



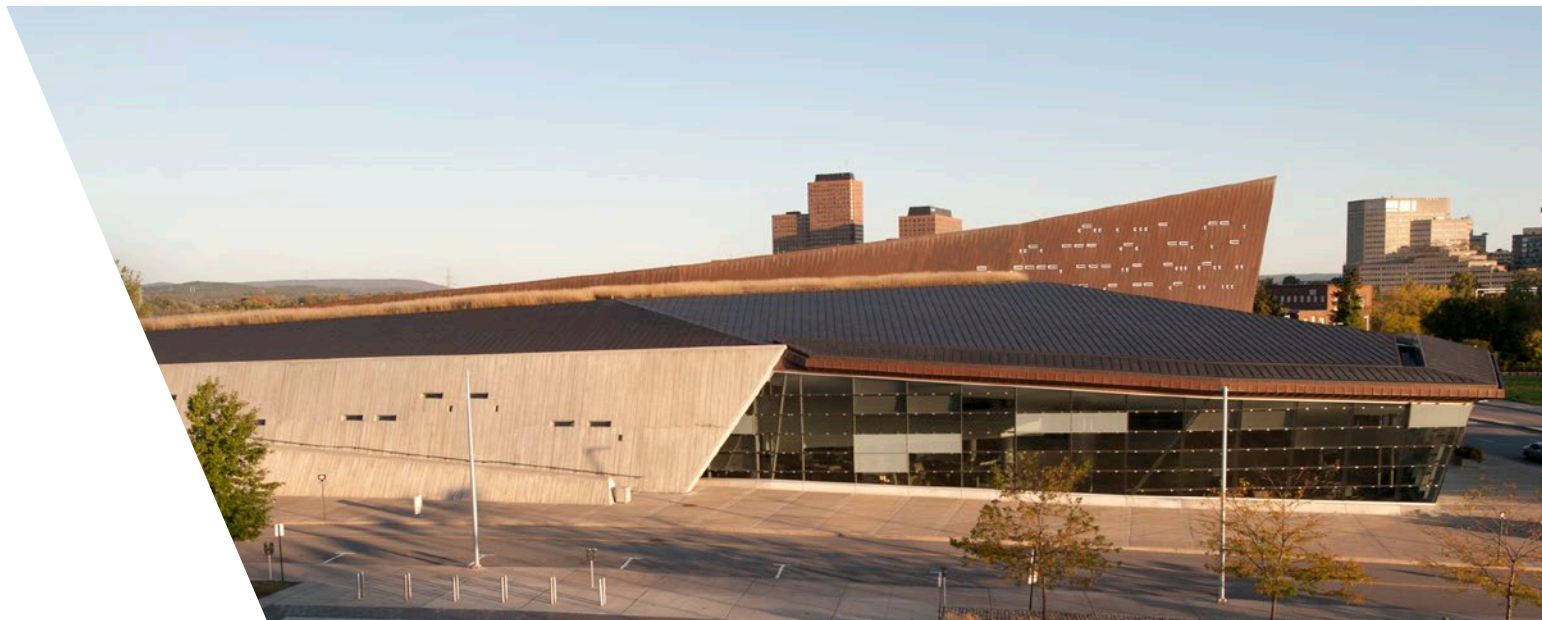
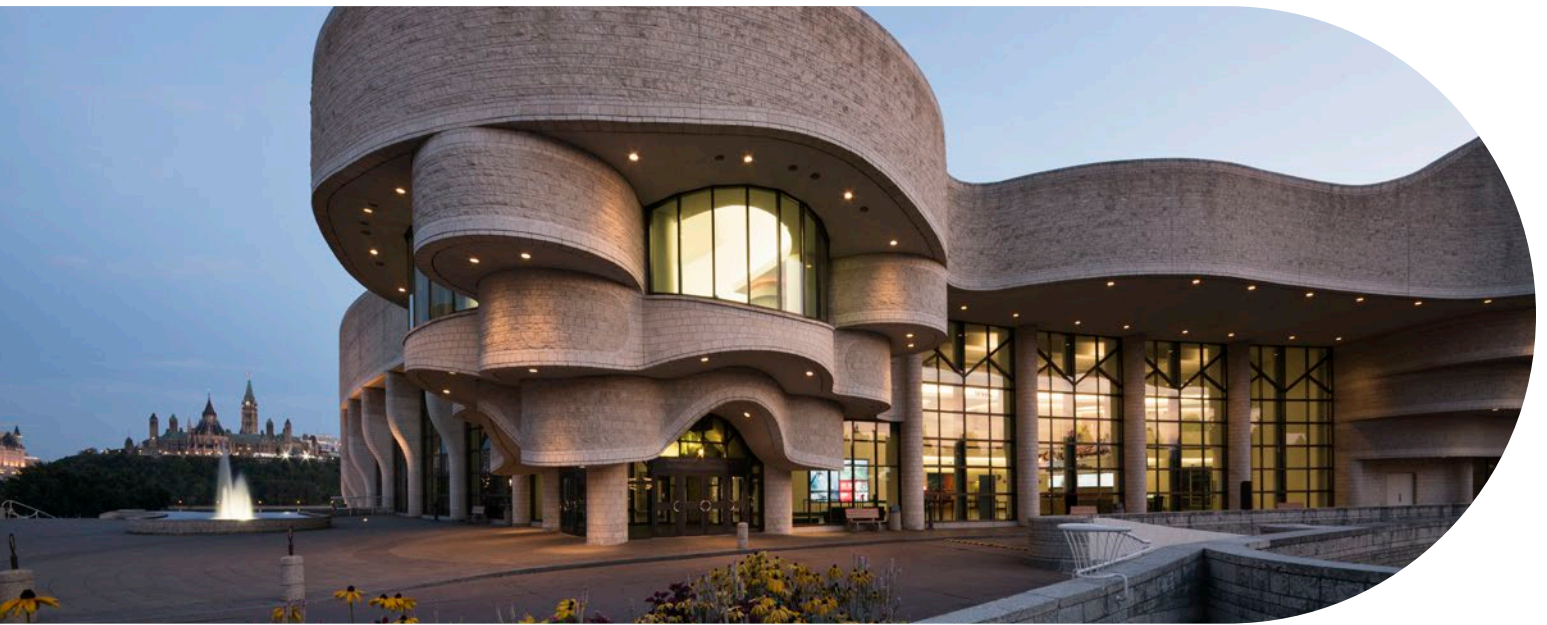
CANADIAN
MUSEUM
OF HISTORY
-
MUSÉE
CANADIEN
DE L'HISTOIRE



CANADIAN
WAR
MUSEUM
-
MUSÉE
CANADIEN
DE LA GUERRE

ANNUAL REPORT 2023-2024

Canada



CANADIAN MUSEUM OF HISTORY

Information and Services:

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Group Reservations: 819-776-7014

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Online Gift Shops:

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Friends of the Canadian

War Museum: 819-776-8618

Canadian Museum of History

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Canadian War Museum

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warmuseum.ca

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of History

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LAND ACKNOWLEDGEMENT

The Canadian Museum of History and the Canadian War Museum are located on the traditional, unceded territory of the Algonquin Anishinabeg. This land has held, and continues to hold, great historical, spiritual and sacred significance. We recognize and honour the enduring presence of the Algonquin people. We also know that you, our readers, are located in many places near and far, and we acknowledge the traditional owners and caretakers of those lands.



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MESSAGE FROM THE CHAIR

The past year has been one of strategic development for Canada’s national museums of human and military history. The Museums have done this by emphasizing collaboration and co-creation, by listening and learning from others, by sharing expertise, and by challenging the norm. While the Museums pride themselves on being leaders in their field, they are always looking for ways to learn from those with whom they work.

Last year’s launch of the Museum’s vision and values statements has helped to re-energize the Museum’s goals. It has challenged us to **dare to inspire tomorrow’s history**, harnessing new digital tools and unique partnerships, and exploring unexpected stories from our collective past. As you read through the report, you will see these statements in action, coming to life through the work of Museum staff.

As a key part of the Museum’s business, several special exhibitions were launched last year, bringing together people of all ages through learning and shared experiences. For those who are outside the National Capital Region, the Museums offered a diverse range of travelling exhibitions, with presentations in seven provinces and territories, as well as a number of virtual offerings and experiences, helping us to connect with Canadians in this vast country of ours.

Our work in further recognizing the rights of Indigenous Peoples in Canada remained a key priority. The Museum ensured that this was reflected in much of our work, in addition to finding new ways to demonstrate our



“Many of the achievements of the past year are due in part to the spirit of collaboration and the partnerships that Museum staff are fostering in their work.”

commitment. Close consultation, co-development, and cultivation of respectful relationships with Indigenous communities and organizations helped shape projects, research and our own learning.

Many of the achievements of the past year are due in part to the spirit of collaboration and the partnerships that Museum staff are fostering in their work. Their commitment to seeking out national partners to amplify diverse voices, experiences and viewpoints has resulted in many exciting projects and offers for our audiences. Whether it be through the sharing of resources and knowledge with other cultural and heritage institutions, groups and communities, or through collaboration with government organizations, we are deeply appreciative of all those with whom we work in the creation and delivery of informative and engaging experiences for our audiences.

Our ongoing priority of embedding digital methods has played a pivotal role in shaping so much of what we have created this year. Staff fed into this through visioning sessions on how their respective teams can embrace this mindset in their own work, and they continued to explore the potential it offers for sharing our collections and research, expanding our partnerships, and enhancing the museum experience in general.

On behalf of the Board of Trustees, I would like to express my gratitude for the support we have received from our generous donors, members and partners, as well as from the Government of Canada. The successes we have attained this past year would not have been possible without such unwavering confidence and support.

I would like to thank my fellow Trustees from across Canada. Our Board is comprised of seasoned leaders with diverse skills and extensive experience across various sectors, ensuring robust governance and strategic oversight. Their national representation and deep expertise in areas such as innovation and strategic foresight have been instrumental in guiding our organization towards future growth and sustainability. As a Crown corporation, we are committed to fostering transparency, accountability, and effective stakeholder engagement under their leadership. Their collective efforts have not only strengthened our governance frameworks but also positioned us as a model of excellence in our sector.

I would also like to express my gratitude to Caroline Dromaguet, and the Museum's senior leadership team and staff for everything they have delivered on behalf of Canadians this year. All of the Museum's achievements contribute to an ongoing legacy, and the dedication of our employees to progress and growth ensures our continued advancement. The collective expertise, vision and creativity of our team represent a national asset, guiding us toward continued success. I look forward to witnessing our future accomplishments in the year ahead.

