story of Corporal Francis Pegahmagabow – the most decorated Indigenous soldier in Canadian military history, who returned to his band to fight for Indigenous rights – was amplified as part of the upgrade of the First World War gallery.

In addition, a partnership with the organization The World Remembers resulted in the installation of an interactive kiosk in the Museum's Military History Research Centre, and the medals database – Recognizing Service, Honouring Valour – continued to expand, with the development of new biographies.





**Shirley Ann**  
 Shirley Ann is a retired nurse who served in the Canadian Armed Forces during the Second World War. She was a member of the Canadian Nurses Association and the Order of the Legion of Honour. She was also a member of the Order of the British Empire and the Order of the Star of the Republic of France. She was a member of the Order of the Canadian Legion and the Order of the Canadian Nurses Association. She was a member of the Order of the Canadian Legion and the Order of the Canadian Nurses Association. She was a member of the Order of the Canadian Legion and the Order of the Canadian Nurses Association.



**Listening for Qi-Ruoli**  
 Qi-Ruoli was a woman who served in the Canadian Armed Forces during the Second World War. She was a member of the Canadian Nurses Association and the Order of the Legion of Honour. She was also a member of the Order of the British Empire and the Order of the Star of the Republic of France. She was a member of the Order of the Canadian Legion and the Order of the Canadian Nurses Association. She was a member of the Order of the Canadian Legion and the Order of the Canadian Nurses Association. She was a member of the Order of the Canadian Legion and the Order of the Canadian Nurses Association.



**Courage**

Private Philip Favel served in the Royal Canadian Corps during the Second World War. A member of the First Nation in Saskatchewan, Favel took part in the invasion of Europe in June 1944, and served in France and the Netherlands.

Among his many medals, Favel was awarded the Order of the Legion of Honour. After the war, he received equal compensation for Indigenous veterans.

Philip Favel died in January 2021, shortly after he was unveiled at the Canadian War Museum.

"I prepared a gesso panel and began painting the darkest, early days of the pandemic. Six months later, I completed the portrait of Philip Favel. It is a journey of its own journey." —Elaine Goble, 2020

**Elaine Goble**  
 Born in 1958, Elaine Goble is a Canadian artist and curator. She has exhibited her work in galleries and museums across Canada and internationally. She is a member of the Canadian Artists Society of Crafters and the Canadian Artists Council.

**Courage**

Le soldat Philip Favel sert au sein du Corps des Fusiliers canadiens pendant la Seconde Guerre mondiale. Membre de la Première Nation Sweetgrass, il participe au débarquement de Normandie et servira par la suite en France, en Belgique et en Hollande.

Décoré de nombreuses médailles, dont l'Ordre de la Légion d'honneur de France, il revendique des indemnités égales pour les vétérans autochtones.

Philip Favel meurt en janvier 2021, peu après que son portrait ait été dévoilé au Musée canadien de la guerre.

"J'ai préparé un panneau de gesso et j'ai commencé à peindre les jours les plus sombres du début de la pandémie. Six mois plus tard, j'ai terminé le portrait de Philip Favel. C'est un voyage de son propre voyage." — Elaine Goble, 2020

**Elaine Goble**  
 Née en 1958, Elaine Goble est une artiste et conservatrice canadienne. Elle a exposé son travail dans des galeries et des musées à travers le Canada et à l'étranger. Elle est membre de la Canadian Artists Society of Crafters et du Canadian Artists Council.

## RENEWING EXHIBITION GALLERIES AT THE MUSEUM OF HISTORY

As part of the ongoing work to ensure that exhibitions remain current, reflect best practice, and adapt to evolving discourse and events, an internal review of the First Peoples Hall was undertaken. With a view to an eventual gallery renewal, text was added to make clear to visitors that this is a space in transition. Specific work continued on Zone 3 of the First Peoples Hall, including rotations of objects and new labels, while retaining the original intent and messaging crafted by Indigenous advisors. In light of ongoing confirmations of burials at residential school sites across the country, the residential schools section of the Canadian History Hall was reviewed, and plans were put in place for an advisory committee to guide forthcoming changes. This work continues. In addition to this, periodic refurbishment, maintenance and changes to displays continued in the Canadian History Hall and the Grand Hall.

## COLLABORATING ON RESEARCH

Throughout the year, both Museums engaged in research initiatives with various partners. These mutually beneficial relationships provide external collaborators with the support and expertise of Museum staff, while also providing invaluable insights into the lives and stories that have helped shape this country.

Key research collaborations this year included:

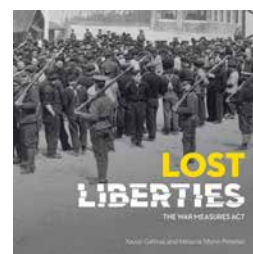
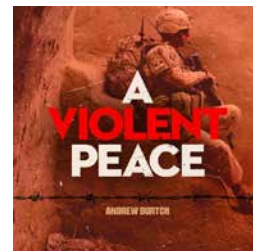
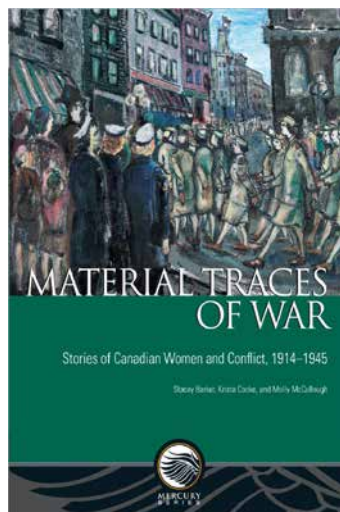
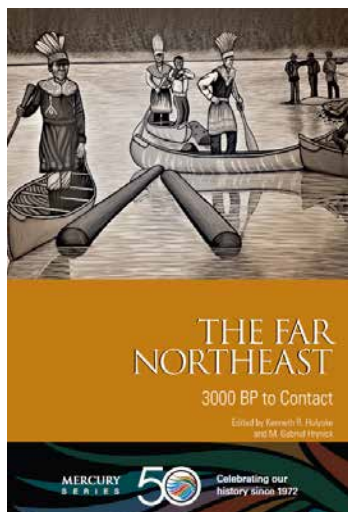
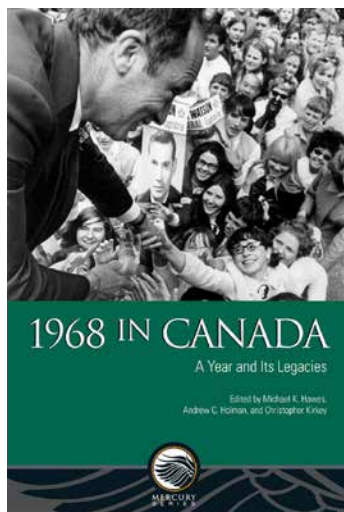
- Indigenous Archaeological Field School, held for eight weeks in August and September with members of local Pikwàkanagàn and Kitigan Zibi communities.
- Consultations with members of the Piikani Nation regarding Blackfoot history in the Canadian History Hall.
- Website development with the Culture of Sound Network, to further the creation, preservation and dissemination of knowledge about music and culture.

- The Black Sports History in the Maritimes research project, consisting of a series of oral history interviews and related acquisitions documenting the history of the Coloured Hockey League of the Maritimes (1895-1930).
- **In Their Own Voices**, a War Museum oral history project launched in January 2022, to preserve the memories and experiences of Canadian veterans and their families.
- Vimy 105, a partnership with the Vimy Foundation, whereby the War Museum contributed artifacts, images and works of art for a digital app to be made available to visitors at Vimy Ridge (France) to enhance their understanding of the battle.



## PUBLISHING OUR RESEARCH

The Museum's pioneering research is often featured in volumes published by its publications program, which is known for its scholarly Mercury Series and its souvenir exhibition catalogues. Although some publication dates were adjusted in response to the pandemic, several new titles were released this fiscal year.



**BOOKS**

Mercury Series

- *1968 in Canada: A Year and Its Legacies*

Bringing together contributions from leading scholars and featuring a foreword by the Museum of History’s Dean Oliver, this volume explores how the lives of Canadians were forever changed by the momentous decisions and actions of 1968. (Virtual book launch – April 2021)

- *Material Traces of War: Stories of Canadian Women and Conflict, 1914-1945*

Co-authored by the War Museum’s Stacey Barker, *Material Traces of War* looks at how Canadian women experienced two world wars, with a focus on material and visual culture. (Virtual book launch – November 2021)

- *The Far Northeast: 3000 BP to Contact*

Edited by scholars from the University of Toronto and the University of New Brunswick, this book synthesizes archaeological research from across Atlantic Canada and northern New England, and includes a chapter co-authored by the Museum of History’s Matthew Betts.

Souvenir catalogues

The Museum added two publications to its popular series of pocket-size exhibition catalogues.

- *A Violent Peace*, by staff historian Andrew Burtch, complements Gallery 4 of the War Museum’s Canadian Experience Galleries.
- *Lost Liberties - The War Measures Act*, by curators Xavier Gélinas and Mélanie Morin-Pelletier, accompanies the Museum of History’s special exhibition of the same name.

2,333

NUMBER OF MUSEUM PUBLICATIONS  
DISTRIBUTED IN 2021-2022



## SHARING OUR EXPERTISE

Throughout the year, the Museum worked hard to generate opportunities for historians and curators to connect with audiences across Canada and around the world through blog posts, seminars, lectures, workshops, podcasts, interviews and articles – enhancing the reputations of both Museums as centres of research excellence.

Highlights of the past year included blog posts on the history of vaccines and COVID-19 collecting in Canada, presentations on stratigraphic interpretation at the Wally's Beach archaeological site, a filmed tour for the Hong Kong Veterans Commemorative Association, feature articles in the *Ottawa Citizen* and *The Globe and Mail*, and many other presentations at Canadian and international scholarly conferences. In addition, Museum staff specializing in learning, exhibitions, collections management, conservation, and other areas of museology shared their expertise at numerous conferences and seminars throughout the year.





LE F  
THE  
YU



TISSER L'AVENIR  
WEAVING THE  
WE'WUTH'UT  
YU-E'WU SHU



HARNACHER LA FORCE  
HARNESSING POWER  
SUNHA WAHAN

Informational text on a blue display stand, including a small image of a person and several columns of text.

Informational text on a blue display stand, including a small image of a textile pattern and several columns of text.

Informational text on a blue display stand, including a small image of a person and several columns of text.



# STRENGTHENING RELATIONSHIPS WITH INDIGENOUS PEOPLES

## PRIORITIES

### 1. Continue to implement the Framework for Indigenous Relations

For decades, the Canadian Museum of History has worked collaboratively with Indigenous communities in a variety of ways. Its Framework for Indigenous Relations makes those collaborative efforts more intentional, with guiding principles of transparency, accountability and shared authority. The Museum is formalizing past practices, updating key policies, and creating new opportunities for access, engagement and learning, in the context of the United Nations Declaration on the Rights of Indigenous Peoples.

### 2. Build or strengthen collaborative partnerships with Indigenous communities

The Museum continues to build relationships with Indigenous communities and to support repatriation of cultural material to communities, cultural centres and museums. For its upcoming exhibition **Indigenous Stories**, the Museum has engaged in ongoing consultations with Indigenous communities. Both Museums continue to enhance public awareness of Indigenous histories and cultures through programming and community engagement for important events such as Indigenous Veterans Day and National Indigenous History Month.

### 3. Develop innovative training opportunities, to share expertise and build capacity within Indigenous communities

Since 1993, the Indigenous Internship Program has provided First Nations, Métis and Inuit participants with professional and technical training in various aspects of museum work. Over the past year, this program was reviewed and redeveloped to better serve the evolving needs of Indigenous communities and cultural centres. In addition, pilot projects were developed for a short-term internship program, skills-development workshops, and an urban Indigenous youth program.

## INDICATORS AND TARGETS

In 2021-2022, the Corporation developed a new performance indicator to measure its achievements in relation to Strategic Direction 3.

**The percentage of activities identified in the Implementation Plan for the Framework for Indigenous Relations that have been completed** measures progress on a three-year implementation plan associated with the Museum’s Framework for Indigenous Relations. Projects include the development of policies, procedures, protocols and strategies for a wide range of activities related to Indigenous concerns, collections and communities. The plan is expected to be completed by the end of 2022-2023.

**PERCENTAGE OF ACTIVITIES COMPLETED**

2021-2022  
RESULT

55%

2021-2022  
TARGET

60%

2020-2021  
RESULT

N/A

**ANALYSIS**

The Museum’s framework and implementation plan continue to be flexible, to reflect the changing needs of the Museums and expectations from Indigenous communities. A review of the use of public spaces was undertaken, and included updates to the facility rentals agreements and related processes and documents to ensure respectful use. Building on the mandatory Indigenous cultural awareness training introduced in 2020-2021, and in response to the unfolding news about residential school sites across the country, training this year focused on trauma-informed practice and learning opportunities related to the history and impact of residential schools. Work to identify, quantify and digitize Indigenous language resources advanced, as did a review of Indigenous collections of non-Canadian origin. Protocols for Elders were drafted, and preliminary planning was undertaken, for a community-curated space. Work on key policy revision continues.



## KEY ACTIVITIES

### IMPLEMENTING THE FRAMEWORK FOR INDIGENOUS RELATIONS

The Museum's Framework for Indigenous Relations lays the groundwork for strengthened relationships with Indigenous communities. Over the past year, work continued on implementation of the framework, including redevelopment of the Indigenous Internship Program (IIP), a pilot project for urban Indigenous youth, skills-development workshops, and a short-term IIP for people who cannot commit for an entire year. In addition, the updating of key documents to include our increased focus on collaboration and engagement with Indigenous peoples continued.

As part of the organizational restructuring and increased focus on Indigenous priorities across the Museums, the position of Director, Repatriation and Indigenous Relations was introduced, and a Repatriation Supervisor and Repatriation Collections Analyst were added to the Repatriation and Indigenous Relations team. Also new, six term positions will focus on archives ethnology catalogue digitization. Three corporate positions were established to focus on key priorities aligned with the framework and the United Nations Declaration on the Rights of Indigenous Peoples: Director, Policy and Government Relations, Indigenous Portfolio; Advisor, Indigenous Languages and Partnerships; and Advisor, Intangible Cultural Heritage. At the War Museum, the position of Historian, Indigenous Military History was established to increase research related to contributions of Indigenous peoples.

As part of the repatriation process, research is ongoing with regard to dozens of treaty-related files and in response to general information requests and community-based inquiries. Collaboration continues with Indigenous communities across the country in relation to Indigenous cultural heritage, both tangible and intangible.

### WORKING WITH INDIGENOUS CULTURAL CENTRES AND MUSEUMS

Collaboration with Indigenous cultural centres remains a priority for the Museums. Although in-person contact has been limited by the pandemic over the past year, both Museums continued to strengthen their ties with Indigenous institutions, toward greater cooperation in the sharing of expertise and knowledge. For example, the Museum of History developed a partnership with the Haida Gwaii Museum for the Teachers' Zone and the History Box; collaborated with the Yuułu?iłʔatʔ Government (Ucluelet First Nation) on support for exhibits of shared material; and collaborated with the Mi'kmawey Debert Cultural Centre to support their exhibition development and to relocate a large collection of cultural material to Nova Scotia.

### DEVELOPING MUTUALLY BENEFICIAL INITIATIVES

Concurrent with ongoing consultations on exhibitions, collections, special events, and more, fieldwork remains an important way of connecting with Indigenous knowledge keepers, students and communities. One important Museum of History project this year was an Indigenous archaeology field school. The Museum worked with the Algonquins of Pikwàkanagàn First Nation, the Kitigan Zibi Anishinabeg, and Public Services and Procurement Canada, with the aim of training participants in the basic methods applied to field archaeology and lab work, thus increasing their capacity for taking leadership and managing archaeological research in the National Capital Region and around their communities.

### HIGHLIGHTING THE STORIES OF INDIGENOUS PEOPLES AT THE CANADIAN WAR MUSEUM

Over the past year, the War Museum has continued to work toward wider inclusion of Indigenous perspectives and histories across all areas of Museum activity, and toward incorporating such perspectives in its research initiatives, special exhibitions, Canadian Experience Galleries, collections, and programs.



In addition, the War Museum is working to enhance awareness of Indigenous Veterans Day (November 8) through new public programming and community engagement. Partnering with Connected North, the Museum connected 12 schools in remote Indigenous communities to a live conversation with military veteran Chief Wendy Jocko of the Algonquins of Pikwàkanagàn First Nation. Although full roll-out was hampered by the pandemic this fiscal year, it is hoped that the marking of Indigenous Veterans Day will become an annual part of the Museum's Remembrance Week activities.

### THE INDIGENOUS INTERNSHIP PROGRAM

For nearly 30 years, this program has helped train a new generation of museum professionals, while also expanding the Museum's knowledge of Indigenous traditions and world views via interactions with the interns themselves. In 2021-2022, when pandemic restrictions made it impossible to welcome interns on site, the Museum instead took the opportunity to undertake a program review, engaging with alumni of the program, as well as other Indigenous participants and organizations.

In response to this review, the program was redeveloped, with further changes to come. An alumni network of program graduates (over 130 and counting) is in development, as are skills-development workshops that will be offered to both alumni and cultural centre staff.

### TREATIES, REPATRIATION AND INDIGENOUS CULTURAL MATERIAL

The Museum has undertaken repatriation, both reactively and proactively, for decades. In 2016, it established a dedicated repatriation team to formalize the practice. The repatriation team's priorities include participating in the federal treaty process and engaging in discussions on the repatriation of cultural material with Indigenous communities across the country. The Museum's work on, and approach to, repatriation have been studied and copied worldwide.

Given the scope of its repatriation files, the Museum recently created and put in use a series of database modules related to treaties and repatriation. These modules facilitate the tracking of work related to repatriation; treaty negotiations and resulting obligations; Sacred Materials Project visits; and community access to Indigenous cultural material. Using these modules will ensure accountability and transparency in this work, in keeping with two key principles of the Museum's Framework for Indigenous Relations.

In addition to reactive and treaty-based repatriation, the Museum maintains a proactive repatriation plan aimed at the return of ancestral remains, as well as sacred and other cultural material, to Indigenous communities.

### THE HELLULAND COLLECTION

Continuing its efforts toward compliance with collection ownership best practices and efficient management of its storage space, the Museum returned to the Government of Nunavut, through the Canadian Museum of Nature, an important collection of archaeological specimens from the Helluland site. This move will support ongoing research that relies on the collection.



# BUILDING AND SHARING A COLLECTION REFLECTING CANADA AND CANADIANS

## PRIORITIES

### 1. Actively pursue acquisitions of national significance

The Corporation's current Collections Development Plan guides collection development and refinement at the Museum of History and the War Museum. The plan informs ongoing efforts to fill identified gaps in the collections, toward broadening and diversifying their scope. Priority is given to acquisitions that are critical to upcoming exhibitions.

### 2. Enhance the post-1867 collection, including documenting recent events

Reflecting one of the most challenging periods in recent world history, the Museum has begun collecting material related to the COVID-19 pandemic. This includes collecting objects associated with pandemic-related public policy; recording pandemic experiences of Indigenous peoples and communities, and of under-represented communities; and documenting the national impact of the pandemic and how it intersects with military history.

Oral history projects, such as the Museum of History's **Shaping Canada**, involve the collection of interviews and accompanying objects related to influential contemporary Canadians. In a similar vein, the War Museum's **In Their Own Voices** is capturing the experiences of Canadian veterans and their families, with a focus on their postwar lives.

### 3. Share the collection with more Canadians, through loans and ongoing digitization

The collections in the Museums' care have the potential to foster greater understanding of the Canadian experience. Efforts are ongoing to digitize the collections – including the important Beaverbrook Collection of War Art and the diverse holdings of the Military History Research Centre – to make existing searchable databases even more comprehensive. In addition, collections access is being optimized to allow for more comprehensive research and interpretation, as well as more direct connections to educational objectives and curricula.

In addition, both Museums continue to make material from the collections available to museums and other cultural organizations, through loans across Canada and around the world.

## INDICATORS AND TARGETS

In 2021-2022, the Corporation developed two new indicators to measure its achievements in relation to Strategic Direction 4.

**The percentage of acquisitions that fill identified gaps** measures the proportion of acquisitions in priority collecting areas. In 2021-2022, identified gaps at the Museum of History included acquisitions related to contemporary history (since circa 1960), sports, contemporary Indigenous history, popular culture, oral history, and COVID-19. Identified gaps at the War Museum included acquisitions related to Canada’s involvement in the Korean War, the Cold War, and contemporary conflicts, as well as objects that help tell the story of Canada’s 19th century and pre-First World War military history.

**PERCENTAGE OF ACQUISITIONS THAT FILL IDENTIFIED GAPS**

2021-2022  
RESULT

38%

2021-2022  
TARGET

30%

2020-2021  
RESULT

N/A

**ANALYSIS**

Although the percentage of acquisitions in priority collecting areas fluctuated from one quarter to the next (since acquisitions are to a certain extent dependent on the opportunities that present themselves), the overall results exceeded the target. Acquisition highlights at the Museum of History included objects related to the COVID-19 pandemic, stage costumes worn by popular musicians, and objects documenting contemporary Canadian sports. Acquisition highlights at the War Museum included collections related to the Cold War era in Canada.

**The number of digitized collection items** measures the number of objects and archival documents that have been photographed or scanned. Digitization contributes to the preservation of collections, and helps the Museums broaden access to their collections.

**NUMBER OF DIGITIZED COLLECTION ITEMS**

2021-2022  
RESULT

16,901

2021-2022  
TARGET

14,000

2020-2021  
RESULT

N/A

**ANALYSIS**

When combined, both Museums exceeded the target set for digitization, with almost 6,400 items digitized at the Museum of History and over 10,000 items digitized at the War Museum. Items digitized at the Museum of History ranged from artifacts and textual records to audiovisual material, including objects from the Rick Hansen collection, textual records from the Postal Museum, audio reels from the Carmelle Bégin collection of sound recordings, and archaeological material from the Arctic. Items digitized at the War Museum included all Korean War photography and all pre-First World War photo albums; several works by artist Elaine Goble; the scrapbooks of General Sir William Otter, K.C.M.G., C.V.O.; and the Taylor Family collection from the First and Second World Wars.



## KEY ACTIVITIES

### COLLECTING CANADA

Using the Corporation's current Research Strategy and Collections Development Plan, acquisitions focused on priorities set out in these documents, while both Museums also remained alert and ready to act on opportunities to acquire artifacts and collections of national significance.

Important collections acquired this year included the Canada's Sports Hall of Fame collection. The collection contains more than 110,000 objects, including Olympic torches, medals, trophies, costumes and textiles, sports equipment, archives, and works of art. This remarkably complex acquisition also included a draft agreement for a long-term partnership with Canada's Sports Hall of Fame.

### MANAGING ACQUISITIONS AND COLLECTIONS

All objects proposed for acquisition by the Museum of History and the War Museum must be carefully assessed for their ability to enhance national narratives, their value to the collection, their quality and condition, their provenance, and more. Over the past year, Museum of History staff reviewed more than 200 acquisition opportunities. At the War Museum, 153 lots comprising 2,393 objects were approved by the War Museum Collections Committee.

Caring for collections is among a museum's most important responsibilities. The Corporation implemented a Collection Risk Assessment this fiscal year, which involved a full analysis of risks by functional group and by collection type. To address risks to its collections, the Corporation worked to improve lighting in storage vaults and replace plastic storage materials with more sustainable storage procedures. An engineering study of shelving capacity recommended configurations and weight restrictions to guide future storage practices, and measures were taken to address risks related to temperature and environmental fluctuations, and to ensure the security of the collections.

### EXPANDING ONLINE ACCESS TO COLLECTIONS

As the world remained in lockdown, both Museums increased online access to collections. This year, the Museum of History's Resource Centre digitized more than 55,000 pages of text archives, lists and finding aids, and drew approximately 750,000 Wiki Commons views of Museum of History content. The Museum of History also launched the virtual exhibition **The W. J. Roué Collection - Bluenose and Beyond**, which tells the story of Canada's best-known naval architect.

# KEY ACQUISITIONS

Throughout the year, important acquisitions were made at both Museums.

## Museum of History

- Photographs of Syrian refugees arriving in Canada.
- A drawing made in court by professional artist Felicity Don during the extradition trial of Huawei's Meng Wanzhou in Vancouver.
- Objects and archival items documenting the life and career of hurdler Perdita Felicien.
- A church collection basket reflecting an Indigenous community's responses to Christianity in the 19th and 20th centuries.
- A spacesuit worn by William Shatner during his short flight in the *Blue Origin* rocket on October 13, 2021. At the age of 90, he became the oldest human to travel to space.
- An oral history interview with educator and activist Wanda Robson, sister of Viola Desmond, often known as "Canada's Rosa Parks."
- A handmade wooden lawn sign reading "Thank You Essential Workers," with a photograph of the family who created it.
- The Canada's Sports Hall of Fame collection, which features more than 110,000 items, including Olympic torches, medals, trophies, costumes and textiles, sports equipment, archives, and works of art.
- A collection of clothing worn by Mitsou Gélinas during key performances, including her *Bye Bye Mon Cowboy*, *La Corrida*, and *Dis-moi dis-moi* music videos, and her *El mundo* album cover.
- A collection of materials dating from 1983 to 2011 related to the work of Brian Wright-McLeod (Dakota/Anishnabe), a music journalist, artist, producer, educator, radio host, and community actor.
- A collection of archival and material culture items connected to Kevan Staples' career with the Canadian rock band Rough Trade. Includes a black suit designed by Thierry Mugler and worn by Staples in artwork on the *Avoid Freud* album, and on prints, posters and other archival items.



## War Museum

- *Courageous R22eR, Korea 1951*, a painting by Korean War veteran James Keirstead. The painting depicts Sgt Léo Major, who was awarded the Distinguished Conduct Medal in two wars. Nicknamed the One-Eyed Ghost, Major was featured on a Canadian stamp in 2020, and has a street named for him in Zwolle, Netherlands. Postwar, the artist became an OPP constable.
- A professional camera, lens and laptop used by Louie Palu while documenting Canadian and allied forces in Afghanistan between 2006 and 2010. Accompanying images show Palu carrying the camera and lens in the field, and working with the laptop at Kandahar Airfield Media Tent.
- A Canadian-manufactured Fox Mk I armoured car.
- The Victoria Cross, awarded to Pte James Peter Robertson, V.C., of the 27th Infantry Battalion, Canadian Expeditionary Force, along with the Canadian Memorial Cross presented to his mother. This is one of nine Victoria Crosses from Passchendaele.

## SHARING COLLECTIONS

Each year, the Museum of History and the War Museum share their collections with museums and other cultural institutions across Canada and around the world. Most of these loans are made in support of exhibitions and research initiatives. This past year, 6,123 artifacts – including works of art, political material, and archaeological material – were loaned to institutions across North America.

Both Museums also borrow objects and archival material. This past year, 99 objects were borrowed from individuals, companies and cultural institutions in support of the exhibitions **Lost Liberties - The War Measures Act** and the upcoming **From Pepinot to PAW Patrol® - Television of Our Childhoods**.





# PURSUING CULTURAL DIPLOMACY NATIONALLY AND INTERNATIONALLY

## PRIORITIES

**1. Build international partnerships that project Canadian history to the world and bring world history to Canadians**

The Museum of History and the War Museum have continued to build relationships with leading museums around the world through exhibitions and other initiatives of mutual benefit.

**2. Advance partnerships with like-minded institutions, nationally and internationally, toward future collaborative projects**

The Museum of History and the War Museum are building upon existing partnerships with a wide range of federal government departments, as well as with cultural organizations and institutions. The Museums have worked with departments such as Global Affairs Canada to promote their content abroad.

Both Museums also host key events – on site, online or hybrid – and provide support to like-minded institutions seeking to deliver virtual events.

**3. Respond to opportunities to work with the diplomatic community**

Through VIP and protocol tours, special events, and partnerships, the Museums continue to develop and enhance their relationships with the diplomatic community in Canada and around the world. Events are on site (in evolving formats), virtual or hybrid.

**INDICATORS AND TARGETS**

The Corporation has developed two indicators to measure its achievements in relation to Strategic Direction 5.

**The number of events and outreach initiatives undertaken in partnership or as collaborations** measures the number of on-site, off-site, virtual or hybrid events and outreach initiatives presented in association with other organizations.

**NUMBER OF EVENTS AND OUTREACH INITIATIVES UNDERTAKEN IN PARTNERSHIP OR AS COLLABORATIONS**

2021-2022  
RESULT

29

2021-2022  
TARGET

40

2020-2021  
RESULT

27

**ANALYSIS**

Although the pandemic continued to limit the number of in-person events, the Museums looked for opportunities to adapt events or to deliver partnerships and collaborations virtually. There were 29 partnership events over the course of 2021-2022, reaching almost three-quarters of the annual target. Some were high-level and of national importance, notably the organization of a press conference to announce the new Governor General of Canada, the Right Honourable Mary Simon, and the presentation of the leadership debates ahead of the federal election. The Museums also partnered with embassies or organizations to launch exhibitions and other initiatives. Other partnerships were undertaken with government departments that included Canadian Heritage, Global Affairs Canada, and Veterans Affairs Canada.

**The number of partnerships initiated for the development of museological projects** measures the number of projects initiated in areas including exhibitions, research and publishing, programming, collections, and access to resources and facilities.

#### NUMBER OF PARTNERSHIPS INITIATED FOR THE DEVELOPMENT OF MUSEOLOGICAL PROJECTS

2021-2022  
RESULT

13

2021-2022  
TARGET

13

2020-2021  
RESULT

1

#### ANALYSIS

The indicator was expanded in 2021-2022, which explains the higher target and results for this year. Agreements were signed with The World Remembers regarding an interactive database of international soldiers killed during the First World War, and with CBC/Radio-Canada on activities related to the upcoming exhibition on Canadian children's television. Other partnerships were undertaken with government departments that included Veterans Affairs Canada and Canadian Heritage.