Carole Beaulieu

Chair, Board of Trustees





MESSAGE FROM THE PRESIDENT AND CHIEF EXECUTIVE OFFICER

Over the past year, the Canadian Museum of History and the Canadian War Museum have continued their work to offer memorable and enriching experiences for all those with whom we connect, reflecting the different ways in which people interact with museums. This was done with an eye to innovation and to ensuring that we are aligned with a commitment to thinking outside the box and trying new things on behalf of all those we serve. Our intention with all these initiatives is to inspire, to intrigue, to connect, and to ensure our visitors are excited to see what comes next.

Our offerings included exhibitions exploring themes like the unexpected connections between war and gaming; the history of children’s television in Canada; and the 70th anniversary of the Korean War. They included partnerships that amplify the voices of diverse communities through work with top Indigenous thought leaders, Canadian Paralympians, and the Black Life Impact Foundation. The Museums have also shared numerous thought-provoking programs for audiences of all ages. One that is particularly noteworthy is the War Museum’s launch of its inaugural Artist Residency Program, which resulted in a collaboration with an emerging Canadian artist to create a new work of art for the **Outside the Lines - Women Artists and War** exhibition. This first



“Two years ago, with the input of employees, the Museum began closely evaluating and consulting on the employee experience offered by the organization.”

iteration of the program sought to showcase the voices of women artists, who have typically been under-represented in war art, and it aligns with the premise of the exhibition. Planning work has also resumed on the renewal of the perennial favourite, the Canadian Children's Museum, with an eye to developing an updated space that is inclusive, accessible and evolving, and delivers memorable experiences for generations to come.

Acquisitions to the collections this year continued to be guided by our collections plan, which identifies areas of focus and gaps in the existing collections housed at the Museums and strives to ensure a diverse and representative national collection. These acquisitions also help us to share unforgettable stories, including those of artists to be featured in an upcoming exhibition on Canadian popular music. These acquisitions also include the work of our research teams at both Museums to collect oral histories from veterans and notable Canadians whose contributions have impacted Canada in a range of ways.

We continue to make great progress on our own digital transformation through numerous innovative initiatives, as we also work to expand digital literacy and support other Canadian museums and heritage organizations through the Digital Museums Canada (DMC) investment program. DMC hosted a number of free information sessions for organizations around the country this year, focusing on building skills in creating digital projects and the telling of community stories. The Museum of History also launched its podcast series *Artifactuality*, sharing first-hand stories from remarkable Canadian personalities, including Indigenous personalities.

Our innovative research reached broad audiences throughout the year. The Museums' experts played a central role in conferences, lectures and hundreds of

media opportunities in Canada and abroad, reflecting on historic moments, as well as providing context on their connection to contemporary issues, such as the passing of the Right Honourable Brian Mulroney and the 60th anniversary of peacekeeping in Cyprus. This work reinforces the Museums' role in providing trusted knowledge and in helping people better understand how the past can impact the present and the future.

As museums that explore and share the history of peoples who have inhabited this land since time immemorial, strengthening our commitment to recognizing the rights of Indigenous Peoples is a fundamental aspect of our work. Acknowledging our colonial roots and their lasting impact, the Museum is working to align policies and practices with the United Nations Declaration on the Rights of Indigenous Peoples. Part of that is increasing our repatriation efforts, which have been ongoing for almost 50 years. During the past year, we undertook a number of significant memoranda of understanding, partnerships, and repatriations with Indigenous communities, and this critical work continues.

We collaborated with organizations such as the Metepenagiag Heritage Park from Red Bank, New Brunswick on projects that shift focus from historical collectors to contemporary Indigenous perspectives. And as part of a particularly moving event, the Museum of History also welcomed a monumental artwork by Kwagu'l artist Stanley C. Hunt, which he created to honour the lives of Indigenous children who perished at residential schools. The Museum is honoured to have been entrusted with the care of this work and is working closely with the artist on its display. Planning is now underway to determine its appropriate location in the Museum, one that will allow for respectful reflection on its significance and on reconciliation in Canada, serving as a reminder that every child matters.

Two years ago, with the input of employees, the Museum began closely evaluating and consulting on the employee experience offered by the organization. Work continues on this, with a number of staff-led working groups collaborating to make recommendations on areas such as interdivisional collaboration and communication, building a resilient workforce, and attracting and retaining Indigenous employees. Participation in these working groups involved employees from throughout the organization, and it was wonderful to see the enthusiasm with which colleagues collaborated to help improve the workplace for employees present and future. The Museum also launched its new hybrid workplace model this year, which was shaped by employees and reflects their desire for a modernized, flexible working environment. All of these initiatives support the Museum's mission to be an employer of choice for those who work with us today and those who will join our team in the future.

Also with an eye to the future, the Museum established a set of four high-level commitments to

environmental sustainability, which touch upon all our practices. With people around the country and throughout the world facing the realities of changing climate conditions, the issue of environmental sustainability is of particular importance to all of us. This is a long-term priority for the Museum, and to ensure that impact is meaningful and attainable, we are building milestones to be met over the coming decade and beyond.

This is only a taste of the fascinating work undertaken by the Museum's incredible team of employees, much of it in collaboration with our partners from around the country and internationally. As you read on, I hope that you will see yourself reflected in the work of the Museums and that it will inspire in you a desire to learn, to listen and to work with the Museums to help us build tomorrow's history.

Caroline Dromaguet

President and Chief Executive Officer







ABOUT THE MUSEUM

OVERVIEW

The Canadian Museum of History and the Canadian War Museum are located 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. Through exhibitions, programs, events, online initiatives and more, these two national museums share the stories of people from all cultures, communities and walks of life, as told through the events, objects and themes that have helped shape this country over thousands of years.

The corporation also administers Digital Museums Canada, a national investment program supporting the creation of digital projects by museums, heritage, cultural and Indigenous organizations from coast to coast. In addition, the corporation maintains the Virtual Museum of New France, an extensive online resource exploring early French history in Canada.

Throughout this document, the terms “**the Museum**” and “**the corporation**” are often used interchangeably to indicate the corporate entity.

■ CANADIAN MUSEUM OF HISTORY



The Canadian Museum of History is located in Gatineau, Quebec, directly across the Ottawa River from Parliament Hill, Canada's national seat of government. The Museum welcomes visitors from across Canada and around the world. Its primary role is to enhance appreciation, understanding and knowledge of this country's human history and identity, while also presenting other world cultures.

Collections housed at the Museum comprise nearly four million cultural objects and archaeological items, including numerous objects and documents of national significance. Long-term exhibition galleries include the Grand Hall, the Canadian History Hall and the First Peoples 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 on topics ranging from human history to the natural world.



The Canadian War Museum is located in Ottawa, Ontario, on the city's historic LeBreton Flats. The Museum is considered one of the world's finest institutions for the study of military history – particularly Canada's military legacy in its personal, national and international dimensions.

As a national centre for remembrance, education and historical research, the Museum facilitates informed

discussion of military affairs past, present and future. In addition to the renowned Beaverbrook Collection of War Art, the Museum is home to important collections of objects, ranging from military vehicles and artillery to uniforms and medals, as well as valuable photographic, film and document archives.

DIGITAL MUSEUMS CANADA

Digital Museums Canada (DMC) is the largest national investment program dedicated to supporting digital projects. DMC helps build digital capacity in Canadian museums and heritage, cultural and Indigenous organizations, and gives people living in Canada unique access to diverse stories and experiences. The program is managed by the Canadian Museum of History, with the financial support of the Government of Canada. To date, DMC has invested in more than 240 projects with nearly \$20 million in funding.

VIRTUAL MUSEUM OF NEW FRANCE

This popular online resource explores the history, culture and living legacy of North America's early French settlements, from Acadia to Louisiana. Themes explored in exhibitions, objects, first-hand accounts and documents include politics, migration, business and economics, along with aspects of daily life such as food, medicine, travel, housing, education and entertainment.



MANDATE

The Canadian Museum of History was established by the *Museums Act* on July 1, 1990. It was renamed on December 12, 2013 under the *Canadian Museum of History Act*. 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 has a mandate to:

Enhance Canadians' knowledge, understanding and appreciation of events, experiences, people and objects that reflect and have shaped Canada's history and identity, and to enhance their awareness of world history and cultures.

The corporation reports to Parliament through the Minister of Canadian Heritage and is a member of the Canadian Heritage Portfolio. It 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. In addition, the corporation complies with 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*. The corporation's activities also align with the *Values and Ethics Code for the Public Sector* through its own Code of Conduct.

The corporation delivers its mandate through the following three core responsibilities:

Exhibition, Education and Communication of Canada's History

The corporation develops, maintains and offers exhibitions, programs and activities to expand public knowledge, critical appreciation and respect for the 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 objects to preserve, research and document human, social, cultural, military and political history, reflecting Canada's heritage, history and identity.

Canadian Museum of History Facilities

The corporation manages and maintains two museum facilities, along with related security and hosting services, to showcase, preserve and safeguard objects of historical significance, while also providing a safe, welcoming and accessible environment for staff and visitors.

STRATEGIC DIRECTIONS

Throughout 2023–2024, the corporation’s activities and programs were guided by the following five strategic directions, established by the Board of Trustees in October 2022:

- 1. Engage people from across Canada in diverse histories and stories.**
- 2. Foster an innovative workforce culture that promotes equity, respect and a sense of belonging.**
- 3. Advance reconciliation and strengthen our commitment to recognizing the rights of Indigenous peoples.**
- 4. Build organizational resilience through sustainable practices.**
- 5. Leverage technology to drive innovation and deepen access to Museum activities.**

These strategic directions are woven into everything the corporation does, and they play an important role in the planning of activities, as well as in how the success of those activities is measured and reported. Within the five strategic directions, the senior leadership team determines high-level priorities in relation to core responsibilities and sets targets for key performance indicators that are measured on a quarterly basis. These targets and indicators facilitate monitoring and reporting to the Board, and they are part of the Museum’s annual corporate planning exercise.

VISION AND VALUES

The establishment of strategic directions for the Museum gave rise to a new vision and values exercise, focusing on transformative work to drive these strategies. The result was a framework presented to staff in January 2023, which included the crafting of the following vision:

Dare to inspire tomorrow’s history

The Museum has begun incorporating this vision into everything it does. The new vision is a call to action, challenging the Museum’s Board, management, staff, stakeholders and external partners to more fully explore this country’s history, while also inspiring new ways of thinking, doing and being that will help shape our collective future.

Inspired by this vision, the Museum has made a commitment to redefine itself and its activities. This is being done with an eye to innovation, building relationships, taking risks, challenging assumptions, and pushing limits. In addition, the Museum is enhancing its position as a workplace of choice, both now and in the future, where employees feel empowered to speak up, take action, and grow.

To this end, the Museum has also developed a series of core values designed to inform personal and professional interactions. These values are described in the “People and Culture” section.





Exhibitions Expositions

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PEOPLE AND CULTURE

The Museum's staff are its beating heart. Ongoing transformation of the Museum's corporate culture is essential to attracting and retaining personnel, while also creating a more equitable, diverse, inclusive and accessible environment for staff and visitors alike.