# Vimy, 1917



## Knights of the Sky Les chevaliers du ciel

**Capturing Vimy Ridge**  
On May 9, 1917, the Canadian Corps captured the German-held Vimy Ridge in France. This was a major turning point in the war, as it was the first time that the Allies had captured a major German position. The battle was a result of the Canadians' superior planning and coordination, and it marked the beginning of the Canadian Corps' reputation as a fighting force.

### Vous êtes de la Colline de Vimy

A Vimy, vous êtes de la Colline de Vimy. C'est un honneur et une responsabilité. Vous êtes le lien entre le passé et le présent. Vous êtes le gardien de la mémoire. Vous êtes le témoin de l'histoire. Vous êtes le héros de votre pays.





**Des dames royales dans une  
Égypte à l'apogée de sa puissance**

Une princesse égyptienne, une reine, une déesse...  
L'Égypte ancienne est un pays où les femmes jouent  
un rôle important dans la vie politique, sociale et  
religieuse. Elles sont représentées dans les  
monuments et les œuvres d'art, souvent à côté  
de leurs maris, ce qui témoigne de leur statut  
élevé. Les reines ont exercé un pouvoir réel et  
ont été considérées comme des déesses sur terre.  
Leur influence a été particulièrement grande  
pendant la période des pharaons, où elles ont  
joué un rôle décisif dans l'histoire du pays.

**Royal Women in Egypt  
at the Height of its Power**

The status of princess, queen, goddess, and  
deity in ancient Egypt was a reflection of the  
country's - at times - matriarchal culture and  
the important role women played in  
politics, society, and religion.  
The most powerful women in Egypt - the queens and  
goddesses - were often depicted in art and  
monuments, sometimes standing alongside  
their husbands. This indicates their high status  
and influence. Queens have been shown to have  
exercised real power and to have been  
regarded as goddesses on earth.  
Their influence was particularly great during  
the pharaonic period, when they played a  
decisive role in the country's history.



## KEY ACTIVITIES

### BRINGING CANADIANS THE WORLD

Although its presentation was postponed in 2020 due to the COVID-19 pandemic, **Queens of Egypt** was a highly successful partnership with Museo Egizio (Turin, Italy) and Pointe-à-Callière, Montréal Archaeology and History Complex. The exhibition opened in May 2021, and featured women of power and influence in Egypt's New Kingdom – including queens such as Nefertiti and the female pharaoh Hatshepsut – through dazzling virtual environments and some 300 artifacts, many of which had never before been displayed in North America.

Also this year, the War Museum partnered with the Anne Frank House in Amsterdam to bring visitors the exhibition **Anne Frank - A History for Today**.

### PARTNERING WITH INTERNATIONAL CULTURAL ORGANIZATIONS AND EMBASSIES

Canada was the Guest of Honour at the 2020 and 2021 Frankfurt Book Fair. The 2020 in-person fair was cancelled due to the pandemic, but the Museum of History was able to have an on-site presence at the fair in October 2021, allowing the Museum to reach new international audiences and increase its visibility on the world stage.

The War Museum continued to work with the City of Ortona and the Canadian Embassy in Italy to help redevelop an Ortona museum dedicated to Canadians' involvement in the Italian campaign during the Second World War.

Both Museums also maintained strong relationships with embassies and cultural communities. These relationships often result in special initiatives, including partnerships for exhibitions, programs and special events; speaking opportunities; and more. The Museum of History partnered with the Embassy of the Kingdom of the Netherlands, for example, on a photo shoot to promote the Amsterdam Rainbow Dress Project in support of LGBTQ2S+ rights

around the world. VIP tours, high-profile diplomatic events, special programming, and other forms of partnership also contributed to mutually beneficial interactions between the Museums and other countries and cultural communities.

### CANADIAN PARTNERS

Despite challenges posed by the COVID-19 pandemic, the Museum of History and the War Museum continued to build upon their partnerships with Canadian organizations on several projects.

Partnering with Global Affairs Canada, the Museum of History participated in two briefings of foreign service officers, sharing this country's human history with those who will be representing Canada abroad. The Museum of History was also the site of a virtual citizenship ceremony, during which 72 people from 25 countries became new Canadians.

The Museum also partnered with the Leaders' Debates Commission to host the French and English leadership debates during the federal election campaign. The events were held in the Museum's Grand Hall and were broadcast across the country.

In addition, the Corporation continues to partner with Canadian Heritage, Global Affairs Canada, the Canadian Armed Forces, National Defence, Library and Archives Canada, and Veterans Affairs Canada on a number of programs, events and outreach initiatives.







# ENSURING SUSTAINABILITY AND EXCELLENCE THROUGH CORPORATE CULTURE

## PRIORITIES

### 1. **Implement strategies to ensure a healthy, respectful and inclusive workplace**

In 2020-2021, the Museum undertook a comprehensive workforce assessment. This led to the identification of key actions to be implemented in 2021-2022. The Corporation is committed to taking meaningful action to build a healthy, respectful and inclusive workplace.

Workplace diversity remains an important goal, and efforts are ongoing to increase the diversity of the workforce and to foster the inclusion of a broad range of voices and views in governance, planning and decision-making.

### 2. **Continue to develop innovative and responsible strategies, including fundraising**

Parliamentary appropriations represented approximately 75 percent of the Corporation's funding before the pandemic, with the remaining portion coming from commercial revenues, interest revenues, sponsorships, and donations. Commercial revenues – which include admissions, parking, facility rentals, food concessions, boutique sales, and memberships – are critical in providing support to deliver the

Museum's mandate and ensuring long-term sustainability. Although paid admission and revenue-generating activities exceeded the 2021-2022 targets, results were only about 30 percent of pre-pandemic results. Temporary funding from the federal government helped address the impacts of the pandemic and allowed the Corporation to meet its operational requirements.

The Corporation continues to deliver on its three-year Strategic Roadmap for fundraising, and has been successful in surpassing all financial goals despite the pandemic. The Corporation prioritizes stewardship activities for all levels of giving, to encourage long-term relationship-building between the Museums and their supporters.

### 3. **Modernize practices, systems and buildings to remain current and competitive**

Facilities at the Corporation's two iconic national sites are ageing, requiring capital investment for life-cycle maintenance and to modernize key operating systems. With health and safety in mind, efforts are ongoing to update and implement key IT infrastructure and systems, while enhancing cybersecurity and privacy.

**INDICATORS AND TARGETS**

The Corporation has developed two indicators to measure its achievements in relation to Strategic Direction 6.

**The dollar value of fundraising activities** measures all amounts raised, through annual giving and major gifts, in support of the Corporation’s core priorities.

**DOLLAR VALUE OF FUNDRAISING ACTIVITIES (THOUSANDS OF DOLLARS)**

2021-2022 RESULT **\$3,113**

2021-2022 TARGET \$2,000

2020-2021 RESULT \$3,428

**ANALYSIS**

Fundraising through annual giving and major gifts brought in \$3.1 million in 2021-2022, exceeding the annual target by 56%. Through annual giving, more than \$985,000 was raised, surpassing the annual target of \$600,000 by 64%. The annual goal for major gifts was also surpassed, by 52%, in response to targeted fundraising campaigns such as the Moriyama Tribute, the Research Fellowship, and the War Museum’s oral history project, In Their Own Voices.

**The dollar value of revenue-generating activities** measures all amounts raised by Museum activities, including admission, boutique revenues (on site and online), and revenues from facility rentals, food concessions, and parking.

**DOLLAR VALUE OF REVENUE-GENERATING ACTIVITIES (THOUSANDS OF DOLLARS)**

2021-2022 RESULT **\$5,871**

2021-2022 TARGET \$3,799

2020-2021 RESULT \$2,425

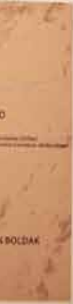
**ANALYSIS**

The Museums generated \$5.8 million in 2021-2022, a figure 55% higher than the annual target. Admission revenues were higher due to greater-than-expected attendance. Boutique revenues exceeded expectations due to greater attendance and also because of the continued trend toward greater sales per visitor. Although facility rentals continued to be affected by the pandemic, some events brought in significant rental, catering and parking revenues. Overall revenue for 2021-2022 at both Museums combined was 142% higher compared to the previous year.

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à des batailles  
ges de tirs



BOLDAK



Mannequin d'un soldat combattant en tenue de camouflage désertique, équipé d'un casque, de lunettes de protection et d'une arme à feu. Cette tenue est conçue pour offrir une protection et une visibilité optimales dans un environnement aride.





## KEY ACTIVITIES

### RECRUITMENT

During the first year of the pandemic, staffing activities were relatively infrequent, with only 21 hirings in 2020-2021. This fiscal year, staffing actions almost tripled, reaching 60 over the course of the year. The overall number of positions did not increase significantly, but the Museums made progress in filling vacancies that had not been addressed early in the pandemic.

The Museum has taken several measures to expand its reach and attract a more diverse workforce that is reflective of Canadian society. It now includes proactive statements focusing on under-represented groups in its job postings, and has resumed participation in job fairs. This year, the Museum participated in a number of events and training opportunities in collaboration with organizations serving under-represented communities.

### PAY EQUITY

In 2018, the federal government passed the *Pay Equity Act*. Building upon that landmark legislation, on August 31, 2021, the *Parliamentary Employment and Staff Relations Act* and the *Pay Equity Regulations* came into effect. In response, the Museum has committed to developing and posting a Pay Equity Plan no later than September 4, 2024, as legislatively required.

### EMPLOYEE LEARNING

The challenges of prolonged museum closures presented the Corporation with an opportunity to invest in the professional development of staff, particularly in training for staff who interact regularly with visitors. Continuous learning on a variety of topics amounted to more than 11,000 hours of combined training. Notable training activities supported a transformation in how the Museums' program interpreters deliver school programs, moving from in-person to virtual programs. Staff who, pre-pandemic, were rarely required to use digital tools have now significantly increased their digital literacy.

### SUCCESSION PLANNING

The Corporation is working on a long-term development strategy with respect to the knowledge and skills required for the organization's sustained success. An assessment tool has been developed to guide employees replacing senior staff who are nearing retirement and to support retiring staff themselves, with, for example, the provision of post-retirement programs.

### TOURISM

Tourism around the world has been severely affected by the pandemic for the past two years. Turning its attention to local and regional markets, the Corporation developed new marketing campaigns and promotional opportunities for summer 2021, aimed at local tourists, and tourists within a short driving distance of the National Capital Region.

Although group tours were unavailable during the previous fiscal year, groups did return to both Museums toward the end of August 2021, continuing through October. Both Museums welcomed small groups of seniors, local students, and international visitors. Both Museums maintained networking and sales activities to ensure that this important segment, comprised of groups and independent tourists, returns in more significant numbers in 2022.

### EXPANDING COMMERCIAL OPERATIONS AND BUSINESS DEVELOPMENT

Both Museums continued to seek out opportunities for growth in operations and business development. The boutiques at both Museums continued to generate solid revenues throughout the year, exceeding projected revenue goals. Sales through the cyber boutiques continued to increase again this year, surpassing expected revenues. The Museum's food service provider ended its contract in Q4, which the Museum used as an opportunity to expand its list of caterers, with a view to renewing its catering and food services operations.

Both Museums carefully monitor admission fees and rates for amenities such as parking and facility rentals. Group admission rates were increased on January 1, 2022.

### **FACILITY RENTALS**

Facilities at both Museums have been a major draw over the years, hosting everything from high-profile national events to weddings. During the past year, although the pandemic continued to have a major impact on facility rentals and special events, the Museums were able to offer venues for smaller gatherings (approximately 5 to 8 events per month), and were able to welcome some larger events (at a reduced scale) during the summer and fall of 2021.

Two important exterior festivals were able to proceed: Les Grands Feux du Casino Lac-Leamy, which offered a special edition on a smaller scale, and the Ottawa Children's Festival, in November 2021. With pandemic restrictions lifted toward the end of the fiscal year, the Museum continued to work with its tourism partners and rental clients in order to reschedule events in 2022-2023.

### **MAINTAINING AND EXPANDING OUR MEMBERSHIP BASE**

During the past year, the membership program underwent extensive review. This resulted in the development of a three-year plan designed to rebuild the program to pre-pandemic levels (6,500 households) – and beyond – through renewals, reacquisition of lapsed members, and acquisition of new members. As of March 31, 2022, 1,352 memberships had been sold, for a total of 1,776 active memberships. The plan will also ensure alignment of the program with the Corporation's fundraising strategies by implementing a relationship-based approach to membership, which promotes loyalty and deepens connections with the Museums. The plan will also include a strategy to encourage ticket buyers and visitors to become members and/or donors.

### **CAPITAL PROJECTS**

Museum of History and War Museum buildings have been open to the public for 33 and 17 years, respectively. The Corporation continues to work with the Department of Canadian Heritage on a long-term solution for the upkeep of ageing buildings, and on current critical capital projects. During the year, despite pandemic restrictions, a number of upgrades and repairs were undertaken, prioritizing health and safety requirements.

### **IT INFRASTRUCTURE AND CYBERSECURITY**

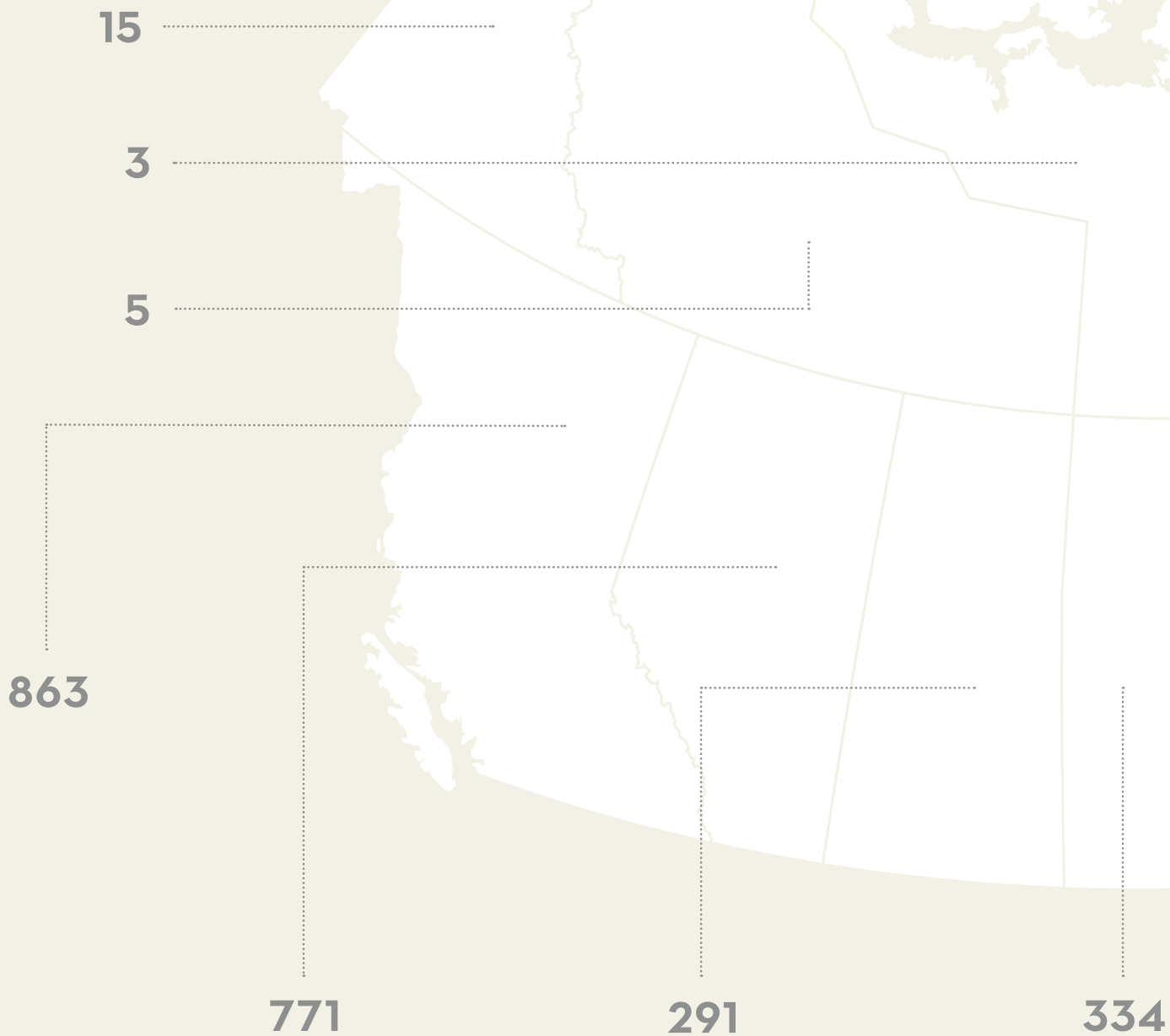
Cybersecurity is of utmost importance, and the Corporation has continued to refine and upgrade its systems, hardware and software, and personnel requirements.

In addition, IT infrastructure and systems are being updated in order to enhance and strengthen the Corporation's cybersecurity posture, prioritizing risk management and privacy in all IT projects.

### **FUNDRAISING – DONORS AND SUPPORTERS**

In a year of challenges, the Museums found new ways to connect with stakeholders, using personal email, virtual meetings and events, phone calls, and digital newsletters, among other means. A wide variety of initiatives and approaches resulted in the raising of much-needed funds. Several campaign launches were delayed or cancelled, including the planned campaign for renewal of the Children's Museum.

# DONORS ACROSS CANADA AND ABROAD





**21** OUTSIDE CANADA

3,394

176

236

54

522

34



## MAJOR GIFTS: HIGHLIGHTS

### Moriyama Tribute Campaign

On October 16, 2021, the War Museum paid tribute to the Museum’s architect, Raymond Moriyama, and renamed one of its exhibition spaces as the Moriyama Regeneration Hall. The Museum also unveiled a tribute wall celebrating the architect and his vision.

This poignant event reflected the results of the highly successful Moriyama Tribute Campaign, which launched in spring 2021. Spearheaded enthusiastically by two of Raymond Moriyama’s sons, Jason and Ajon Moriyama, the campaign raised \$415,000, or 135 percent of its goal.

The Museum sincerely thanks the 45 donors who supported the campaign. Special thanks go to Ajon Moriyama, Jason Moriyama, Mark Michi Moriyama, Murina Moriyama, Loubert and Midori Suddaby, and Moriyama & Teshima Architects, for their leadership gifts.

### Campaign for In Their Own Voices: Stories from Canadian Veterans and Their Families

**In Their Own Voices** is an oral history project recording interviews with hundreds of veterans and their families, from the Second World War to the present day. Museum historians and staff will archive and preserve these experiences, and share the stories and contributions with all Canadians.

Launched in 2020-2021, this campaign has reached 92 percent of its \$2-million goal. The Museum is grateful for a transformational gift from the A. Britton Smith Family, who accelerated the campaign. Support continued throughout the year with major gifts from the Azrieli Foundation, Arthur B.C. Drache, C.M., Q.C. and Judy Young Drache, The Royal Canadian Legion Dominion Command, Legion National Foundation, Friends of the Canadian War Museum, and individuals from across Canada.

### **Research Fellowship Campaign**

The War Museum launched a new post-doctoral Research Fellowship Campaign this fiscal year. The fellowship will enhance existing scholarship and research on Canada's military legacy.

This multi-year campaign enjoyed great success in its inaugural year, raising 38 percent of its \$500,000 goal. The Museum thanks the 29 new donors who are supporting this important initiative, with special thanks to Dr. John Scott Cowan (Principal Emeritus, Royal Military College) for his advisory role on the campaign and his generous gift. The Museum is equally grateful to the Friends of the Canadian War Museum and to Sir Cyril Woods, the Baron of Slane, for their support.

### **Bennett Atelier**

The War Museum was delighted to rename one of its educational classrooms the Bennett Atelier, after Donald Bennett, a member of the Royal Canadian Air Force who was only 24 years old when his plane was shot down over the Dutch town of Eyselshoven on December 31, 1944, on his 25<sup>th</sup> mission. Donald Bayne, his nephew, wanted to pay tribute to his uncle for his service to Canada. We thank Donald for his generous support of the renaming and for allowing us to share the story of Donald Bennett with students for many years to come.

### **Sharing Canadian Stories**

The Friends of the Canadian War Museum contributed a generous \$52,000 to War Museum programming throughout the year. TD Bank Group provided continued support for Black History Month programming for the fourth consecutive year, and presented a gift of \$50,000 for two programs at the Museum of History and the War Museum.

## **ANNUAL GIVING: HIGHLIGHTS**

### **Annual Donor Program**

By the end of March 2022, the Museum had confirmed \$712,650 from annual donors. Over this fiscal year, the Museum acquired more than 2,000 new donors, resulting in almost 9,200 active donors – the highest number the Museum has ever had.

### **Partners' Circle Program**

The Partners' Circle Program, launched in 2020, cultivates existing donors who give between \$1,000 and \$10,000. Through a variety of mini-campaigns, personal solicitations, and funding requests, the program raised a total of \$129,295 in 2021-2022. The Partners' Circle Program currently has 112 active members, a 75 percent increase over the previous year's 64 donors.

### **Planned Giving**

The Museum's efforts to build loyalty among donors resulted in two planned gifts, totalling \$143,000, this fiscal year.

# GOVERNANCE

Under the *Museums Act*, the Canadian Museum of History is a legal entity owned by the Crown. Although it functions at arm's length from the Government of Canada in its daily operations, as a Crown Corporation within the Canadian Heritage Portfolio, the Museum contributes to the achievement of federal socio-cultural objectives.







# BOARD OF TRUSTEES

The Corporation is governed by an 11-member Board of Trustees, consisting of a Chairperson, a Vice-Chairperson, and up to nine other Trustees. Members of the Board are appointed by the Minister of Canadian Heritage, with the approval of the Governor in Council. Members are selected from across the country through an open, transparent and merit-based selection process, and are representative of Canada's regions, official linguistic duality, and cultural diversity.



*Carole Beaulieu  
Narmin Ismail-Teja  
Andrea T. Bobkowicz  
Jean Giguère  
Amanda Kingsley Malo  
Alex MacBeath  
Dr. Rodney Nelson  
Jennifer Pereira  
Dr. Laurier Turgeon  
Dr. William Young*

Trustees are nominated for a period not exceeding four years, and each is eligible to serve three consecutive terms (or, in the case of the Chairperson and Vice-Chairperson, two consecutive terms). If a Trustee has not been appointed by the time the term of an incumbent expires, the incumbent Trustee continues in office until a successor is appointed. As at March 31, 2022, there was one vacancy on the Board. In addition, the terms of four Trustees had expired. These Trustees continued in office, pending reappointment or the appointment of their successors.

Through its Chairperson, the Board is accountable to Parliament through the Minister of Canadian Heritage. The Board functions independently of management, and is responsible for setting broad strategic direction and oversight, and for evaluating the performance of the Chief Executive Officer on an annual basis.

In a typical year, the Board meets three times in Ottawa-Gatineau and once in another Canadian city, in addition to holding virtual meetings. This year, in lieu of in-person meetings, there were three virtual meetings of the full Board, in addition to numerous special committee meetings.

Reflecting its goal to fully engage with Canadians across the country, the Board also holds an Annual Public Meeting (APM), which is held on site and at locations across Canada in alternating years. This provides members of the public with an opportunity to learn more about the Museum's activities, and to share their ideas and opinions on the work of their national history museums, while also enabling the Museum to connect with partners, sponsors and stakeholder groups.

This year's APM was held virtually in November 2021. The Acting Director and CEO provided highlights from the previous year, along with future initiatives, live from the Canadian Museum of History site. The meeting concluded with a question-and-answer session.

# MEMBERS OF THE BOARD OF TRUSTEES

Members of the Board of Trustees,  
as at March 31, 2022:

## **MS. CAROLE BEAULIEU, CHAIRPERSON**

TORONTO, ON

Significant expertise in corporate governance, strategic management, marketing, design thinking, and public affairs. Former Chair of the Board of Directors for Groupe Média TFO, Vice-President of Advancement at OCAD University, Chief of Staff to the Minister of Culture and Francophone Affairs in Ontario, and Head of Marketing and Development at Canada's National Ballet School.

*May 5, 2021 to May 4, 2025*

## **MS. NARMIN ISMAIL-TEJA, VICE-CHAIRPERSON**

CALGARY, AB

Principal at impact@work Inc. Currently serves on the boards of the Canadian Forces Liaison Council, Theatre Calgary, and Canadian Women for Women in Afghanistan, and is a member of the Calgary Foundation Impact Investment Committee and a Senator at the University of Calgary.

*July 20, 2021 to July 19, 2024*

## **MS. ANDREA T. BOBKOWICZ, TRUSTEE**

WESTMOUNT, QC

Investment advisor with significant international business experience and a history of volunteering with several major policy-shaping organizations, including the Canadian Council for the Americas, the Canadian Society of New York, and the Couchiching Institute on Public Affairs.

*November 22, 2012 to March 11, 2021*

*(on second term)*

## **MS. JEAN GIGUÈRE, TRUSTEE**

WINNIPEG, MB

Extensive experience in board governance, fundraising, and strategic planning within the Canadian cultural sector. Founding member of Culture Days, and currently chairs Culture Days Manitoba. Chair Emeritus of the Board of the Royal Winnipeg Ballet.

*December 17, 2013 to March 11, 2022*

*(on second term)*

## **MS. AMANDA KINGSLEY MALO, TRUSTEE**

SUDBURY, ON

Specializes in early childhood education and inquiry-based learning. Extensive community service, including the AmbiSHEous initiative for girls, Sudbury's first Women's March, and as a board member for the Art Gallery of Sudbury.

*March 12, 2018 to May 4, 2024*

*(on second term)*

## **MR. ALEX MACBEATH, TRUSTEE**

MURRAY HARBOUR, PEI

Founder and Managing Partner of Island Capital Partners, a venture capital fund. Thirty-five-year career with Grant Thornton LLP, including eight years as CEO. Extensive experience in business strategy, risk management, national and international markets, and managing change in complex organizations.

*May 21, 2019 to May 20, 2023*



**DR. RODNEY NELSON, TRUSTEE**

OTTAWA, ON

Advocate for sustainable economic development within Indigenous communities worldwide. Professor of International Business at Carleton University. More than 20 years' experience in both the public and private sectors, specializing in governance and economic development.

*March 12, 2018 to March 11, 2022***MS. JENNIFER PEREIRA, Q.C., TRUSTEE**

SASKATOON, SK

Partner at Robertson Stromberg LLP, with a particular focus on insurance coverage and defence. Extensive governance experience in the arts, and has served on the boards of many cultural and business organizations.

*March 12, 2018 to March 11, 2022***DR. LAURIER TURGEON, TRUSTEE**

QUEBEC, QC

Professor of Ethnology and History at Laval University. Holder of numerous prestigious chairs and directorships, including a Canada Research Chair. Guest professor at universities including Harvard, MIT, Yale and the Sorbonne. Author of almost 100 books, articles and book chapters. Fellow of the Royal Society of Canada.

*September 28, 2018 to September 27, 2022***DR. WILLIAM YOUNG, TRUSTEE**

OTTAWA, ON

Accomplished Canadian historian, author and educator. Twenty-year career at the Library of Parliament, including six as Parliamentary Librarian, presiding over rehabilitation of the iconic Library of Parliament building, and extensive organizational renewal. Experience with numerous boards and professional associations related to archives, libraries and conservation.

*June 1, 2018 to March 24, 2024 (on second term)*

**BOARD OF TRUSTEES – COMMITTEES**

Members of the Board of Trustees sit on six committees.

- The **Executive Committee** assists in making decisions between Board meetings, if necessary.

**Carole Beaulieu (Chair)**  
**Narmin Ismail-Teja**  
**Jean Giguère**  
**Andrea T. Bobkowicz**  
**Dr. Rodney Nelson**

- The **Audit Committee** advises the Board on audit-related matters; ensures the maintenance of sound internal controls; and reviews internal audit plans, financial statements, and observations made by the Auditor General of Canada in relation to the Corporation.

**Alex MacBeath (Chair)**  
**Carole Beaulieu**  
**Narmin Ismail-Teja**  
**Andrea T. Bobkowicz**  
**Dr. Rodney Nelson**  
**Dr. Laurier Turgeon**  
**Dr. William Young**

- The **Development Committee** advises and supports the Board and senior management in achieving greater self-sufficiency through fundraising.

**Jean Giguère (Chair)**  
**Carole Beaulieu**  
**Narmin Ismail-Teja**  
**Andrea T. Bobkowicz**  
**Jennifer Pereira**

- The **Finance Committee** advises the Board on accountability and planning in relation to financial matters such as financial reporting, the Corporation's investment policy and contracts, and transactions over \$500,000.

**Andrea T. Bobkowicz (Chair)**  
**Carole Beaulieu**  
**Narmin Ismail-Teja**  
**Alex MacBeath**  
**Jennifer Pereira**  
**Dr. William Young**

- The **Governance Committee** advises the Board on matters related to corporate governance.

**Dr. Rodney Nelson (Chair)**  
**Dr. Laurier Turgeon (Vice-Chair)**  
**Carole Beaulieu**  
**Narmin Ismail-Teja**  
**Jean Giguère**  
**Amanda Kingsley Malo**

- The **Canadian War Museum Committee** provides advice on matters related to the War Museum and includes members of the Board of Trustees, as well as representatives from the military and veterans' organizations.

**Narmin Ismail-Teja (Chair)**  
**Carole Beaulieu**  
**Amanda Kingsley Malo**  
**Dr. Rodney Nelson**

# CORPORATE MANAGEMENT

The Director and Chief Executive Officer, supported by an Executive Management team, is accountable for the day-to-day administration of the Corporation's performance, its long-term viability, and the achievement of its objectives.