In 2022-2023, the Museum developed a cultural transformation action plan aimed at improving the employee experience. Based on staff feedback, the action plan focused on four pillars:

- Shaping our culture
- Strengthening employee engagement
- Strengthening well-being and mental health
- Strengthening diversity and inclusion

Senior leaders continue to champion this action plan, and employees have been given various means of participating in the plan's implementation through employee-led working groups and other forms of feedback.

To inform this cultural transformation, the Museum has identified the values defined below. These are designed to complement the new vision statement and strategic directions for 2023-2024 through 2027-2028.

Act With Integrity

- We underpin all we do with mutual respect, honesty and accountability, to advance a thriving organizational culture.
- We ensure accuracy, objectivity and transparency, to build trust across all our interactions.
- We accept our responsibility to always do better, adapt, and improve our actions and decisions.

Engage With Curiosity

- We recognize and support the intrinsic value of every individual to create a positive and productive experience.
- We actively listen and create spaces and opportunities that give everyone a voice within an inclusive environment that promotes authenticity.
- We take pride in our work, with an unwavering passion to expand our knowledge and understanding of museology.

Lead Through Change

- We choose to apply innovative thinking, questioning and risk-taking to drive the best solutions.
- We lead and act with courage, in order to foster impactful innovation and excellence.
- We boldly challenge the status quo through a proactive and respectful mindset.

Collaborate With Purpose

- We recognize the power of sharing ideas, co-creating and working together to deliver on our mandate.
- We model open, transparent and respectful communication, creating a safe environment built upon different perspectives.
- We accept our responsibility for stewardship that embraces diverse knowledge to provide an accessible and inclusive understanding of our history.

In 2023–2024, workshops were offered to employees, towards fostering greater understanding of how these principles can be incorporated into everyday interactions and how the corporation will measure the success of their implementation. Concrete actions stemming from these employee workshops were identified and will be launched in 2024–2025.







THE YEAR IN REVIEW: ACHIEVEMENTS

The corporation's activities are guided by five strategic directions, established by the Board of Trustees. High-level priorities, performance indicators and key activities have been developed for each strategic direction.

STRATEGIC DIRECTION 1: ENGAGE PEOPLE FROM ACROSS CANADA IN DIVERSE HISTORIES AND STORIES

PRIORITIES

1. **Serve as a relevant and trusted source of research and knowledge**

History is not static, and scholarship continues to provide new insights into the past. Both the Canadian Museum of History and the Canadian War Museum have active research programs, while also partnering with scholars, historians, communities and thought leaders across the country and beyond. In addition, both Museums have conceived their long-term galleries to evolve as new stories emerge and new voices are heard.

2. **Broaden engagement with diverse, multi-generational audiences and stakeholders across the country and internationally through inclusive experiences, storytelling and co-creation**

The Museum of History and the War Museum have a well-established tradition of consulting Indigenous Peoples, cultural communities and other groups, and engaging with them, and they welcome input from people of all ages and all walks of life. In recent years, the corporation has further expanded these efforts through enhanced oral history initiatives, advisory committees, outreach, and the co-creation of exhibitions and programming.

3. **Through Digital Museums Canada, expand digital literacy and support Canadian museums and heritage organizations in sharing their stories**

Digital Museums Canada (DMC) helps museums, heritage, cultural and Indigenous organizations by

providing investments of between \$25,000 and \$250,000 for online projects, as well as expert guidance in digital accessibility, user experience, and inclusive design.

DMC is managed by the Canadian Museum of History, with the financial support of the Government of Canada. DMC is the largest national investment program dedicated to supporting digital projects, having invested in more than 240 projects with nearly \$20 million in funding to date.

4. **Seek dynamic collaborations and partnerships to support innovation and broaden engagement**

Expertise comes in many forms. Both the Museum of History and the War Museum continue to think outside the box, partnering and collaborating with a wide range of individuals and groups, from members of cultural organizations and communities to scholars and think tanks, and other museums. This not only broadens the Museums' own approaches, but also encourages innovation when it comes to engaging with visitors and other stakeholders, both on site and online.



ZONE

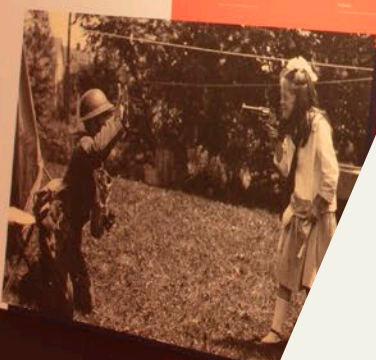


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WAR AND GAMES
FROM ANTIQUITY TO THE PRESENT

LA GUERRE ET LES JEUX
DE L'ANTIQUITÉ À NOS JOURS

War and games have been intertwined since the beginning of time. From the ancient board games of the Greeks and Romans to the modern-day video games of today, the line between war and play has become increasingly blurred. This exhibition explores the history of war and games, from the ancient world to the present day.



INDICATORS AND TARGETS

The corporation has developed 13 indicators to measure its achievements in relation to Strategic Direction 1. These are detailed below, along with considerations taken into account for each one, relevant data and analysis.

Indicator: Renewal of Research Strategy
Status: Delayed

Periodically renewing and reassessing the Research Strategy ensures that the corporation remains responsive to changing realities and scholarship. Work has begun to renew the corporation’s 2013 Research Strategy. In 2024-2025, the Museum will continue to consult and engage with stakeholders and communities across the country to develop a research strategy that strengthens our reach and diversity, is relevant in an ever-changing society, and supports the Museum’s evolving vision and mandate. This is a key pillar to our strategy and a multi-year endeavour.

Indicator: The **percentage of acquisitions that fill identified gaps** measures the proportion of acquisitions in priority collecting areas. Acquisitions are guided by the Research Strategy and the Collections Plan.

In 2023-2024, gaps identified at the Museum of History related to contemporary history (beginning around 1960), contemporary Indigenous history, popular culture, and oral history. Gaps identified at the War Museum related to Canada’s involvement in the Korean War, the Cold War, and contemporary conflicts, as well as gaps in objects that would help tell the story of Canada’s military history prior to the First World War.

PERCENTAGE OF ACQUISITIONS THAT FILL IDENTIFIED GAPS IN MUSEUM OF HISTORY AND WAR MUSEUM COLLECTIONS

2023-2024 RESULT	30%
2023-2024 TARGET	30%
2022-2023 RESULT	88%

ANALYSIS
 The percentage of acquisitions that filled identified gaps this year was on target. Results can fluctuate from quarter to quarter depending on the opportunities that present themselves.

Indicator: Completion of Public Research for Visitor Engagement Strategy

Status: Near completed (more than 90%)

Collection and analysis of the data from the on-site general audience surveys at both Museums, and from the regional/national awareness and outreach study, as well as the production of related reports, are near completion (more than 90% completed). This will inform a renewed Visitor Engagement Strategy to be developed in 2024-2025, which will articulate objectives and approaches to engage audiences with content and experiences on site, online and in communities.

Indicator: On-site attendance measures the number of individuals who enter the buildings at the Museum of History and the War Museum.

ON-SITE ATTENDANCE (IN '000S)

2023-2024 RESULT	975
2023-2024 TARGET	1,260
2022-2023 RESULT	616
2019-2020 RESULT (pre-pandemic baseline)	1,452

ANALYSIS

Attendance in 2023-2024 saw a 58% increase compared to last year. While still slightly under pre-pandemic numbers and the annual target, this number shows that attendance is growing consistently towards a full recovery. At the Museum of History, attendance was notably high during the summer months, the Christmas Market, the holiday break, Winterlude, and March Break. At the War Museum, attendance was particularly high in July and during Remembrance Week, though major construction work on site had an impact on numbers.

Indicator: Paid attendance measures the number of visitors who purchase admission tickets.

PAID ATTENDANCE (IN '000S)

2023-2024 RESULT	643
2023-2024 TARGET	630
2022-2023 RESULT	500
2019-2020 RESULT (pre-pandemic baseline)	638

ANALYSIS

Paid attendance showed a strong recovery this year, with results slightly higher than the annual forecast as well as pre-pandemic numbers. There was a significant increase in attendance of groups, tourists and local visitors. Special programming and exhibitions at both Museums, as well as strong marketing campaigns, contributed to this result, despite challenges including bus driver and teacher strikes in Quebec, and construction around the War Museum.

Indicator: The **number of online visits** measures the number of visits (i.e., sessions) to the Museum of History and the War Museum websites, including online exhibitions, blog posts and microsites such as the Teachers' Zone.

NUMBER OF ONLINE VISITS (IN '000S)

2023-2024 RESULT	4,557
2023-2024 TARGET	5,200

ANALYSIS

Overall visits to the websites during the fiscal year reached almost 4.6 million. While this is under our target by approximately 11.5% for the entire fiscal year, the discrepancy may be attributed in part to the rollout of Google Analytics 4 during the year and its more stringent approach to measuring visits. Another factor behind the lower-than-projected numbers may be the archiving of legacy online exhibitions, which were popular but outdated. This was balanced by high numbers of visits to the War Museum website, especially during the Remembrance Day period.

Indicator: The **number of virtual school programs** indicates the number of programs delivered online to educational institutions across the country.

NUMBER OF VIRTUAL SCHOOL PROGRAMS

2023-2024 RESULT	77
2023-2024 TARGET	260
2022-2023 RESULT	176

ANALYSIS

Virtual program reservations have been trending downwards since their peak in 2021-2022. A fulsome market analysis to determine the root causes, as well as comparisons to similar institutions, will be undertaken to inform future planning.

Indicator: The **number of travelling education kits** measures how many times the popular History Box (Museum of History) and Supply Line (War Museum) boxes have been borrowed by Canadian schools and educational associations.

NUMBER OF TRAVELLING EDUCATION KITS

2023-2024 RESULT	776
2023-2024 TARGET	1,000
2022-2023 RESULT	711

ANALYSIS

Though more travelling kits were loaned in 2023-2024 than in 2022-2023, we reached about 78% of our yearly target. Loan periods were prolonged based on teacher feedback, enabling more students to interact with the kits at each school. As a result, though there were fewer individual loans than expected, the kits are estimated to have provided hands-on learning opportunities to a higher number of participants: up to 75,000 students across the country.

Indicator: The **number of travelling exhibition openings** measures the number of travelling exhibitions that have been developed by the two Museums and are available and in circulation to a wide range of venues.

NUMBER OF TRAVELLING EXHIBITION OPENINGS

2023-2024 RESULT	13
2023-2024 TARGET	14
2022-2023 RESULT	12

ANALYSIS

The target of 14 travelling exhibition openings was almost reached, with a few cancellations by borrowing institutions for reasons unrelated to the Museum of History and the War Museum. These were offset by an opportunity to present the **Lost Liberties - The War Measures Act** travelling exhibition at the National Human Rights Museum in Taipei.

Indicators: The **number of Digital Museums Canada applicants** and **provincial/territorial representation**

measures the number of applications for a DMC investment, as well as the number of provinces/territories with at least one applicant.

NUMBER OF DIGITAL MUSEUMS CANADA APPLICANTS

2023-2024 RESULT	113
2023-2024 TARGET	60
2022-2023 RESULT	59

ANALYSIS

The reach and awareness of the DMC investment program expanded this year, evidenced by a 95% increase in the number of proposals received by the closing date of December 1 compared to 2022.

NUMBER OF PROVINCES/TERRITORIES REPRESENTED BY DIGITAL MUSEUMS CANADA APPLICANTS

2023-2024 RESULT	10
2023-2024 TARGET	11
2022-2023 RESULT	9

ANALYSIS

DMC received proposals from 10 provinces and territories, almost reaching its target of 11.

Indicator: The **number of events and outreach initiatives undertaken in partnership or as collaborations**

measures the number of events and outreach initiatives (on site, off site, virtual or hybrid) held in partnership or collaboration with another organization.

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

2023-2024 RESULT	49
2023-2024 TARGET	40
2022-2023 RESULT	45

ANALYSIS

The target for number of events and outreach initiatives undertaken in partnership or as collaborations was exceeded this year, with many successful initiatives taking place throughout the year.

Indicator: The **number of partnerships or collaborations initiated for the development of museological projects**

measures the number of partnerships developed to foster projects in areas including exhibitions, research and publishing, programming, collections, and access to resources and facilities.

NUMBER OF PARTNERSHIPS OR COLLABORATIONS INITIATED FOR THE DEVELOPMENT OF MUSEOLOGICAL PROJECTS

2023-2024 RESULT	15
2023-2024 TARGET	12
2022-2023 RESULT	12

ANALYSIS

The target for the number of partnerships initiated for the development of museological projects was exceeded this year, with many fruitful discussions setting the stage for rich and engaging projects as detailed in the pages that follow.



KEY ACTIVITIES

Notable Acquisitions in 2023-2024

Throughout the year, guided by its Research Strategy and its Collections Development Plan, the corporation actively pursued objects and materials of national significance, both tangible and intangible.

Notable **Museum of History** acquisitions included:

- In line with the prioritization of centring Indigenous perspectives and showcasing contemporary examples of artistic traditions, the Museum acquired the work *Indian Residential School Memorial Monument*, from Kwagu't artist Stanley C. Hunt, carved with the assistance of Mervyn Child. A monumental pole honouring the lives of Indigenous children who were removed from their families and taken to residential schools, *Monument* was completed in June 2023 and made multiple stops on its journey from Fort Rupert, British Columbia. The work was welcomed by Algonquin Elder Peter Decontie, from the Kitigan Zibi Anishinabeg First Nation, in a moving and emotional private ceremony in the spring. The pole is expected to be installed at the Museum of History in the fall of 2024.
- The acquisition of the Wonderful Grand Band Collection arose out of discussions with artists, producers and agents for the **Popular Music** exhibition. The collection reflects Newfoundland's popular music scene. These same discussions also resulted in the acquisition of the personal collection of Moe Berg, lead singer, guitarist and songwriter for Canadian alternative rock band The Pursuit of Happiness.

- The Woman, Life, Freedom Movement Collection, a series of protest materials such as placards, posters, and several oral history interviews conducted with Iranian Canadian women who held rallies in several cities across the country, was an important acquisition. This collection documents a pivotal period in the lives of Iranian Canadians and depicts how they experienced and responded to the political upheaval in their former home. It also showcases the connections that reflect Canada's global allyship and involvement in the fight for human rights and gender equality.





- The acquisition of Canadian athlete Valerie Jerome's suit was important. Valerie competed in the 100 metres at the 1960 Summer Olympics in Rome. She went on to become a leader in the national and international track and field scene and worked as an educator for 35 years.
- A 45 rpm single recording by The Squires was acquired. Neil Young, one of Canada's most celebrated musicians, began his musical career in Winnipeg with The Squires, for which he was the lead guitarist. This is an extremely rare recording, as fewer than 15 copies are known to have survived. This recording provides a unique window into Winnipeg's vibrant music, recording and youth culture scene during the 1960s, and reveals connections between popular musicians in Canada and their international counterparts.
- A recording of "Live Up" and "Acid Rain", by Canadian reggae band Truths & Rights, was acquired. This 45 rpm single speaks to timely environmental and social issues, such as pollution and mental health, and underscores the band's socially conscious spirit. This acquisition expands the representation of reggae music and Caribbean Canadian artists in the popular music collection.
- A powder horn from the 18th- to 19th-century period was acquired. This powder horn was made in the St. Lawrence Valley with amazing craftsmanship and is engraved with a hunting scene, on which can be seen the name François Pilotte.

- A Métis beaded tea-serving set from 1877 was acquired. This set shows the exceptional artistry of Métis women and their connection to the land and ancestors. It also tells us about the role of Métis women's tea ceremonies in both diplomacy and relationship building between Métis people, their other Indigenous kin, and newcomers.
- The Museum acquired a collection of costumes from children's television shows. It includes 43 costumes worn by TV characters that have captured children's imaginations on shows like *Cornemuse* and *Pin-Pon*, and a puppet of Durwood the Dragon from the TV show *Hi Diddle Day*.

Notable **War Museum** acquisitions:

- Ten portrait photographs of members of the 1st Canadian Ranger Patrol Group by well-known Métis artist Rosalie Favell were acquired this year. The photographs were taken in Rankin Inlet, Nunavut in 2017 during Favell's participation in the Canadian Forces Artists Program. This is the only collection of photographs in the Museum's photographic archives by an Indigenous photographer, and it is the only series focusing on Indigenous members of a Canadian military unit.
- A new acquisition enhancing the Museum's narrative around pre-First World War military history in Canada was an officer's frock coat, sash and sword belt that once belonged to Captain John Lonergan of Company A, 13th Vermont Infantry Regiment. Lonergan later dedicated himself to the Fenian cause, which included the goal of capturing Canada in order to exchange it for a free Ireland.
- The Museum acquired the No. 2 Construction Battalion Apology Medallion awarded by the Government of Canada to descendants of battalion members in recognition of the racism and prejudice the battalion suffered during the

First World War. At the outbreak of the war, many Black Canadians volunteered to serve in the military but were turned away. Activism by members of Black communities across Canada led to the authorization of the No. 2 Construction Battalion on July 5, 1916. Though raised as a military unit of the Canadian Expeditionary Force, it was a segregated battalion that was not given a front-line combat role and, once disbanded, the unit and its contributions to the war effort were largely forgotten by Canadian society.

- The handwritten diary of surgeon Gervas Wylde, who was attached to the Royal Artillery during the American Revolutionary War, was acquired. Dates covered are 1768 and 1776-1782. The diary covers



the basic events of the Burgoyne expedition, from the movement into the rebellious American colonies and the actions at Saratoga to the consequent surrender of the British Army and the so-called Convention Army. The Convention of Saratoga was the name given to the terms of surrender reached between the British and the Americans. A crucial element of the terms included a commitment that the British troops would eventually be paroled and returned to Europe.

- A rare 19th-century portrait photograph of Major John Dunlop Hay of the 10th Battalion, Royal Grenadiers, taken around 1885, was acquired. Its original picture frame decorated with silver coins commemorates two significant battles of the 1885 Northwest Campaign.
- The Museum acquired a child's skirt with the war/victory themed print. The skirt was made by a grandmother for her granddaughter. The child's mother enlisted in the Canadian Women's Army Corps in 1942 and was discharged in 1946, having attained the rank of captain. The skirt's fabric is an excellent example of "wearable propaganda" and of the ways in which the war and its associated imagery had permeated all aspects of society at the time. That the skirt was made for the daughter of two veterans adds even more value for display potential.
- The acquisition of a work depicting a Black Regular Force soldier painted by one of Canada's leading military artists was an important addition to the collection, since a significant gap within the Beaverbrook Collection of War Art is the absence of art that tells the story of BIPOC soldiers. The portrait by Gertrude Kearns is titled *Sergeant Patrick Philippeaux, 2021, Mobile Support Equipment Operator*. Philippeaux was

born in Montréal to Haitian parents. He joined the army reserve in 1994 and would join the Regular Force four years later. During his 25 years with the Canadian Armed Forces, Sergeant Philippeaux has seen tours in Afghanistan and Haiti.

Supporting Upcoming Exhibitions Through Research

As trusted sources of information, the Museum of History and the War Museum ensure that their exhibitions are backed up by solid research and traditional knowledge. This includes research carried out on site, with community collaborators, and with external partners.

Researchers at the Museum of History and the War Museum are working to support the development of many future exhibitions. Highlights of such work follow.

- Research continued for the **Popular Music** exhibition (Museum of History), which explores the socio-cultural impact and reach of Canadian popular music from the 1960s to the 1980s. The research component is progressing well, and new collaborations are being developed with numerous members of the musical community. The exhibition is scheduled to open in 2025.
- Research was ongoing for **Outside the Lines - Women Artists and War** (War Museum). The exhibition features nearly 200 years of art by women from various cultures and walks of life – including official war artists – and explores a variety of war- and conflict-related themes. In addition to presenting works from the Museum's own Beaverbrook Collection of War Art and other institutions, the exhibition showcases a work by Elise Findlay. Findlay, the Museum's first-ever artist-in-residence, created a new artwork specifically for **Outside the Lines**. The exhibition runs from May 24, 2024 through January 5, 2025.



- Ongoing research continued in relation to upgrades for both Museums' long-term galleries. This includes research on material related to the Battle of Hong Kong, Black military history on the First World War home front, and a new section on Indigenous military history at the War Museum. At the Museum of History, the First Peoples Hall celebrates the histories, diversity, creativity and resilience of Indigenous Peoples in what is now Canada. Cultural material and stories are updated and changed on a continuing basis; however, the exhibition is now over two decades old. The First Peoples Hall is currently under review, and with the guidance of external Indigenous advisors, its future iteration will remain dedicated to centring Indigenous stories and perspectives.

Incorporating Diverse Voices and Knowledge

There is no better way of discovering who we are than by listening to the voices of others and learning from their experiences. Both the Museum of History and the War Museum have long-term oral history

legacy projects underway, while they continue their efforts to capture the stories of Canadians from all cultures and communities.

Highlights of these initiatives follow.

- For **In Their Own Voices**, at the War Museum, interviews are conducted with veterans and their families, with particular focus on post-service experiences. By the end of the fiscal year, a cumulative total of 209 interviews had been recorded with veterans, many of them from traditionally marginalized communities. This project is ongoing, and it will ultimately include a book and an online resource for teachers, scholars and the general public. The **In Their Own Voices** web module will be launched in November 2024.
- **Shaping Canada**, at the Museum of History, focuses on the history makers of today, how their influence affects Canada now and how it will continue to affect us in the future. Recent oral history interviews capture the experiences of Iranian, Sudanese and Afghan women, as

well as those of athlete, scholar and activist Nancy Hansen. Material from this project is already being incorporated into Teachers' Zone programming related to the 2SLGBTQIA+ community. The **Shaping Canada** website will be launched in June 2024.