## EXECUTIVE MANAGEMENT TEAM

Members of the Executive Management team, as of March 31, 2022:

**Caroline Dromaguet**, Director and Chief Executive Officer (interim)

**Chantal Amyot**, Vice-President and Director General, Canadian Museum of History (acting)

**Daniel Archambault**, Vice-President, People and Culture

**Ellen Bertrand**, Vice-President, Visitor Engagement

**Marie-Josée Lacombe**, Chief Financial Officer and Vice-President of Finance and Infrastructure

**Sylvie Madely**, Vice-President, Development and Membership

**Dean Oliver**, Vice-President and Director General, Canadian War Museum (acting)

**Heather Paszkowski**, Corporate Secretary and Vice-President, Corporate Strategy and Government Affairs

**Lisa Walli**, Vice-President, Public Affairs and Business Development

# DONORS AND SUPPORTERS

The Corporation is profoundly grateful for the generous contributions of donors. The support of donors is essential in helping to achieve goals related to exhibitions, programming and collections development, at both the Canadian Museum of History and the Canadian War Museum.





de nous aider à raconter notre histoire

Thank you for helping us tell our story



The history of a garment  
industry & a nation

The history of a garment  
industry & a nation

The history of a garment  
industry & a nation



## DONATIONS AND PLEDGES

The following donors have made financial donations of more than \$1,000, or pledge instalments for major gifts, during the fiscal year. The category in which each donor is listed reflects the value of the gift or pledge instalment received during the 2021-2022 fiscal year, and does not represent a donor's total gift.

### \$100,000+

- Don Bayne
- Arthur B.C. Drache, C.M., Q.C., and Judy Young Drache
- The Catherine and Fredrik Eaton Charitable Foundation
- The Royal Canadian Legion Dominion Command
- Britton C. Smith
- R. Howard Webster Foundation
- Weston Family Foundation

### \$10,000 TO \$99,999

- Azrieli Foundation
- Canadian First World War Internment Recognition Fund
- Dr. John Scott Cowan
- Friends of the Canadian War Museum
- Jack and Sylvia Gin Foundation
- Good Foundation Inc.
- HCol (Ret'd) Brian Hastings
- Legion National Foundation
- Ms. Kyle MacDonald and Mr. John C. Franklin
- Alison and Bruce McDonald
- Ajon Moriyama
- Jason Moriyama
- Mark Michi Moriyama
- Murina Moriyama
- Moriyama & Teshima Architects
- Loubert and Midori Suddaby

- TD Bank Group
- Sir Cyril Woods, the Baron of Slane
- Anonymous (2)

### \$1,000 TO \$9,999

- Aercoustics Engineering Limited
- Aird & Berlis LLP
- John Anderson
- Karen and Bill Barnett
- Robert Barnett
- Raymond and Audrey Beaulieu
- Carole Beaulieu
- Birks Family Foundation
- Priscilla Brooks-Hill
- Wayne Brownrigg
- P.E. Bryden
- CFN Consultants
- Paul Charbonneau
- Maj Walter L. Conrad
- Sterling Conrad
- Malcolm and Marion Cromarty
- Barbara Currie
- Honor and Michael de Pencier
- Dawne Deeley
- LGen (Ret'd) Allan M. DeQuetteville
- Roberta Douglas
- Maurice Dupasquier
- Wallace Eley
- Susan and Warren Everett
- Russell C. Finch
- A.A. Finlay and Family
- Pat Firth and Ken Lett

- Richard French
- Eleanor Palmer Friesen
- Maj Ian M. Galbraith
- Jim and Anne Galloway
- Jean Giguère, C.M.
- Walter Gorecki
- R. Allan Gould
- J.L. Granatstein
- Nona Macdonald Heaslip, D. Phil.
- General (Ret'd) Raymond R. Henault, C.M.M., M.S.C., C.D.
- Norman Hillmer and Susan Whitney
- Vanda Incretolli
- Joni Inouye
- Narmin Ismail-Teja and Mohamed Teja
- Jackman Foundation
- Geoffrey P. Joyner
- Audrey Kenny
- Linda Kincaid
- MGen (Ret'd) Clifton M. Kinney
- Tom and Kelly Lawson
- Bill and Marion Leithead
- Charles Lewis
- Hon. Roger Alexander Lindsay of Craighall
- Litens Automotive Group
- Alison T. Love
- Lower Canada College
- Margaret MacMillan

- Mary Elizabeth MacRae
- Sylvie and Peter Madely
- General Paul Manson
- Russel and Bonnie Marcoux
- Michael and Sheryle McAfee
- Bernie McGarva
- Virginia McLaughlin
- Kraft Berger LLP
- Judy Miyachi
- Bruce J. Morrison
- Claire Mowat
- Naval Association of Canada
- Harry A. Newman Memorial Foundation
- Toshiko Nishimura
- Charles B. Nixon
- David and Patricia Noakes
- Constance O'Donnell
- BGen Jack Partington
- PCL Construction
- Col Kevin Pehr
- Jennifer Pereira, Q.C., and Kurt Soucy
- Elinor Gill Ratcliffe, C.M., O.N.L., LL. D (hc)
- H. Graham Rawlinson, Catherine E. Salo and Family
- Sherry Richardson
- Dr. John Munro Ross
- Royal Canadian Air Force Association Trust
- Royal Canadian Legion, Branch 003, Quebec North Shore, Baie-Comeau, QC
- Royal Canadian Legion Branch 02-003, Three Sisters
- Royal Canadian Legion Branch 322, Ajax
- Don and Jean Rutherford
- Donald Rutherford
- John R. Rutherford
- Roger Sarty
- John and Donna Schwartzburg
- Hugh Segal, O.C., O.Ont., C.D.
- Mark and Pat Shields
- Murray Snyder and Jennifer Post
- George Strmotich
- Jacqueline Suddaby
- Jessica Suddaby
- Stephanie Suddaby
- Steven Suddaby
- Irene Takigawa
- Allan R. Taylor
- Jean Teron
- Laurier Turgeon
- Vernon G. Turner
- Ronald Veale
- Warren Walker
- Richard Warrell
- Eric T. Webster Foundation
- William Young and Philippe Bussy
- Jack and Donna Lee Zaleski
- Anonymous (15)

### LEGACY CIRCLE

We are proud to acknowledge and thank the following individuals for providing a future gift to the Museum through a bequest, a gift of life insurance, or other planned-giving arrangement.

- J.L. Granatstein
- Geoffrey P. Joyner
- Paul Kavanagh
- General Paul Manson
- The Honourable René J. Marin, C.M., O.M.M., Kt.St., C.D. (QC), J.D., LL.D. (Hon) and Mrs. Thérèse B. Marin, RN, OS.J.
- Ann R. Mooney
- John and Donna Schwartzburg
- Murray Snyder and Jennifer Post
- Ljubica Stonjanovic
- Second Lieutenant Richard Iorweth Thorman, R.C.A.
- Anonymous (16)

# FINANCIAL STATEMENTS

Year ended March 31, 2022







## NARRATIVE DISCUSSION

### OVERVIEW

The Corporation is committed to sustaining a strong financial and operational foundation for the delivery of quality museum programs and services. Responding to the Strategic Directions of its Board of Trustees, the Corporation builds accountability into its operational planning and reporting. The Corporation has at its core a management culture that fosters excellence and adaptation of best practices for continued improvement. It is accountable to Parliament and Canadians in implementing its mandate.

During the current fiscal year, the Museum continued to be impacted by the COVID-19 pandemic. The Quebec and Ontario provincial governments have maintained restrictions around space capacity which has negatively impacted visitor levels at both Museums. The Canadian Children's Museum continued to remain closed to the public, due to the highly interactive experience it offers, and the way children and families use the space. This continued closure has impacted the ability to attract families to the Canadian Museum of History. This situation had significant negative effects on the Corporation's attendance, revenues and operations. Early in the 2022–2023 fiscal year the Canadian Children's Museum will reopen to visitors based on the easing of provincial restrictions on public spaces.

The Museum remains connected with its audience through its digital offer with Museum at Home, Digital Museums Canada and its online programming offer.

### STRATEGIC DIRECTIONS

In September 2019, the Corporation's Board of Trustees unveiled six Strategic Directions, building on the previous ones, and maintaining their overall intent. A detailed set of goals and objectives addresses each direction. The Corporation's six Strategic Directions are as follows:

1. Inspire Canadians across the country to engage in a greater understanding of their shared history.
2. Position the Museum as a trusted source of research and knowledge about Canadian history.
3. Strengthen relationships with Indigenous peoples through respectful collaboration and shared stewardship of Indigenous collections and intangible heritage.
4. Build and share a collection that best reflects Canada's history and distinctiveness.
5. Pursue cultural diplomacy to exchange ideas and values and advance mutually beneficial projects, both nationally and internationally.
6. Ensure sustainability, capacity and museological excellence by continuing to develop an empowering corporate culture.

## STATEMENT OF OPERATIONS

The Corporation's net results of operations for the year ended March 31, 2022, reflects a surplus of \$0.7 million, compared to \$2.2 million for the prior fiscal year.

Relief funding of \$4.9 million, to support the national museums in facing the impacts of the COVID-19 pandemic, was confirmed through Federal Budget 2021. The Museum welcomed this funding which will alleviate some of the financial pressures the Corporation is currently experiencing. Additional funding of \$6.9 million was also approved to support the acquisition of the Canadian Sports Hall of Fame collection.

### Parliamentary Appropriations

The Corporation recognized \$85.9 million of parliamentary appropriations in 2021–2022, an increase of \$2.8 million when compared to the 2020–2021 fiscal year.

### Donations and Sponsorships

Donors continued to support the Museum despite the challenging environment. Donations and sponsorships represent \$2.7 million in 2021–2022, in comparison to \$2.3 million in 2020–2021.

### Investment Income

Investment income represents \$1.6 million in 2021–2022, \$1.7 million for the comparative year.

### Operating Revenues

In 2021–2022, the Museum gained some attendance momentum primarily with local visitors. Travel and space capacity restrictions, due to COVID-19, continued to have a significant negative impact on the operating revenues generated in the fiscal year. Operating revenues in 2021–2022 totaled \$4.3 million, compared to \$0.8 million for the previous fiscal year, an increase of \$3.5 million.

### Expenses

The Corporation's operating expenses were \$93.7 million in 2021–2022, in comparison to \$85.6 million in 2020–2021. The Museum experienced an increase in operating expenses due to the reopening of the Museums during the summer of 2021. The Canadian Children's Museum however remained temporarily closed.

## STATEMENT OF FINANCIAL POSITION

The Museum's unrestricted net assets as of March 31, 2022, represent \$16.5 million, \$15.8 million as of March 31, 2021.

The Museum restricted net assets in 2016–2017, totaling \$15 million, for the renewal of permanent exhibition galleries, including the transformation of the Canadian Children's Museum. In 2017–2018, an upgrade to a permanent gallery was completed at the Canadian War Museum. The decrease of restricted net assets for permanent exhibit renewal is equivalent to the amortization of this upgrade and non-capital expenses incurred to date for the Children's Museum Renewal project.

## OUTLOOK

The current situation related to the global pandemic continues to significantly impact the attendance and the operations of the Museum. It is anticipated that this situation will have a significant negative impact on the operating revenues of the 2022–2023 fiscal year and beyond.

In addition to the financial pressures caused by the COVID-19 pandemic, the impact of the rise in inflation on operating costs also remain a challenge.

The Museum has returned to an annual base capital funding of \$2.5 million in 2021–2022. Base funding remains below the level necessary to keep two aging buildings in good condition and to address the requirements associated with the IT and security infrastructure. The Corporation will continue to work with the Department of Canadian Heritage on a long-term solution to address operating challenges such as escalating non-discretionary costs and the need to address critical capital projects.



## MANAGEMENT'S RESPONSIBILITY FOR FINANCIAL STATEMENTS

The financial statements contained in this Annual Report have been prepared by Management in accordance with Canadian public sector accounting standards for government not-for-profit organizations, and the integrity and objectivity of the data in these financial statements is Management's responsibility. Financial information presented throughout the Annual Report is consistent with the financial statements.

In support of its responsibility, Management has developed and maintains books of account, records, financial and management controls, information systems and management practices. These are designed to provide reasonable assurance as to the reliability of financial information, that assets are safeguarded and controlled, and that transactions are in accordance with the *Financial Administration Act* and regulations as well as the *Museums Act*, the by-laws of the Corporation and the directive issued pursuant to section 89 of the *Financial Administration Act*.

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

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



Caroline Dromaguet  
Acting President and Chief Executive Officer



Marie-Josée Lacombe, CPA, CGA  
Chief Financial Officer and Vice-President of Finance and Infrastructure

June 28, 2022



Office of the  
Auditor General  
of Canada

Bureau du  
vérificateur général  
du Canada

## INDEPENDENT AUDITOR'S REPORT

To the Minister of Canadian Heritage

### Report on the Audit of the Financial Statements

#### *Opinion*

We have audited the financial statements of the Canadian Museum of History (the Corporation) which comprise the statement of financial position as at 31 March 2022, and the statement of operations, statement of remeasurement gains and losses, statement of changes in net assets and statement of cash flows for the year then ended, and notes to the financial statements, including a summary of significant accounting policies.

In our opinion, the accompanying financial statements present fairly, in all material respects, the financial position of the Corporation as at 31 March 2022, the results of its operations, its remeasurement gains and losses, and its cash flows for the year then ended in accordance with Canadian public sector accounting standards.

#### *Basis for Opinion*

We conducted our audit in accordance with Canadian generally accepted auditing standards. Our responsibilities under those standards are further described in the *Auditor's Responsibilities for the Audit of the Financial Statements* section of our report. We are independent of the Corporation in accordance with the ethical requirements that are relevant to our audit of the financial statements in Canada, and we have fulfilled our other ethical responsibilities in accordance with these requirements. We believe that the audit evidence we have obtained is sufficient and appropriate to provide a basis for our opinion.

#### *Other Information*

Management is responsible for the other information. The other information comprises the information included in the annual report, but does not include the financial statements and our auditor's report thereon.

Our opinion on the financial statements does not cover the other information and we do not express any form of assurance conclusion thereon.

In connection with our audit of the financial statements, our responsibility is to read the other information and, in doing so, consider whether the other information is materially inconsistent with the financial statements or our knowledge obtained in the audit, or otherwise appears to be materially misstated. If, based on the work we have performed, we conclude that there is a material misstatement of this other information, we are required to report that fact. We have nothing to report in this regard.

### *Responsibilities of Management and Those Charged with Governance for the Financial Statements*

Management is responsible for the preparation and fair presentation of the financial statements in accordance with Canadian public sector accounting standards, and for such internal control as management determines is necessary to enable the preparation of financial statements that are free from material misstatement, whether due to fraud or error.