- Collaborations are being pursued at the War Museum towards gathering stories about Black military experiences during the First World War, life on the home front during the Second World War, and Indigenous military history.
- Both Museums continue to provide research assistance to scholars, Indigenous communities and other interested parties. This fiscal year, the Research Centre at the Museum of History coordinated multi-day collection visits for large Indigenous groups – including the Wabanaki, Mi'kmaq and Haida Nations – and responded to 135 other research requests. The War Museum welcomed its inaugural research fellow this year, an initiative funded by hundreds of donations from Canadians across the country. Dr. Brittany Dunn has been conducting research into artifacts, objects and personal narratives related to grief, mourning and death in times of war. The Military History Research Centre provided assistance to internal staff and external clients, with 1,100 inquiries and consultations.

Disseminating Research Results in Print, in Person and Online

Each year, the Museum of History and the War Museum share research through various means: in print, through exhibition catalogues, books and articles; in person, through lectures and symposia; online, through blog posts, podcasts, and social media; and through traditional media.

Highlights include:



War Games, The Canadian Forces Artists Program - Group 9 and the **Outside the Lines - Women Artists and War** exhibitions were developed and published in-house. At the Museum of History, a souvenir catalogue was produced for the Canadian presentation of the major historical exhibition **First Royals of Europe**.

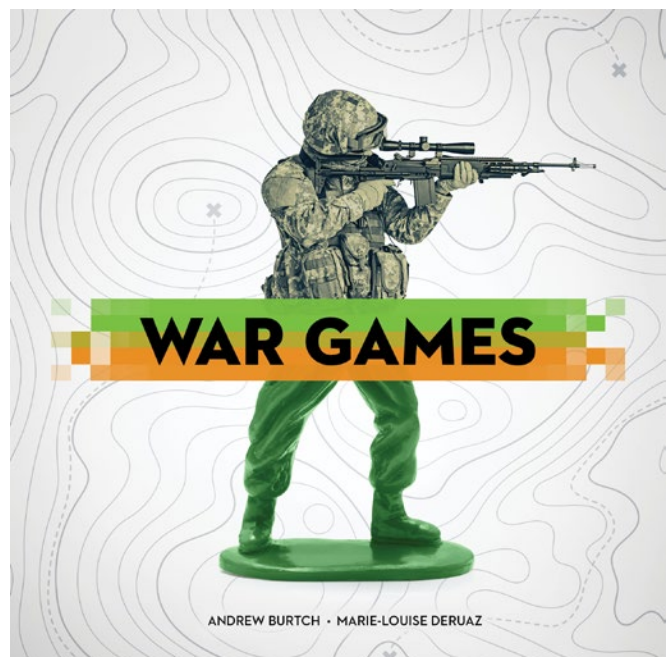
- Two new volumes were co-published in the scholarly Mercury Series, launched by the Museum in 1972 and now delivered in partnership with the University of Ottawa Press. The following titles were published in 2023–2024: *Déploiements canadiens-français et métis en Amérique du Nord (18^e-20^e siècle)*, published in September 2023; and *A Church at War: MacKay Presbyterian Church, New Edinburgh, and the First World War*, published in March 2024.
- Research, writing and production culminated in two new publications in the Studies in Canadian Military History series, a collaboration between the War Museum and the University of British Columbia Press. The series editor is Dr. Tim Cook,

Chief Historian and Director of Research at the War Museum.

- Presentations were made by historians, curators, and other experts on staff from both Museums at multiple venues. Museum experts are often invited to deliver lectures and speak at symposia across Canada and around the world. In 2023-2024, War Museum historian Dr. Andrew Burtch acted as official historian for a veterans' tour to South Korea, and Museum of History staff historian and curator Dr. Xavier Gélinas gave multiple presentations on the exhibition **Lost Liberties - The War Measures Act** in Taipei, Taiwan.
- War Museum historian Dr. Andrew Burtch penned an op-ed on the 60th anniversary of Canadian peacekeeping in Cyprus; it was featured in the *Ottawa Citizen* and other Postmedia papers.
- During Remembrance Week, War Museum historians provided numerous interviews in both conventional and digital media, reaching regional, national, and international audiences. One of the highlights was a Q & A between a War Museum historian and Indigenous veteran Corporal Hilliard Kahpeaysewat, which was livestreamed on Indigenous Veterans Day and was viewed by students across the country. Other key events included the participation of two historians in live CBC Remembrance Day broadcasts and a presentation in Parliament by a War Museum historian on the history of women in the armed forces.
- The Museum of History launched the podcast series *Artifactuality* in June 2023. Narrated by award-winning author Kim Thúy, the series has to date featured five episodes on topics as wide-ranging as the story and stars of the Colored Hockey League of the Maritimes (CHLM), and the creative world of renowned Egyptian Canadian

industrial designer Karim Rashid. In addition to sharing our expertise with audiences across Canada and around the world, the series has also opened doors to future collaborations, expanding the reach of Museum research. Production of the second season began this fiscal year, for broadcast in 2024-2025. The first season's episodes have been downloaded thousands of times and generated considerable engagement on social media. The accompanying blog posts were among the most popular of the year.

- In the third quarter of the fiscal year, a new blog series was launched on the Museum of History website. Dr. Janet Young's series of five articles about the findings of the remains of Bytown settlers in Ottawa's Barrack Hill Cemetery introduced readers to some of the individuals that were discovered and the mysteries that unfolded during her research. The series resonated with online readers, generating over 4,500 website views and over 51,000 impressions on social media.



- Producers of two non-Canadian series – *History’s Greatest Mysteries* (U.S.) and *History’s Youngest Heroes* (U.K.) – contacted Museum of History experts for participation in upcoming episodes. The Order of Sport Collection was also profiled in a series of videos on social media, narrated by staff curators Dr. Sarah Barnes and Chloé Ouellet-Riendeau.
- Six videos were released in the informative and entertaining new series *Iron Will - Vehicles From the Canadian War Museum*, which is hosted by James Whitham, Director General of the War Museum, and which reached a total of 1.2 million views. In addition, War Museum historians Dr. Mélanie Morin-Pelletier and Dr. Jeff Noakes were interviewed for upcoming episodes of *39-45 en sol canadien* (1939-1945 on Canadian Soil), a documentary series on TV5 exploring life on the home front during the Second World War.

Deepening Engagement

Museums are nothing without visitors, and the Museum of History and the War Museum have long worked hard to connect with audiences by sharing stories both on site and online.

The following are some of the highlights of this year’s multidisciplinary events that helped deepen engagement.

- The documentary film *Passage to Freedom* was screened and was followed by a panel discussion attended by 230 people. The film showcases the experiences of Southeast Asian refugees to Canada.
- An event that was part of the Museum-produced virtual series *An Evening With ...* included a conversation between Canadian television personalities Nerene Virgin and Anthony Sherwood. The two discussed their experiences as Black performers in the television industry.



- Special events for National Indigenous History Month in June were well attended. They included a self-guided family activity by local Indigenous company Makatew that drew 88 participants, and live performances by Mādahòkì Farm, which attracted an audience of 889 people. In addition, the Museum marked the National Day for Truth and Reconciliation with a number of initiatives, including an on-site panel discussion featuring influential Indigenous voices who shared their knowledge and experiences of Canada's residential school system. In June, about 960 people visited the Grand Hall animation cart. The film *The Seven Sacred Laws* and the documentary *Picking Up the Pieces: The Making of the Witness Blanket* were featured in CINÉ+ during this period.
- At the War Museum, Remembrance Week programming included self-guided activities, the launch of the annual Royal Canadian Legion exhibition of student art and writing, and multiple initiatives designed to engage families, students and the general public. The War Museum's annual Youth Night was also held during this period, connecting directly with programs offered by Scouts Canada, Girl Guides of Canada, and the Cadets. All activities were free to these groups, and 564 young people participated.
- Throughout the year, the Museum celebrates a wide range of holidays with special events and programming, including Canada Day celebrations, a Christmas market and annual tree-lighting ceremony, Winterlude, March Break, and Easter. Both the War Museum and the Museum of History are a popular draw throughout the year for teachers and students. During the Quebec and Ontario spring break periods, programming

is enhanced at each Museum to deepen the engagement of school-age children and their families.

- During the final quarter of the fiscal year, the Museum of History hosted a workshop on Northwest Coast art and material culture with Indigenous Knowledge Keepers, academics, and Elders from the Northwest Coast, as well as colleagues from the McMichael Canadian Art Collection. The Museum's guests were invited to view the collections and share ideas for the upcoming exhibition **Indigenous Art of the Northwest Coast**, curated by Dr. Kaitlin McCormick, Curator of Western Ethnology. Museum of History curators were invited to speak at venues including the Rемаi Modern in Saskatoon, the McCord Museum in Montréal, and the Two-Spirit/Indigiqueer Emerging Curatorial Workshop in Victoria.
- In partnership with the Black Life Impact Foundation, the Museum of History hosted a public viewing of an episode from the CBC docuseries *Black Life: Untold Stories*. The screening was followed by a panel discussion and reception. The Museum and the Black Life Impact Foundation have also collaborated on the creation of four Teachers' Zone online educational resource packages based on the docuseries.

Connecting Through Exhibitions

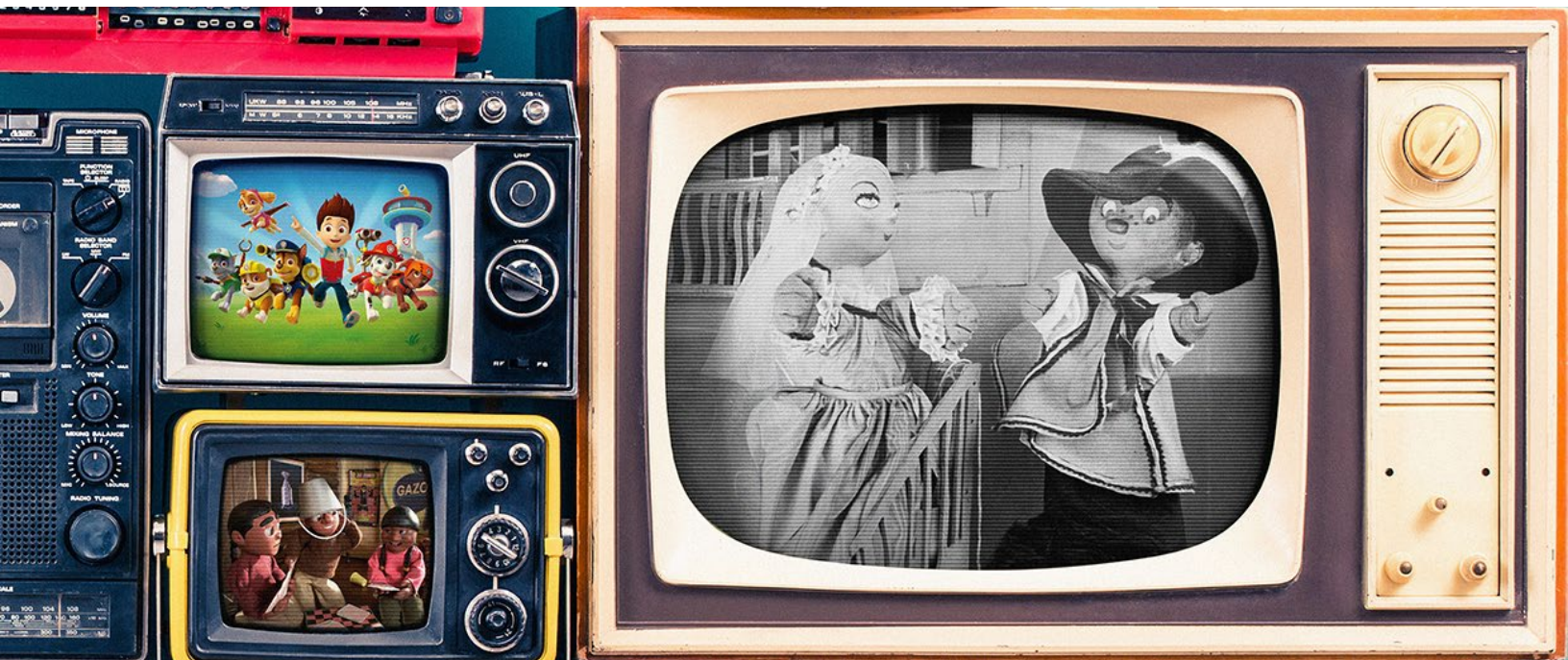
Exhibitions remain one of the best ways to connect with visitors – inspiring and informing them, while also encouraging them to relate exhibition content to their own lives. Throughout the year, both Museums develop, produce and present a wide range of temporary exhibitions, while also reassessing the content of their evolving long-term exhibitions.

Highlights of our exhibitions include:

- **From Pepinot to PAW Patrol® - Television of Our Childhoods** (Museum of History, September 1, 2022 to September 2, 2023): This popular exhibition explored the history of children’s television in Canada and featured beloved characters including Bobino, Mr. Dressup, Polkaroo, Cornemuse and Johnny the Lemming. The exhibition was developed by the Museum of History in collaboration with CBC/Radio-Canada and with the participation of Télé-Québec. Targets for media coverage and engagement were exceeded, with attendance reaching over 125,000 visitors.
- **Unexpected! Surprising Treasures From Library and Archives Canada** (Museum of History, December 9, 2022 to November 26, 2023): This exhibition focused on three themes – wonders, secrets and mysteries – and revealed the fascinating stories behind a selection of extraordinary objects spanning four centuries of Canadian history. Over 64,000 people visited the exhibition, which was developed in partnership

with Library and Archives Canada, with support from Arthur B. C. Drache, C.M., K.C., and Judy Young Drache.

- **War Games** (June 9 to December 31, 2023, War Museum): Through objects ranging from a 2,500-year-old Greek vessel to the latest in video games and apps, this popular exhibition engaged over 140,000 visitors in exploring not only the impact of real-life conflict on games, but also how games can help us navigate the world we live in.
- **Canada, Korea and the War** (War Museum, June 22, 2023 to May 20, 2024): This exhibition marked the 70th anniversary of the end of the Korean War and featured battlefield experiences, while also exploring the enduring bond between Canada and South Korea. This exhibition complemented displays in the War Museum’s long-term Canadian Experience Galleries.
- **The Canadian Forces Artists Program - Group 9** (November 3, 2023 to September 2, 2024, War Museum): This exhibition presents the work of four civilian artists selected to deploy with the Canadian Armed Forces in 2018 and 2019.





Visitors experience conflict and military service in unique ways through the eyes of artists, gaining new understanding of the significance and role of Canadian military operations today. This exhibition was created in partnership with the Department of National Defence Directorate of History and Heritage.

- **Canada's Got Game! - Highlights From the Order of Sport Collection** (Museum of History, October 5, 2023 to October 6, 2024): This special display features objects from the Museum's collection, as well as from the Order of Sport Collection, acquired by the Museum from Canada's Sports Hall of Fame. Through the themes Dynamic Winners, Controversy, and Challenging Expectations, visitors can explore iconic items from some of Canada's best-known athletes.

Renewal of the Canadian Children's Museum

Although renewal of the Children's Museum was interrupted by the COVID-19 pandemic, the planning process for this multi-year renewal was reinvigorated in the first quarter of the 2023-2024 fiscal year and

work has since advanced significantly on its overall development, the selection of themes, and its conceptual design.

As part of this process, in the fourth quarter of the fiscal year, extensive visitor research was undertaken to inform the renewal project. This research included virtual focus groups with parents, virtual focus groups with educators, and on-site interviews with children and their parents. Two virtual focus groups were also held with an Accessibility Advisory Group, composed of parents with disabilities and caregivers of children with disabilities.

Building National and International Advisory Networks

Around the world, museums large and small are reassessing their narratives and collections to ensure that they more fully represent the audiences they serve. The Museum of History and the War Museum are actively involved in engaging with communities and institutions to help inform multiple aspects of their activities.

Highlights of this work follow.

- An Algonquin Advisory Council was launched in recognition of the land on which both Museums are located and to honour ongoing relationships with the traditional stewards of these territories. Its members will provide expertise and advice on Museum initiatives focused on Algonquin cultural heritage, while also working to increase Algonquin content at the Museums.

Members of the Algonquin Advisory Council include representatives of the Algonquin Anishinabeg Nation Tribal Council, the Algonquin Nation Secretariat, the Algonquins of Pikwakanagan First Nation, and staff from the Museum of History and the War Museum. Sub-groups have also been proposed to focus on specific areas, including Algonquin presence and repatriation/access. These sub-groups are under development with representatives from Quebec and Ontario.

- Staff from the Museum of History and the War Museum held meetings with cultural institutions and organizations in Ireland, the United Kingdom, the Netherlands and Poland to explore renewal projects, and to look at how under-represented voices can be more seamlessly integrated. This has led to the development of an informal peer-to-peer advisory group.
- To inform ongoing and future initiatives, the Museum of History engaged with a wide range of Indigenous groups, communities and national government bodies. It met with members of the Piikani Nation in relation to Blackfoot history and with members of the Grand Conseil de la Nation Waban-Aki concerning erosion and archaeological sites, as well as with representatives of Inuit Tapiriit Kanatami, the Mi'kmawey Debert Cultural Centre, the Metepenagiag Heritage Park, the Nisga'a Nation, and the Peskotomuhkati Nation at Skutik, and with Haida artists.

- Museum repatriation experts worked with institutions and organizations within Canada, the United States, and Europe to share best practices in repatriation, collaborate on international repatriation, and develop relationships to advance repatriation to Indigenous communities.
- In addition to the visitor research work undertaken to inform the Canadian Children's Museum renewal, a special Advisory Group was formed for this project, comprised of experts from four areas that are fundamental to the project's vision and approach: children's overall development, diversity, free play, and creativity. This consultation work allowed the team to develop a solid thematic concept for the new Children's Museum.

Working With Others on Public Programming and Educational Initiatives

Outside expertise continues to enrich everything we do, and both Museums remain active in pursuing co-creation opportunities and other forms of consultation. This is particularly important in relation to school programs, special events and other public activities.

Highlights of our work with outside groups include:

- The Museum of History hosted a panel discussion on the legacy of Dr. Peter H. Bryce, in collaboration with Dr. Cindy Blackstock of the First Nations Child and Family Caring Society. Dr. Bryce (1853-1932) was a non-Indigenous physician and public health official best remembered for his efforts to improve the health and living conditions of Indigenous Peoples. His report on the unsanitary conditions of residential schools on the Prairies led to national calls for reform. The panel was attended by approximately 320 people.



- The War Museum launched its first-ever Artist Residency Program, in relation to the exhibition **Outside the Lines - Women Artists and War**. The resulting work by artist Elise Findlay, from Banff, Alberta is featured in the final zone of the exhibition.
- As part of the 2023 Society of Ethnomusicology meeting, Smithsonian Folkways Recordings presented a showcase featuring diverse artists at the Museum of History on October 20, 2023.
- The Museum of History continues its active engagement with the University of British Columbia and the Residential School Survivors of Port Alberni in relation to the upcoming school program Residential Schools, Art and Reconciliation.
- An agreement was signed with the Black Life Impact Foundation for the creation of four new Teachers' Zone modules, in collaboration with community members, educators and the CBC.
- The Museum's Learning and Engagement team worked with the Black Nova Scotian Africville community on the co-creation and launch of the Teachers' Zone package *African Nova Scotians: 20th-Century Canadian Legacies*, and with the Canadian Centre for Gender and Sexual Diversity on the *2SLGBTQIA+ History and Identities in Canada* package.
- In partnership with Melki Films and the Hong Kong Veterans Commemorative Association, the War Museum hosted an educational event on the Battle of Hong Kong, featuring clips from the film *The Fence* and a panel discussion on this important but little-known event in Canadian military history.
- In partnership with the Embassy of Mexico, the Museum of History hosted a Day of the Dead celebration featuring Mariachi Aztlán and the Folkloric Ballet Aztlán. Approximately 450 people participated in the festivities.
- In partnership with the Central Band of the Canadian Armed Forces, the War Museum hosted the public concert *We Will Remember*, with an audience of approximately 300 on-site visitors.

Refreshing the Model for Travelling Exhibitions

The Museum has an established travelling exhibitions program, with as many as a dozen exhibitions touring the country or internationally at any given time. To keep its offerings fresh and relevant to target markets, while also ensuring that available formats can be accommodated by as wide a range of venues as possible, the Museum is currently renewing its approach to travelling exhibitions.

TRAVELLING EXHIBITIONS ACROSS CANADA, BY PROVINCE



LEGEND

- CANADIAN MUSEUM OF HISTORY
- CANADIAN WAR MUSEUM



Lost Liberties
New Taipei City, Taiwan

The Ones We Met
Portage la Prairie, MB

Kids Celebrate!
Timmins, ON

Lost Liberties
Nicolet, QC

Hockey
Lincoln, ON

Part of this approach has involved developing smaller exhibitions and self-standing exhibitions, while also streamlining installation, disassembly and packing in innovative ways. In addition, more and more of our travelling exhibitions are being offered either with or without objects, widening the pool of potential borrowers to smaller venues and those without museum-quality environmental controls.