In preparing the financial statements, management is responsible for assessing the Corporation's ability to continue as a going concern, disclosing, as applicable, matters related to going concern and using the going concern basis of accounting unless management either intends to liquidate the Corporation or to cease operations, or has no realistic alternative but to do so.

Those charged with governance are responsible for overseeing the Corporation's financial reporting process.

### *Auditor's Responsibilities for the Audit of the Financial Statements*

Our objectives are to obtain reasonable assurance about whether the financial statements as a whole are free from material misstatement, whether due to fraud or error, and to issue an auditor's report that includes our opinion. Reasonable assurance is a high level of assurance, but is not a guarantee that an audit conducted in accordance with Canadian generally accepted auditing standards will always detect a material misstatement when it exists. Misstatements can arise from fraud or error and are considered material if, individually or in the aggregate, they could reasonably be expected to influence the economic decisions of users taken on the basis of these financial statements.

As part of an audit in accordance with Canadian generally accepted auditing standards, we exercise professional judgment and maintain professional skepticism throughout the audit. We also:

- Identify and assess the risks of material misstatement of the financial statements, whether due to fraud or error, design and perform audit procedures responsive to those risks, and obtain audit evidence that is sufficient and appropriate to provide a basis for our opinion. The risk of not detecting a material misstatement resulting from fraud is higher than for one resulting from error, as fraud may involve collusion, forgery, intentional omissions, misrepresentations, or the override of internal control.
- Obtain an understanding of internal control relevant to the audit in order to design audit procedures that are appropriate in the circumstances, but not for the purpose of expressing an opinion on the effectiveness of the Corporation's internal control.
- Evaluate the appropriateness of accounting policies used and the reasonableness of accounting estimates and related disclosures made by management.
- Conclude on the appropriateness of management's use of the going concern basis of accounting and, based on the audit evidence obtained, whether a material uncertainty exists related to events or conditions that may cast significant doubt on the Corporation's ability to continue as a going concern. If we conclude that a material uncertainty exists, we are required to draw attention in our auditor's report to the related disclosures in the

financial statements or, if such disclosures are inadequate, to modify our opinion. Our conclusions are based on the audit evidence obtained up to the date of our auditor's report. However, future events or conditions may cause the Corporation to cease to continue as a going concern.

- Evaluate the overall presentation, structure and content of the financial statements, including the disclosures, and whether the financial statements represent the underlying transactions and events in a manner that achieves fair presentation.

We communicate with those charged with governance regarding, among other matters, the planned scope and timing of the audit and significant audit findings, including any significant deficiencies in internal control that we identify during our audit.

### **Report on Compliance with Specified Authorities**

#### *Opinion*

In conjunction with the audit of the financial statements, we have audited transactions of the Canadian Museum of History coming to our notice for compliance with specified authorities. The specified authorities against which compliance was audited are Part X of the *Financial Administration Act* and regulations, the *Museums Act* and regulations, the by-laws of the Canadian Museum of History, and the directive issued pursuant to section 89 of the *Financial Administration Act*.

In our opinion, the transactions of the Canadian Museum of History that came to our notice during the audit of the financial statements have complied, in all material respects, with the specified authorities referred to above. Further, as required by the *Financial Administration Act*, we report that, in our opinion, the accounting principles in Canadian public sector accounting standards have been applied on a basis consistent with that of the preceding year.

#### *Responsibilities of Management for Compliance with Specified Authorities*

Management is responsible for the Canadian Museum of History's compliance with the specified authorities named above, and for such internal control as management determines is necessary to enable the Canadian Museum of History to comply with the specified authorities.

#### *Auditor's Responsibilities for the Audit of Compliance with Specified Authorities*

Our audit responsibilities include planning and performing procedures to provide an audit opinion and reporting on whether the transactions coming to our notice during the audit of the financial statements are in compliance with the specified authorities referred to above.



Mélanie Cabana, CPA, CA  
Principal  
for the Auditor General of Canada

Ottawa, Canada  
28 June 2022



# CANADIAN MUSEUM OF HISTORY

## Statement of Financial Position

As at March 31

(In thousands of dollars)

	2022	2021
<b>Assets</b>		
<b>Current assets</b>		
Cash	\$ 25,073	\$ 46,000
Restricted cash and investments (note 3)	5,913	12,335
Investments (note 4)	20,407	12,384
Accounts receivable	1,668	1,320
Inventories	625	740
Prepaid expenses	495	397
	<u>54,181</u>	<u>73,176</u>
Restricted investments (note 3)	12,056	4,676
Investments (note 4)	67,672	37,103
Collections (note 5)	1	1
Capital assets, net (note 6)	190,991	203,763
	<u>\$ 324,901</u>	<u>\$ 318,719</u>
<b>Liabilities and net assets</b>		
<b>Current liabilities</b>		
Accounts payable and accrued liabilities (note 7)	\$ 17,933	\$ 13,672
Deferred contributions (note 8)	26,740	18,337
Deferred revenues	594	794
	<u>45,267</u>	<u>32,803</u>
Deferred contributions – National Collection Fund (note 9)	10,973	10,910
Deferred contributions related to capital assets (note 10)	183,019	191,736
Employee future benefits (note 11)	13,714	11,848
	<u>252,973</u>	<u>247,297</u>
<b>Net assets</b>		
Unrestricted	16,536	15,761
Restricted for permanent exhibit renewal	14,750	14,793
Investment in capital assets	40,868	40,868
Accumulated remeasurement losses	(226)	-
	<u>71,928</u>	<u>71,422</u>
	<u>\$ 324,901</u>	<u>\$ 318,719</u>

*Contingencies and contractual rights and obligations (notes 16 and 17)*

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

Approved by the Board of Trustees



Chairperson



Trustee

## CANADIAN MUSEUM OF HISTORY

### Statement of Operations

For the year ended March 31

(In thousands of dollars)

	2022	2021
<b>Revenues</b>		
Donations and sponsorships (note 12)	\$ 2,714	\$ 2,338
Investment income (note 13)	1,618	1,656
Operating (schedule 1)	4,252	769
	<u>8,584</u>	<u>4,763</u>
<b>Expenses (schedule 2)</b>		
Collect and research	15,419	11,564
Exhibit, educate and communicate	24,779	23,544
Accommodation	34,999	34,246
Corporate management	18,524	16,272
	<u>93,721</u>	<u>85,626</u>
Excess of expenses over revenues before parliamentary appropriations	(85,137)	(80,863)
Parliamentary appropriations (note 14)	85,869	83,099
Net result of operations	<u>\$ 732</u>	<u>\$ 2,236</u>

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

## CANADIAN MUSEUM OF HISTORY

### Statement of Remeasurement Gains and Losses

For the year ended March 31

(In thousands of dollars)

	2022	2021
Accumulated remeasurement losses, beginning of year	\$ -	\$ -
Unrealized losses attributed to investments	(226)	-
Amounts reclassified to the Statement of Operations – investments	-	-
Net change in accumulated remeasurement losses for the year	(226)	-
Accumulated remeasurement losses, end of year	\$ (226)	\$ -

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

## CANADIAN MUSEUM OF HISTORY

### Statement of Changes in Net Assets

For the year ended March 31

(In thousands of dollars)

	Unrestricted	Restricted for permanent exhibit renewal	Investment in capital assets	Accumulated remeasurement losses	2022	2021
Net assets, beginning of year	\$ 15,761	\$ 14,793	\$ 40,868	\$ -	\$ 71,422	\$ 69,186
Net result of operations	775	(43)	-	-	732	2,236
Net change in accumulated losses	-	-	-	(226)	(226)	-
Net assets, end of year	\$ 16,536	\$ 14,750	\$ 40,868	\$ (226)	\$ 71,928	\$ 71,422

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



## CANADIAN MUSEUM OF HISTORY

### Statement of Cash Flows

For the year ended March 31

(In thousands of dollars)

	2022	2021
<b>Operating activities</b>		
Cash receipts from clients and other receivables	\$ 7,753	\$ 5,139
Cash receipts from parliamentary appropriations	76,990	66,643
Cash paid to and on behalf of employees	(36,717)	(38,827)
Cash paid to suppliers	(37,234)	(29,612)
Restricted contributions and related investment income	2,810	3,285
Interest received	1,584	1,663
<b>Total cash flow provided by operating activities</b>	<b>15,186</b>	<b>8,291</b>
<b>Investing activities</b>		
Increase in investments and restricted investments	(61,266)	(4,500)
Decrease in investments and restricted investments	17,440	17,792
<b>Total cash flow provided by (used in) investing activities</b>	<b>(43,826)</b>	<b>13,292</b>
<b>Capital activities</b>		
Acquisition of capital assets	(3,504)	(5,593)
<b>Financing activities</b>		
Parliamentary appropriations for the acquisition of capital assets	7,590	14,919
<b>Increase (decrease) in cash and restricted cash</b>	<b>(24,554)</b>	<b>30,909</b>
<b>Cash and restricted cash, beginning of year</b>		
Cash	46,000	19,869
Restricted cash	7,293	2,515
	<b>53,293</b>	<b>22,384</b>
<b>Cash and restricted cash, end of year</b>		
Cash	25,073	46,000
Restricted cash	3,666	7,293
	<b>\$ 28,739</b>	<b>\$ 53,293</b>

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

# CANADIAN MUSEUM OF HISTORY

## Notes to the Financial Statements

Year ended March 31, 2022

(In thousands of dollars)

### 1. Mission and mandate

The Canadian Museum of History (the “Corporation”), formerly named the Canadian Museum of Civilization, was established on December 12, 2013 through an amendment to the *Museums Act*. The Canadian Museum of History is an agent Crown corporation named in Part I of Schedule III to the Financial Administration Act and is not subject to income tax under the provisions of the *Income Tax Act (Canada)*. The Corporation also operates the Canadian War Museum.

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

*“To enhance Canadians’ knowledge, understanding and appreciation of events, experiences, people and objects that reflect and have shaped Canada’s history and identity, and also to enhance their awareness of world history and cultures.”*

The Canadian Museum of History’s operations are divided into four mutually supportive activities, which work together to meet all aspects of its mandate. These activities are:

#### **Collect and research**

Manages, develops, conserves and undertakes research on the collections to enhance program delivery and augment the scientific knowledge base.

#### **Exhibit, educate and communicate**

Develops, maintains and communicates exhibits, programs and activities to further knowledge, critical understanding, appreciation and respect for human cultural achievements and human behaviour.

#### **Accommodation**

Managing and maintaining all facilities and related security and hosting services.

#### **Corporate management**

Governance, corporate management, audit and evaluation, fundraising, commercial activities, finance and administration, human resources and information systems.

### **Travel, hospitality, conference and event expenditures**

In July 2015, the Corporation, along with other federal Crown corporations, was issued a directive (P.C. 2015-1105) pursuant to section 89 of the *Financial Administration Act* to align its travel, hospitality, conference and event expenditure policies, guidelines and practices with Treasury Board policies, directives and related instruments on travel, hospitality, conference and event expenditures in a manner that is consistent with its legal obligations, and to report on the implementation of this directive in the Corporation’s corporate plan.

The Corporation has complied with this directive, including implementing subsequent amendments to Treasury Board’s directive on Travel, Hospitality, Conference and Event Expenditures.

# CANADIAN MUSEUM OF HISTORY

## Notes to the Financial Statements

Year ended March 31, 2022

(In thousands of dollars)

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### 2. Significant accounting policies

The financial statements have been prepared in accordance with Canadian public sector accounting standards. The Corporation has elected to apply the Section 4200 series for government-not-for-profit organizations, and the deferral method of accounting for contributions.

Significant accounting policies are as follows:

#### (a) Financial assets and financial liabilities

Upon initial recognition, restricted and non-restricted cash and investments in bonds and guaranteed investment certificates that are held to maturity are measured at fair value and are subsequently measured at amortized cost using the effective interest rate method through the Statement of Operations. Transaction costs related to the acquisition of investments are added to the amortized cost.

Upon initial recognition, investments in bonds that have an active trading element are recorded at fair value. Subsequent to initial recognition, these bonds will be remeasured quarterly as at each financial statement date and can be reliably measured using quoted prices in active markets for similar investments. The unrealized gains or losses arising from changes in the fair value of these investments are recognized through the Statement of Remeasurement Gains and Losses.

Short-term investments have maturity dates within the next fiscal year.

Financial instruments are tested annually for impairment as at the financial statement date, and any permanent impairment is reflected in the Statement of Operations.

Cash is composed of deposits with financial institutions that can be withdrawn without prior notice or penalty.

Accounts receivable, accounts payable and accrued liabilities: After their initial fair value measurement, they are measured at amortized cost using the effective interest rate method through the Statement of Operations.

#### (b) Inventories

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

#### (c) Collections

The artifact collections form the largest part of the assets of the Corporation and are presented in the Statement of Financial Position at a nominal value of \$1, due to the practical difficulties of determining a meaningful value for these assets.

Objects purchased for the collections of the Corporation are recorded as an expense in the year of acquisition.

# CANADIAN MUSEUM OF HISTORY

## Notes to the Financial Statements

Year ended March 31, 2022

(In thousands of dollars)

### 2. Significant accounting policies (continued)

#### (d) Capital assets

Capital assets owned by the Corporation are recorded at cost, net of accumulated amortization. Buildings owned by the Government of Canada, which are under the administrative control of the Corporation, are recorded at their estimated historical cost, less accumulated amortization. Lands owned by the Government of Canada, which are under the administrative control of the Corporation, are recorded at their estimated historical cost with a corresponding amount credited directly to the net assets of the Corporation.

Permanent exhibits represent costs that are directly attributable to the exhibit and meet the definition of a capital asset. They may include employee salaries and benefits, professional service fees, permanent exhibit and building structures as well as images and copyright.

Work-in-progress represents the costs incurred to date on a capital project that is incomplete and not in use, or for system implementations, when the system is not in production at the end of an accounting period. Incomplete capital projects are not amortized.

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

Asset	Useful life
Buildings	40 years
Building improvements	10 years
Technical and informatics equipment	5 and 8 years
Office furniture and equipment	8 years
Motor vehicles	5 years
Permanent exhibits	10 years

#### (e) Foreign currency translation

Transactions involving foreign currencies are translated into Canadian dollar equivalents using rates in effect at the time of those transactions. Monetary assets and liabilities denominated in foreign currencies are translated using rates as at March 31. Realized gains and losses resulting from foreign currency translation are reported on the Statement of Operations.



# CANADIAN MUSEUM OF HISTORY

## Notes to the Financial Statements

Year ended March 31, 2022

(In thousands of dollars)

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### 2. Significant accounting policies (continued)

(f) Employee future benefits

(i) Pension benefits

Eligible employees of the Corporation are covered by the public service pension plan (the "Plan"), a contributory defined benefit plan established through legislation and sponsored by the Government of Canada. Contributions are required by both the employees and the Corporation to cover current service cost. Pursuant to legislation currently in place, the Corporation has no legal or constructive obligation to pay further contributions with respect to any past service or funding deficiencies of the Plan. Consequently, contributions are recognized as an expense in the year when employees have rendered service and represent the total pension obligation of the Corporation.

(ii) Sick leave, severance and post-retirement benefits

The Corporation provides sick leave benefits for employees that accumulate but do not vest. The Corporation recognizes a liability and an expense for sick leave in the period in which employees render services in return for the benefits.

Eligible employees were entitled to severance benefits, as provided for under labour contracts and conditions of employment. The cost of these benefits was accrued as the employees rendered the services necessary to earn them. Since April 1, 2013 employees no longer accumulate severance benefits upon resignation or retirement. Consequently, eligible employees were given the choice to receive their severance benefit payment immediately, defer the payment until retirement or a combination of the two options, based on their continuous years of service with the Corporation as of March 31, 2013. The severance benefit liability represents the portion that employees chose to defer.

The Corporation provides unfunded defined benefit health and dental care plans for eligible retirees and employees.

The cost of the accrued benefit obligations earned by employees is actuarially determined using the projected benefit method prorated on service and management's best estimates of future costs and events. Actuarial gains (losses) on the accrued benefit obligation arise from differences between actual and expected experience and from changes in the actuarial assumptions used to determine the accrued benefit obligation. Actuarial gains (losses) are amortized on a linear basis over the expected average remaining service life ("EARSL") of active members expected to receive benefits under the plan. Each fiscal year gives rise to a separate schedule of unamortized gains or losses.

# CANADIAN MUSEUM OF HISTORY

## Notes to the Financial Statements

Year ended March 31, 2022

(In thousands of dollars)

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### 2. Significant accounting policies (continued)

#### (g) Revenue recognition

##### (i) Museum operations

Revenues from Museum operations include the sale of general admissions and programmes, facility rentals, events and concessions, boutique sales, parking, travelling exhibits, memberships and other revenues. They are recognized in the year in which the sale of goods is completed or in the period the services are provided.

##### (ii) Interest on cash and investments

Interest on cash and investments is recognized in the year it is earned.

##### (iii) Cash donations, sponsorships and contributions

Unrestricted donations, sponsorships and contributions are recognized as revenue on the Statement of Operations when received or receivable if the amount to be received can be reasonably estimated and collection is reasonably assured.

Externally restricted donations, sponsorships and contributions are deferred on the Statement of Financial Position and recognized as revenue on the Statement of Operations in the year in which the related obligations are fulfilled and the related expenses are recognized. Restricted investment income is recognized as revenue in the year that the related expenses are recognized.

Contributions which are externally restricted for the purchase of depreciable capital assets are deferred and recognized as revenue on the same basis and over the same periods as the related capital assets acquired.

##### (iv) In-kind sponsorships and artifact donations

Revenues and offsetting expenses from goods and services received in-kind are recorded at fair value upon receipt. Artifact donations are recorded as revenue at fair value in the period when the last of three specific criteria are met: i) the artifact donation has been approved by the Corporation's Collections Acquisition Committee; ii) legal transfer has taken place between the donor and the Corporation; and iii) a fair value has been assigned to the artifact donation. The recording of artifact donations results in an offsetting expense to collection acquisitions.

##### (v) Volunteer services

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

# CANADIAN MUSEUM OF HISTORY

## Notes to the Financial Statements

Year ended March 31, 2022

(In thousands of dollars)

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### 2. Significant accounting policies (continued)

#### (g) Revenue recognition (continued)

##### (vi) Parliamentary appropriations

The Government of Canada provides contribution funding to the Corporation through Parliamentary appropriations.

Parliamentary appropriations, which are externally restricted for the purchase of capital assets subject to amortization, are deferred and recognized as revenue on the same basis and over the same periods as the related capital assets acquired.

Parliamentary appropriations restricted for specific projects are deferred on the Statement of Financial Position and recognized as revenue on the Statement of Operations in the period that those expenses are incurred. Parliamentary appropriations that are not restricted to a specific purpose are recognized as revenue in the Statement of Operations in the period for which the appropriation is authorized.

#### (h) Contingencies

In the normal course of its operations, the Corporation becomes involved in various claims or legal actions. Some of these potential liabilities may become actual liabilities when one or more future events occur or fail to occur. To the extent that the future event is likely to occur or fail to occur, and a reasonable estimate of the loss can be made, an estimated liability is accrued and an expense recorded in the Corporation's financial statements.

#### (i) Measurement uncertainty

The preparation of financial statements in accordance with Canadian public sector accounting standards applicable for government not-for-profit organizations requires management to make estimates and assumptions that affect the reported amounts of assets and liabilities as at the date of the financial statements and the reported amounts of revenues and expenses for the year. Employee future benefits, artifact donations and the estimated useful lives of capital assets are the most significant items where estimates are used. Actual results could differ significantly from those estimated.

#### (j) Related party transactions

##### (i) Inter-entity transactions

Inter-entity transactions are transactions between commonly controlled entities. Inter-entity transactions, other than restructuring transactions, are recorded on a gross basis and are measured at the carrying amount, except for the following:

- Inter-entity transactions are measured at the exchange amount when undertaken on similar terms and conditions to those adopted if the entities were dealing at arm's length, or where costs provided are recovered.

# CANADIAN MUSEUM OF HISTORY

## Notes to the Financial Statements

Year ended March 31, 2022

(In thousands of dollars)

### 2. Significant accounting policies (continued)

#### (j) Related party transactions (continued)

##### (i) Inter-entity transactions (continued)

Goods or services received without charge between commonly controlled entities, when used in the normal course of the Corporation's operations and would otherwise have been purchased, are recorded as revenues and expenses at their estimated fair value.

##### (ii) Other related party transactions

Related party transactions, other than inter-entity transactions, are recorded at the exchange amount.

### 3. Restricted cash and investments

Restricted assets reflect the Corporation's practice to designate assets required for future obligations, as follows:

	2022	2021
Deferred contributions from non-government sources	\$ 6,996	\$ 6,101
Deferred contributions – National Collection Fund (note 9)	10,973	10,910
	<b>\$ 17,969</b>	<b>\$ 17,011</b>

Restricted cash and investments consist of the following:

	2022	2021
Restricted cash	\$ 3,666	\$ 7,293
Guaranteed investment certificates	8,462	4,373
Corporate and government bonds	5,841	5,345
	<b>17,969</b>	<b>17,011</b>
Short-term restricted cash	(3,666)	(7,293)
Short-term restricted investments	(2,247)	(5,042)
	<b>(5,913)</b>	<b>(12,335)</b>
Long-term portion	<b>\$ 12,056</b>	<b>\$ 4,676</b>



# CANADIAN MUSEUM OF HISTORY

## Notes to the Financial Statements

Year ended March 31, 2022

(In thousands of dollars)

### 3. Restricted cash and investments (continued)

As at March 31, 2022, the Corporation held guaranteed investment certificates and long-term bonds with a face value of \$14,215 (2021 – \$9,684), annual yield percentages ranging from 0.72% to 3.17% (2021 – 0.72% to 3.17%), and maturity dates ranging from December 15, 2022 to June 2, 2025 (2021 – December 1, 2021 to December 4, 2024). The fair value of restricted investments is \$14,238 (2021 – \$9,869).

### 4. Investments

	2022	2021
Corporate and government bonds	\$ 71,496	\$ 33,792
Guaranteed investment certificates	16,583	15,695
	88,079	49,487
Portion maturing in the next fiscal year	(20,407)	(12,384)
Long-term portion	\$ 67,672	\$ 37,103

#### Bonds and guaranteed investment certificates

As at March 31, 2022, the Corporation held corporate and government bonds and guaranteed investment certificates with a face value of \$87,904 (2021 – \$49,315), annual yield percentages ranging from 0.72% to 3.75% (2021 – 0.72% to 3.63%), and maturity dates ranging from April 1, 2022 to April 22, 2030 (2021 – September 1, 2021 to June 2, 2025). The fair value of investments is \$87,821 (2021 – \$51,006).

Additional assets, included in cash and investments, totalling \$55,671 (2021 – \$44,274) are related to deferred parliamentary appropriations (notes 8 and 10).

# CANADIAN MUSEUM OF HISTORY

## Notes to the Financial Statements

Year ended March 31, 2022

(In thousands of dollars)

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### 5. Collections

The Corporation maintains the material culture collections of artifacts, objects, specimens and their related information. These collections are developed by various research areas within the Corporation. The collections are divided into the following seven discipline-related groups:

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

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

**History** – collections that illustrate the experience of the common person as well as famous Canadians

**Canadian Children's Museum** – collections that emphasize intercultural understanding and experience, as well as supporting a rich animation programme

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

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

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

During the fiscal year ended March 31, 2022, the Corporation purchased \$2,499 (2021 – \$106) and acquired through donation \$698 (2021 – \$867) of items for these collections.

The Corporation did not record any revenues for the fiscal years ended March 31, 2022 or 2021 related to the sales of collection items.

# CANADIAN MUSEUM OF HISTORY

## Notes to the Financial Statements

Year ended March 31, 2022

(In thousands of dollars)

### 6. Capital assets

	Cost	Accumulated amortization	2022 Net book value	2021 Net book value
Land	\$ 40,868	\$ -	\$ 40,868	\$ 40,868
Buildings	356,909	(247,050)	109,859	118,782
Building improvements	87,783	(74,809)	12,974	14,941
Technical and informatics equipment	10,509	(8,543)	1,966	2,031
Office furniture and equipment	1,528	(1,036)	492	540
Motor vehicles	344	(317)	27	44
Permanent exhibits	32,835	(15,788)	17,047	20,330
Work-in-progress	7,758	-	7,758	6,227
	\$ 538,534	\$ (347,543)	\$ 190,991	\$ 203,763

The current year amortization expense is \$16,259 (2021 – \$16,747).

During the year, out-of-use assets with an original book value of \$0 (2021 – \$183) were removed from this schedule.

### 7. Accounts payable and accrued liabilities

Accounts payable and accrued liabilities are as follows:

	2022	2021
Trade accounts payable	\$ 5,260	\$ 4,916
Government departments, agencies and crown corporations	7,346	5,411
Accrued salaries and benefits	5,274	3,208
Current portion of employee future benefits (note 11)	53	137
	\$ 17,933	\$ 13,672

## CANADIAN MUSEUM OF HISTORY

### Notes to the Financial Statements

Year ended March 31, 2022

(In thousands of dollars)

#### 8. Deferred contributions

Deferred contributions represent contributions from non-government sources and Parliamentary appropriations received by the Corporation that are restricted for specific purposes and are deferred until spent on intended purpose.

Changes in the deferred contributions balance during the fiscal year were as follows:

	Non- government sources	Parliamentary appropriations	2022	2021
Balance, beginning of year	\$ 6,154	\$ 12,183	\$ 18,337	\$ 14,508
Additions				
Amounts received during the year	1,892	9,068	10,960	6,345
Deferred investment income	96	-	96	85
	1,988	9,068	11,056	6,430
Deductions				
Amounts recognized as revenue	(1,065)	(1,588)	(2,653)	(2,601)
Balance, end of year	\$ 7,077	\$ 19,663	\$ 26,740	\$ 18,337



# CANADIAN MUSEUM OF HISTORY

## Notes to the Financial Statements

Year ended March 31, 2022

(In thousands of dollars)

### 9. Deferred contributions – National Collection Fund

The National Collection Fund represents funds for the acquisition of artifacts by the Canadian Museum of History and the Canadian War Museum. Funds are removed from the National Collection Fund upon acquisition of selected artifacts.

Changes in the National Collection Fund balance during the fiscal year were as follows:

	Parliamentary appropriations	Non- government entities	2022	2021
Balance, beginning of year	\$ 9,659	\$ 1,251	\$ 10,910	\$ 10,714
Additions				
Amounts received during the year	-	2	2	5
Deferred investment income	141	19	160	206
	141	21	162	211
Deductions				
Amounts recognized as revenue	(21)	(78)	(99)	(15)
Balance, end of year	\$ 9,779	\$ 1,194	\$ 10,973	\$ 10,910

# CANADIAN MUSEUM OF HISTORY

## Notes to the Financial Statements

Year ended March 31, 2022

(In thousands of dollars)

### 10. Deferred contributions related to capital assets

Changes in the deferred contributions related to capital assets balance during the fiscal year were as follows:

	<u>Used for acquisitions</u>		<u>To be used</u>	2022	2021
	Non-government sources	Parliamentary appropriations	for capital asset acquisitions Parliamentary appropriations		
Balance, beginning of year	\$ 1,578	\$ 158,067	\$ 32,091	\$ 191,736	\$ 195,335
Additions					
Capital asset acquisitions	-	3,483	-	3,483	3,776
Parliamentary appropriations deferred for capital asset acquisitions in future years	-	-	6,537	6,537	10,833
	-	3,483	6,537	10,020	14,609
Deductions					
Amount used during the year	(67)	(16,150)	(2,520)	(18,737)	(18,208)
Balance, end of year	\$ 1,511	\$ 145,400	\$ 36,108	\$ 183,019	\$ 191,736

# CANADIAN MUSEUM OF HISTORY

## Notes to the Financial Statements

Year ended March 31, 2022

(In thousands of dollars)

### 10. Deferred contributions related to capital assets (continued)

Deferred capital contributions from non-government sources represent the unamortized portion of donations from non-government sources restricted and used to acquire depreciable capital assets.

Deferred capital funding through Parliamentary appropriations represents the unamortized portion of Parliamentary appropriations restricted and used to acquire depreciable capital assets or restricted to be used for future acquisitions of depreciable capital assets.

### 11. Employee future benefits

Information, measured as at the Statement of Financial Position date, is as follows:

	Other post- retirement benefits	Accumulated sick leave benefit liability	Severance benefits	2022	2021
Balance, beginning of year	\$ 11,052	\$ 631	\$ 302	\$ 11,985	\$ 11,072
Expense for the year	2,164	168	27	2,359	1,485
Benefit usage and benefit payments	(285)	(187)	(105)	(577)	(572)
Balance, end of year	12,931	612	224	13,767	11,985
Less: current portion	-	-	(53)	(53)	(137)
Long-term portion	\$ 12,931	\$ 612	\$ 171	\$ 13,714	\$ 11,848

#### (a) Other post-retirement benefits

On July 1, 2006, the Corporation introduced defined benefit post-retirement health care and dental benefit plans for eligible employees. The cost of this plan is charged to income as benefits are earned by employees on the basis of service rendered. The plans are unfunded resulting in a plan deficit equal to the accrued benefit obligation. Actuarial gains (losses) are amortized on a linear basis over the EARSL of active employees covered by these post-retirement benefits, which is 13.1 years.

# CANADIAN MUSEUM OF HISTORY

## Notes to the Financial Statements

Year ended March 31, 2022

(In thousands of dollars)

### 11. Employee future benefits (continued)

(b) Accumulated sick leave benefit liability

The cost of the accrued benefit obligations related to sick leave entitlement earned by employees is actuarially determined using the projected benefit method. Actuarial gains (losses) are amortized on a linear basis over the EARSL of active employees covered by these sick leave benefits, which is 13.2 years.