Descriptions of our travelling exhibitions on the road follow.

- **The Ones We Met – Inuit Traditional Knowledge and the Franklin Expedition** explores the importance of Inuit traditional knowledge and how oral histories and modern archaeological research resulted in the discovery of Franklin's ships, HMS *Erebus* and HMS *Terror*. In 2023–2024, the exhibition toured British Columbia and Alberta and was seen by 5,900 visitors. It is booked for Saskatchewan and Ontario in the upcoming fiscal year.
- **Lost Liberties – The War Measures Act** looks at the social, cultural and political impact of the *War Measures Act* during the First and Second World Wars and the 1970 October Crisis. This fiscal year, the exhibition travelled to multiple venues in Ontario, Quebec, Alberta and Saskatchewan, and was seen by over 1,400 visitors. An adapted version of the exhibition was also presented in Taiwan in early 2024.
- **Snapshots of Canada** pairs compelling images with texts by well-known authors, to celebrate unforgettable moments in our history. This exhibition has been touring the country since 2018, with an attendance of 8,000 visitors for 2023–2024. It was presented in Saskatchewan this fiscal year and will be presented in Ontario in 2024–2025.

- **Hockey** takes a look at Canada's national winter sport from its beginnings to the present day. This popular exhibition has been criss-crossing the country since 2017. It travelled to Ontario this fiscal year and will be presented in additional Ontario venues in 2024–2025.
- **Kids Celebrate!** helps children explore the diversity and importance of cultural celebrations in Canada through the seasons. This lively exhibition has been touring for more than a decade. It was presented in Ontario this fiscal year, with an attendance of over 3,400 visitors, and will be presented in Quebec in 2024–2025.

There are currently 12 travelling exhibitions available to Canadian and international institutions, covering topics that include Jewish refugees during the Second World War, civil liberties, hockey, war art, Southeast Asian refugees, wounded military men and women, and more.

Expanding the Reach, Visibility and Awareness of Digital Museums Canada, and Providing Mentorship to Canadian Museums and Heritage Organizations

Over the past decade, Digital Museums Canada (DMC) has provided more than \$20 million in funding to 240 online projects produced by museums, and heritage, cultural and Indigenous organizations. In addition to funding, DMC offers expert guidance and mentorship in developing innovative and accessible digital projects like online exhibitions, virtual tours of heritage sites, online games, web apps, educational resources, immersive experiences and more.

Awareness of the program is fostered through collaboration with national, provincial and territorial museum associations and outreach to Indigenous heritage organizations. Extensive application assistance is available to support a barrier-free application process for first-time applicants and

equity-deserving communities. Four information sessions were held in September, in advance of submission deadlines. A total of 209 participants took advantage of these sessions, representing an increase of 24 per cent over similar sessions in 2022-2023. Office hours and mentorship initiatives are also available. On average, the proposal scores have increased by 20 per cent because of these efforts.

The number of applications has increased in 2023-2024 by 95 per cent over the previous year, with submissions from all 10 provinces. This success in broadening awareness of DMC is attributable to a robust communications, marketing and outreach strategy, and the availability of application assistance. This is a record number of proposal submissions, which is a testament to the relevance of the DMC program.

DMC has developed an Equity Statement, identified priority groups, and set a goal of representation

of 25 per cent for projects from organizations that support equity-deserving communities. This fiscal year, in the 2023 Call for Proposals, 18 projects were recommended for investment by the arms-length Advisory Committee, out of a total of 139 applications, 44 per cent of which came from organizations that self-identified as supporting equity-deserving communities. Awarded projects cover a diversity of topics, such as contributions of women, fashion, Indigenous history, media and technology, and preservation of language and culture. DMC is committed to equity, diversity and inclusion, and the preservation of disappearing Indigenous languages. Increased funding is available in the Community Stories stream for projects featuring Indigenous languages or diasporic languages.

There were 16 Community Stories and 5 Digital Projects developed in partnership with museums, and heritage, cultural and Indigenous organizations across Canada launched in 2023-2024.



STRATEGIC DIRECTION 2: FOSTER AN INNOVATIVE WORKFORCE CULTURE THAT PROMOTES EQUITY, RESPECT AND A SENSE OF BELONGING

PRIORITIES

1. Take meaningful action to build a healthy workplace, by enhancing the employee experience

A healthy workplace is essential to the productivity of any organization. By fostering an environment in which belonging, respect, safety and fairness are the norm, rather than the exception, the corporation is ensuring that its staff feel heard, seen, recognized and valued. This includes developing policies, strategies and opportunities for staff to learn from one another, while acknowledging and appreciating their differences and similarities.

2. Be a workforce that is agile, innovative and collaborative

By creating an environment in which staff feel empowered to bring forward innovative ideas, and where collaboration extends across all areas of the Museum, we are better able to respond to change in nimble ways. This environment provides the right conditions for staff to grow by providing professional development opportunities and training, as well as the right tools, directions and framework to succeed.



INDICATORS AND TARGETS

The corporation measured its achievements within Strategic Direction 2 through the indicators described below.

Indicator: Completion of an Equity, Diversity, Inclusion and Accessibility Strategy
Status: Completed

The corporation's first-ever EDIA Strategy was developed and launched this fiscal year. Developed in association with the Diversity Institute, its first phase began to be implemented in October 2023. The strategy considers all aspects of the Museum's work, its audiences and workforce, as well as its physical and virtual environments. Rollout of the strategy was accompanied by a video outlining its principles, importance and anticipated results.

The overall objective of this five-year strategy is to create welcoming and inclusive museums where all stories are told, valued and celebrated. The goal is to foster an environment that reflects the rich diversity of Canada, ensuring that every visitor, staff member and community partner feels respected, represented and heard.

Indicator: Employee Survey
Status: Delayed

The corporation worked on the creation of an employee survey this fiscal year, with the objective of building upon the results of a 2021-2022 workforce assessment. The conducting of the survey has been delayed to 2024-2025, so that it can be deployed using the new Human Resources Information System to be launched the same year. This survey will assess employee perception of improvements in the corporation's organizational culture and the effectiveness of the action plan, Our Cultural Transformation: Enhancing Our Employee Experience, which was developed in 2023.

Indicator: Development of employee satisfaction indicators
Status: Delayed

The employee survey is still in development and its launch has been delayed to fall 2024, as indicated above.



KEY ACTIVITIES

Implementing the Action Plan, Our Cultural Transformation: Enhancing Our Employee Experience

In 2023–2024, the corporation began rolling out activities corresponding to the four pillars of the action plan: well-being and mental health, diversity and inclusion, employee engagement, and culture. These activities included the implementation of:

- the EDIA Strategy and related communications plan;
- an action plan in response to the federal *Accessible Canada Act*, leading to initiatives such as allowing virtual attendance at all-staff meetings to promote accessibility, and encouraging the incorporation of accessibility into Digital Museums Canada projects; and
- a hybrid work model, developed in association with staff and unions.

Developing Strong Corporate Leadership

In 2023–2024, the Museum implemented a new Leadership Development Program. This new initiative reflects learning requirements expressed in staff performance appraisals. Courses have been created or sourced based on these needs and have been made available to all staff.

Available courses include training in:

- Assertiveness and Conflict Resolution
- Time Management
- Strategic Communication Through Storytelling
- The EDIA Lens

Building Capacity Through Corporate-Wide Training Initiatives

Staff at all levels benefit from training opportunities. In addition to building personal capacity and giving employees the tools they need to thrive, thoughtful training provides staff with skills that make them more effective partners in everything the corporation does. Many of these courses are developed with external specialized organizations to ensure that staff are offered the latest in training techniques.

In 2023–2024, available courses included:

- Preparing for Leadership
- Communication for Results
- Pension Information Sessions
- Working Effectively With Indigenous Peoples (presented in part by Indigenous Corporate Training Inc.)



Catherine Moitié

STRATEGIC DIRECTION 3: ADVANCE RECONCILIATION AND STRENGTHEN OUR COMMITMENT TO RECOGNIZING THE RIGHTS OF INDIGENOUS PEOPLES

PRIORITIES

1. Strengthen internal capacity, grow our cultural competency and increase Indigenous representation

Although the corporation has long been committed to collaboration with Indigenous communities and the centring of Indigenous perspectives, it recognizes the importance of continuously evolving its practices and approaches. Initiatives over the past year have included enhancing the Indigenous Internship Program; developing new content on Indigenous military history at the War Museum; and working with multiple Indigenous partners, communities and advisory groups on everything from exhibitions and programming to educational modules, histories and policy setting.

2. Continue to advance the repatriation of Indigenous cultural material, prioritizing ancestral remains

The Museum is renewing key policies to align with the United Nations Declaration on the Rights of Indigenous Peoples. Although the existing Museum repatriation practices have continued to evolve, the Museum of History’s Repatriation Policy is over 20 years old. A new policy focused on Indigenous rights has been drafted and external consultation is ongoing. Other initiatives

have included developing a new, separate storage area for sensitive and sacred cultural material that includes a dedicated ceremonial space for community traditional and ceremonial care. This evolution of the Sacred Materials Project, spanning over 30 years and including over 130 community members, will enable the Museum to increase appropriate care and access alongside repatriation planning.

1. Build partnerships based on shared authority and transparency

Building respectful relationships with Indigenous partners is an important part of everything we do. Collaborations with Indigenous communities and organizations across the country continue, to ensure that their rights to control their own cultural heritage are respected and implemented at the Museums through respectful and transparent shared authority agreements, memoranda of understanding, and consultation.



INDICATORS AND TARGETS

The corporation has developed the following indicators to measure its achievements in relation to Strategic Direction 3.

Indicator: The **percentage of activities completed**, as identified in the Implementation Plan for the [Framework for Indigenous Relations](#), measures progress over a three-year period. Projects include the development of policies, procedures, protocols and strategies for a wide range of activities related to Indigenous concerns, collections and communities. This is a multi-year initiative, and the targets and results are cumulative.

Indicator: Renewal of the Indigenous Relations Implementation Plan
Status: Delayed

While the engagement for this renewal has been delayed until next fiscal year, the planning and development of the scope of the discussions is well underway. Internal discussions regarding the focus of the engagements are ongoing.

PERCENTAGE OF ACTIVITIES COMPLETED, AS IDENTIFIED IN THE IMPLEMENTATION PLAN FOR THE FRAMEWORK FOR INDIGENOUS RELATIONS

2023-2024 RESULT	95%
2023-2024 TARGET	100%
2022-2023 RESULT	85%

ANALYSIS

Most initiatives have been completed, although a few larger projects are continuing beyond this fiscal year. These include the collections history project, shared authority projects, implementation of the redeveloped Indigenous Internship Program, and proactive repatriation.