(c) Severance benefits

This benefit is unfunded and thus has no assets, resulting in a deficit equal to the accrued benefit obligation. Actuarial gains (losses) are amortized on a linear basis over the EARSL of active employees covered by these severance benefits, which is 12.3 years.

(d) Accrued benefit obligation

The most recent full actuarial valuation for other post-retirement benefits, sick leave and severance benefits was completed by an independent actuary as at March 31, 2022. Based on a three year cycle, the next full actuarial valuation will be in 2024–25. The Corporation measures its accrued benefit obligation for accounting purposes as at March 31 of each year.

A reconciliation of the accrued benefit obligation and liability is as follows:

	2022	2021
Accrued benefit obligation, beginning of year	\$ 13,593	\$ 14,798
Current service cost	1,245	981
Interest costs	401	187
Actuarial loss (gain)	5,480	(1,801)
Benefits paid	(577)	(572)
Accrued benefit obligation, end of year	20,142	13,593
Unamortized actuarial losses	(6,375)	(1,608)
Accrued benefit liability, end of year	13,767	11,985
Less: current portion of employee future benefits (note 7)	(53)	(137)
	\$ 13,714	\$ 11,848



# CANADIAN MUSEUM OF HISTORY

## Notes to the Financial Statements

Year ended March 31, 2022

(In thousands of dollars)

### 11. Employee future benefits (continued)

#### (d) Accrued benefit obligation (continued)

The significant actuarial assumptions used are as follows:

	2022	2021
Discount rate used to determine accrued benefit obligation:		
Post-retirement benefits	2.38%	1.90%
Severance and sick leave benefits	2.41%	1.45%
Inflation	2.0%	2.0%
Rate of increase in dental benefit costs	4% per year	8% every 4 years
Rate of increase in health care benefit costs	5.1% weighted average	8% every 4 years
Real wage increase	maximum 0.75% per year	1% for the first 10 years

#### (e) Pension benefits

All eligible employees of the Corporation are covered by the Plan, a contributory defined benefit plan established through legislation and sponsored by the Government of Canada. Contributions are required by both the employees and the Corporation. The Government of Canada sets the required employer contributions based on a multiple of the employees' required contribution. The required employer contribution rate is dependent on when the employee joined the Plan. For plan start dates before January 1, 2013, the Corporation's contribution rate effective at year-end was 1.02 times the employee's contribution (2021 – 1.01); and for plan start dates after December 31, 2012, the Corporation's contribution rate effective at year end was 1.00 times the employee's contribution (2021 – 1.00).

The Museum's and employees' contributions to the Plan for the year were as follows:

	2022	2021
Corporation's contributions	\$ 2,888	\$ 3,014
Employees' contributions	2,810	3,013

# CANADIAN MUSEUM OF HISTORY

## Notes to the Financial Statements

Year ended March 31, 2022

(In thousands of dollars)

### 11. Employee future benefits (continued)

#### (e) Pension benefits (continued)

The Government of Canada holds a statutory obligation for the payment of benefits relating to the Plan. Pension benefits generally accrue up to a maximum period of 35 years at an annual rate of 2% of pensionable service times the average of the best five consecutive years of earnings. The benefits are coordinated with Canada / Québec Pension Plan benefits and they are indexed to inflation.

### 12. Donations and sponsorships

Donations and sponsorships revenue is composed of:

	2022	2021
Cash donations and sponsorships	\$ 1,981	\$ 1,470
In-kind sponsorships and artifact donations	733	868
	<b>\$ 2,714</b>	<b>\$ 2,338</b>

### 13. Investment income

Investment income is composed of:

	2022	2021
Interest income	\$ 1,618	\$ 1,656

# CANADIAN MUSEUM OF HISTORY

## Notes to the Financial Statements

Year ended March 31, 2022

(In thousands of dollars)

### 14. Parliamentary appropriations

Parliamentary appropriations recognized as revenue:

	2022	2021
Main estimates amount provided for operating and capital expenses	\$ 72,768	\$ 72,188
Supplementary estimates and transfers	11,931	9,338
Total Parliamentary appropriations approved in current year	84,699	81,526
Less: current year Parliamentary appropriations not recognized as revenue:		
Used for capital asset acquisitions	(963)	(2,270)
Deferred for future capital asset acquisitions	(6,537)	(10,833)
Restricted for specific purposes	(9,068)	(3,872)
Add: prior year Parliamentary appropriations recognized as revenue in current year:		
Amortization of deferred capital funding	16,150	16,637
Restricted amounts used in current year	1,588	1,911
Parliamentary appropriations recognized as revenue	\$ 85,869	\$ 83,099

### 15. Related party transactions

The Corporation is related to all Government of Canada departments, agencies and Crown corporations, as well as key management personnel having authority and responsibility for planning, directing and controlling the activities of the Corporation. This includes senior management, all members of the Board of Trustees and immediate family members thereof. The Corporation enters into transactions with these parties in the normal course of business. These transactions are measured at the exchange amount, which is the amount of consideration established and agreed to by the related parties. During the year, the Corporation incurred expenses totalling \$12,547 (2021 – \$11,935) primarily related to payments in lieu of property taxes and employer contributions to employee benefits. The Museum recorded operating revenue of \$368 (2021 – \$226) with related parties.

# CANADIAN MUSEUM OF HISTORY

## Notes to the Financial Statements

Year ended March 31, 2022

(In thousands of dollars)

### 15. Related party transactions (continued)

As at March 31, the Corporation had the following balances on the Statement of Financial Position related to transactions with related parties:

	2022	2021
Appropriations receivable	\$ 120	\$ -
Refundable taxes	531	412
Other receivables	23	90
Accounts payable and accrued liabilities	7,346	5,411
Deferred revenues	81	81

### 16. Contingencies

As at March 31, 2022, the Corporation did not recognize any contingent liabilities in its Statement of Financial Position.

### 17. Contractual rights and obligations

Contractual rights are rights to economic resources arising from contracts or agreements that will result in revenues and assets in the future. Contractual obligations are obligations that will become liabilities in the future when the terms of those contracts or agreements are met.

As at March 31, 2022, the Corporation's contractual rights arise due to revenue contracts entered into which include donations and sponsorships, facility rental, events and food concessions and travelling exhibits.

The Corporation's contractual obligations arise due to supplier agreements entered into which include information technology, building operations and maintenance, security and point-of-sale outsource services.

# CANADIAN MUSEUM OF HISTORY

## Notes to the Financial Statements

Year ended March 31, 2022

(In thousands of dollars)

### 17. Contractual rights and obligations (continued)

The future minimum annual payments are as follows:

	Contractual rights	Contractual obligations
2022-23	\$ 672	\$ 21,378
2023-24	388	6,028
2024-25	88	4,031
2025-26	40	375
2026 and thereafter	-	86
	<b>\$ 1,188</b>	<b>\$ 31,898</b>

### 18. Financial risk management

The Corporation has exposure to the following risks from its use of financial instruments: credit risk, market risk and liquidity risk.

The Board of Trustees ensures that the Corporation has identified its major risks and developed responses to mitigate their impact. The Audit Committee oversees the Corporation's systems and practices of internal control, and ensures that these controls contribute to the assessment and mitigation of risk. The Audit Committee reports regularly to the Board of Trustees on its activities.

#### (a) Credit risk

Credit risk is the risk of financial loss to the Corporation if a customer or counterparty to a financial instrument fails to meet its contractual obligations. Such risks arise principally from certain financial assets held by the Corporation consisting of accounts receivable, cash, restricted cash and investments and long-term investments.

The maximum exposure to credit risk of the Corporation as at March 31, 2022 is the carrying value of these assets.



# CANADIAN MUSEUM OF HISTORY

## Notes to the Financial Statements

Year ended March 31, 2022

(In thousands of dollars)

### 18. Financial risk management (continued)

#### (a) Credit risk (continued)

##### (i) Accounts receivable

The Corporation's exposure to credit risk associated with accounts receivable is assessed as being low mainly due to the demographics of the Corporation's debtors, including the type of debtor and the country in which the debtor operates.

The maximum exposure to credit risk for accounts receivable by type of customer as at March 31 is as follows:

	2022	2021
Government of Canada	\$ 675	\$ 466
Other governments	317	390
Consumers	42	62
	1,034	918
Financial institutions	634	402
	\$ 1,668	\$ 1,320

The Corporation seeks to reduce its credit exposure by performing credit checks on customers in advance of providing credit and obtaining deposits or prepayments where deemed appropriate.

The Corporation establishes an allowance for doubtful accounts that reflects the estimated impairment of accounts receivable and is based on specific accounts considering the Corporation's knowledge of the financial condition of its customers, the aging of accounts receivable, and other applicable factors. Accounts receivable from governments comprise more than 95% (2021 – 93%) of the Corporation's accounts receivable, excluding interest, and no allowance has been provided for related to these amounts.

An aging of accounts receivable is as follows:

	2022	2021
Less than 30 days past billing date	\$ 836	\$ 699
30 to 60 days past billing date	187	200
61 to 90 days past billing date	-	1
Greater than 90 days past billing date	11	18
	1,034	918
Interest receivable	634	402
	\$ 1,668	\$ 1,320

# CANADIAN MUSEUM OF HISTORY

## Notes to the Financial Statements

Year ended March 31, 2022

(In thousands of dollars)

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### 18. Financial risk management (continued)

(a) Credit risk (continued)

(ii) Cash, investments and restricted cash and investments

The Corporation manages its credit risk surrounding cash, restricted cash and investments and long-term investments by dealing solely with reputable banks and financial institutions, and utilizing an investment policy to guide their investment decisions. The Corporation invests surplus funds to earn investment income with the objective of maintaining safety of principal and providing adequate liquidity to meet cash flow requirements.

Credit risk is minimized substantially by ensuring that assets are invested in instruments that are securities of or guaranteed by the Canadian federal and provincial governments and Canadian Schedule I Banks.

(b) Market risk

Market risk is the risk that the fair value or future cash flows of a financial instrument will fluctuate because of changes in market prices. Market risk comprises three types of risk: currency risk, interest rate risk and other price risk. The Corporation is not subject to significant price risk.

(i) Currency risk

The Corporation operates primarily within Canada, but in the normal course of operations is party to exchange of exhibits and collections on an international basis, as well as holding cash and investments denominated in foreign currencies. Foreign exchange risk arises from exhibit and collection related transactions denominated in a currency other than the Canadian dollar, which is the functional currency of the Corporation. The currencies in which these transactions primarily are denominated are the Canadian dollar, the US dollar and the euro.

The Corporation believes that it is not subject to significant foreign exchange risk from its financial instruments due to relatively low frequency and dollar value of foreign currency denominated transactions.

# CANADIAN MUSEUM OF HISTORY

## Notes to the Financial Statements

Year ended March 31, 2022

(In thousands of dollars)

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### 18. Financial risk management (continued)

#### (b) Market risk (continued)

##### (ii) Interest rate risk

Interest rate risk is the risk that the fair value of future cash flows or a financial instrument will fluctuate because of changes in the market interest rates.

Financial assets and financial liabilities with variable interest rates expose the Corporation to cash flow interest rate risk. The Corporation's investments include both fixed rate bonds and floating rate notes.

Although management monitors exposure to interest rate fluctuations, it does not employ any interest rate management policies to counteract interest rate fluctuations.

As at March 31, 2022, had prevailing interest rates increased or decreased by 1%, assuming a parallel shift in the yield curve, with all other variables held constant, the Corporation's financial instruments would have decreased or increased by a net amount of approximately \$1,509 (2021 – \$787), approximately 1.42% of the fair value of investments (2021 – 1.29%).

#### (c) Liquidity risk

Liquidity risk is the risk that the Corporation will not be able to meet its financial obligations as they become due.

The Corporation manages liquidity risk by continually monitoring actual and forecasted cash flows from operations and anticipated investing, capital and financing activities.

All of the Corporation's financial liabilities have contractual maturities of less than 365 days.

#### (d) Fair value of financial instruments

The following tables summarize information on the fair value hierarchy of the Corporation's assets as of March 31. The fair value hierarchy prioritizes the valuation techniques used to determine the fair value of a financial instrument based on whether the inputs to those techniques are observable or unobservable:

- Level 1 – Financial instruments are considered Level 1 when valuation can be based on quoted prices in active markets for identical assets and liabilities.
- Level 2 – Financial instruments are considered Level 2 when they are valued using quoted prices for similar assets and liabilities, quoted prices in markets that are not active, or models using inputs that are observable.
- Level 3 – Financial instruments are considered Level 3 when their values are determined using pricing models, discounted cash flow methodologies or similar techniques and at least one significant model assumption or input is unobservable.

# CANADIAN MUSEUM OF HISTORY

## Notes to the Financial Statements

Year ended March 31, 2022

(In thousands of dollars)

### 18. Financial risk management (continued)

#### (d) Fair value of financial instruments (continued)

Transfers are made between the various fair value hierarchy levels due to changes in the availability of quoted market prices or observable market inputs due to changing market conditions.

Investments	Quoted prices in active markets (Level 1)	Significant other observable inputs (Level 2)	Significant unobservable inputs (Level 3)	2022
Bonds	\$ 77,337	\$ -	\$ -	\$ 77,337
Guaranteed investment certificates	25,045	-	-	25,045
<b>Total</b>	<b>\$ 102,382</b>	<b>\$ -</b>	<b>\$ -</b>	<b>\$ 102,382</b>

Investments	Quoted prices in active markets (Level 1)	Significant other observable inputs (Level 2)	Significant unobservable inputs (Level 3)	2021
Bonds	\$ 39,137	\$ -	\$ -	\$ 39,137
Guaranteed investment certificates	20,068	-	-	20,068
<b>Total</b>	<b>\$ 59,205</b>	<b>\$ -</b>	<b>\$ -</b>	<b>\$ 59,205</b>

## CANADIAN MUSEUM OF HISTORY

### Schedule 1 – Operating Revenues

Year ended March 31, 2022

(In thousands of dollars)

	2022	2021
General admission and programmes	\$ 2,012	\$ 292
Boutique sales	735	142
Parking	592	178
Facility rental, events and concessions	429	28
Memberships	301	-
Travelling exhibits	90	50
Other	93	79
	<b>\$ 4,252</b>	<b>\$ 769</b>

### Schedule 2 – Expenses

Year ended March 31, 2022

(In thousands of dollars)

	2022	2021
Personnel costs	\$ 41,022	\$ 39,472
Amortization of capital assets	16,259	16,747
Payments in lieu of property taxes	8,320	8,138
Building operations	4,586	4,093
Online programs assistance	3,667	3,992
Professional and special services	3,549	2,320
Collection acquisitions (note 5)	3,197	973
Utilities	2,459	2,308
Repairs and maintenance	2,430	2,054
Exhibit fabrication and rental	2,413	1,119
IT infrastructure and systems	2,217	2,101
Marketing and advertising	1,327	694
Materials and supplies	1,045	904
Cost of goods sold	386	168
Rentals and leases	221	168
Travel and hospitality	35	4
Royalties	29	2
Other	559	369
	<b>\$ 93,721</b>	<b>\$ 85,626</b>



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