KEY ACTIVITIES

Advancing the Framework for Indigenous Relations

The Framework for Indigenous Relations was conceived as an evolving document. In 2023–2024, ongoing evaluation measured outcomes against goals, and a report was prepared outlining goals accomplished, areas requiring further commitments, and next steps.

Alignment With the United Nations Declaration on the Rights of Indigenous Peoples

The Museum continues to align and adapt its protocols, policies and practices in response to the United Nations Declaration on the Rights of Indigenous Peoples.

Highlights of related initiatives follow.

- Key policy documents were reviewed and revised through the lens of Indigenous rights, as articulated in the United Nations Declaration on the Rights of Indigenous Peoples (UNDRIP), and shared with staff.

- External engagement is ongoing with Indigenous experts and representatives in relation to the Museum of History’s key policies and protocols. Examples include the Museum’s Human Remains Policy and Repatriation Policy, in which it has dramatically shifted existing practices to prioritize Indigenous-led decision making, as well as protocols related to access, Elders and land acknowledgements. These updated practices have been developed in collaboration with staff for transparency and clarity.
- The Museum of History is involved in numerous repatriation and related discussions through the modern treaty process, as well as through many other collaborative and community-based means. Engagement continues with Indigenous scholars, thought leaders and communities. In addition to responding to requests and feedback from



Indigenous communities and representatives, the Museum proactively shares information and initiates repatriation discussions. In all cases, the Museum must strike a balance between the obligations it has under the United Nations Declaration on the Rights of Indigenous Peoples, the obligations set out by the Truth and Reconciliation Commission of Canada, and the requirements of its enabling legislation, the *Museums Act*.

- Both the Museum of History and the War Museum collaborated with the Canadian Commission for UNESCO on the development of a welcome message in 60 Indigenous languages. This message was displayed in the lobby of each Museum as part

of initiatives marking the National Day for Truth and Reconciliation in September 2023. The Museums also hosted a combined 20 VIP tours around this date for international dignitaries, senior members of the military, members of Indigenous communities, and educational organizations.

- The Museum of History and the War Museum launched a new visitor guide incorporating three Indigenous languages: Anishinaabemowin, Michif and Inuktitut.

Prioritizing Indigenous Languages

Indigenous languages are under threat across Canada and around the world. To help support the survival and reinvigoration of Indigenous languages, the corporation is increasing the visibility of Indigenous languages in its exhibitions, programming and printed materials, and increasing opportunities for learning for visitors and staff alike.

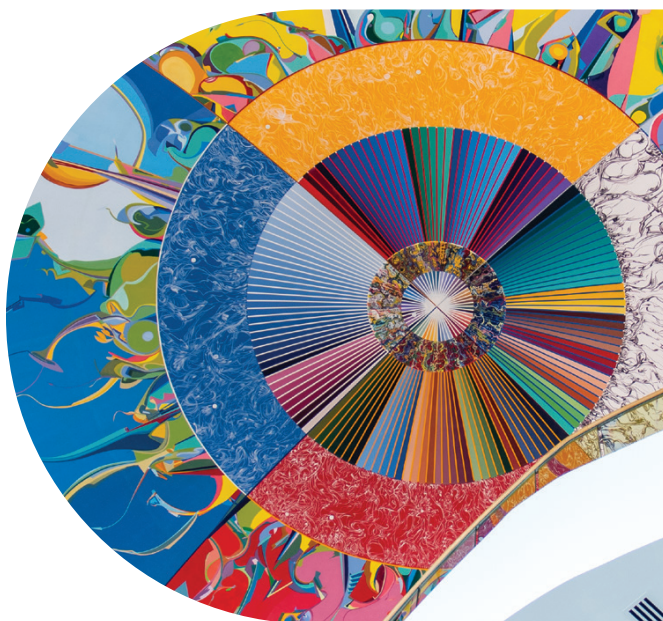
In addition, the corporation is working to identify language resources in the Archives, increase access to archival resources by the relevant Indigenous communities, and prioritize the digitization of Indigenous-language collections.

Highlights of our efforts in support of Indigenous languages follow.

- In addition to expanding outreach efforts to Indigenous communities, DMC is working on a new version of its Community Stories website that would include the possibility of presenting stories in Indigenous languages, while also supporting the preservation of Indigenous-language collections.
- In association with the Canadian Commission for UNESCO and researchers, a list of greetings in 60 Indigenous languages was developed to welcome visitors to the Museums.



Kayâsêw âpacihcikan mânokêwin kiskinowâcihcikan



Le Guide du Musée est également offert en français.
The Museum Guide is also available in English.
Kotaka kiskinowâcihcikana masinahikâtêwa nanâtohk
itowa pîk'skwêwina.





- The corporation is working with partners across the country on an Indigenous language symposium, to be held in 2024-2025.
- Internally, the identification of Indigenous-language resources in the Museum’s archives continues, and Indigenous language, affiliations, and terminology added to the K-Emu database for the Museum of History’s Métis collection is being reviewed for current terminology.
- DMC is working on a new version of the Community Stories website-building platform, which will help promote the preservation of Indigenous languages.

Repatriating Cultural Material in Collaboration with Indigenous Communities

In continuation of decades of practice, and in recognition of their colonial collecting history, the Museums are working both reactively and proactively with Indigenous communities to repatriate cultural material in Canada and abroad.

Highlights of these efforts follow.

- The Museum completed repatriation and transfer of cultural material to the Avataq Cultural Institute, Whispering Pines First Nation and Kitkatla First Nation.
- The Museum’s repatriation and transfer of cultural material to Poundmaker First Nation included a repatriation ceremony with descendants of Plains Cree Chief Poundmaker.
- Discussion continued between the Museum and colleagues in the United States regarding international repatriation. The corporation is working with various museums and organizations in the United States to facilitate cross-border repatriation, share best practices, and build collaborative relationships in support of Indigenous communities in North America.
- The Museum hosted a delegation from the Haida Nation to share information related to the care of belongings, to formalize the long relationship with the Museum of History through the signing of a

memorandum of understanding, and to undertake a repatriation ceremony for the return of ancestors and belongings.

Increasing Collections Access for Indigenous Communities

For decades, the Museum has hosted Indigenous community members and facilitated access to cultural and archival material for traditional care, and had collaborative discussions. Each year, the number of artists, scholars, and other community members visiting the Museum increases. The Museum is formalizing the practice of consulting with community for non-Indigenous research access to collections through the development of protocols to ensure that any access to cultural material is guided by the relevant community, society or ceremonialist.

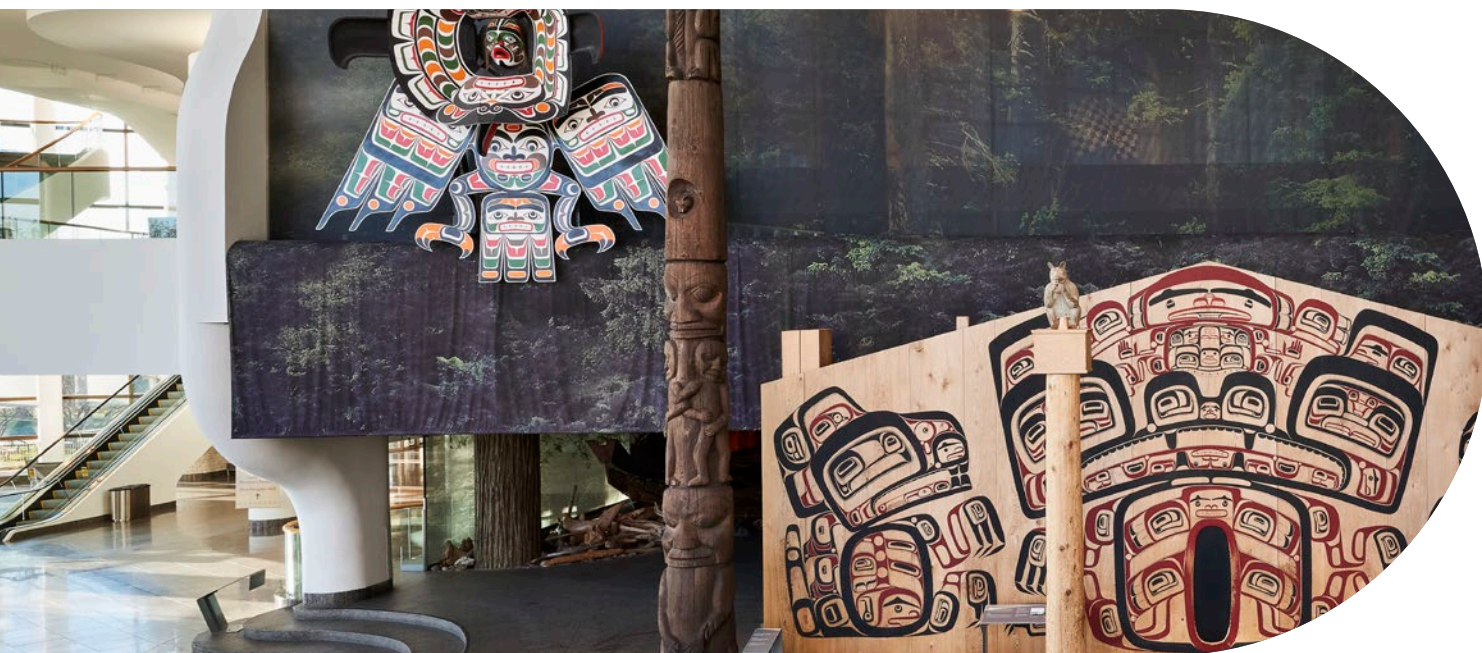
Developing Memoranda of Understanding and Shared Authority Agreements

Over the years, the corporation has developed a wide range of agreements with Indigenous Peoples and other communities that ensure that access to and

use of cultural material in the care of the Museums is undertaken under the advisement of the relevant community.

The following agreements were initiated in 2023-2024 and will be finalized early in the new fiscal year:

- An exhibition agreement with the Mi'kmawey Debert Cultural Centre (MDCC) in Nova Scotia for the co-creation of an exhibition on Sam Glode, a Mi'kmaw man who earned a Distinguished Conduct Medal during the First World War, and who was also a lifelong environmental activist. This is a sub-agreement to an overarching memorandum of understanding with MDCC that formalizes the commitment of the relocation of an important archaeological collection to Debert.
- Research curators at the Museum of History worked with artist Stanley C. Hunt for the acquisition of his *Indian Residential School Memorial Monument* by the Museum.
- A memorandum of understanding that formalizes the Museum of History's relationship with, and



future commitments to, the Haida Nation was signed. Draft memoranda of understanding were developed with other nations across the country and will be formalized in the coming year.

Expanding Indigenous Collaboration Around Museum Activities

For more than 30 years, the Museum has worked with Indigenous communities, performers and artists to bring Indigenous ways of knowing and being to visitors, both on site and online. Enhancing these efforts, both the Museum of History and the War Museum are proactively building new networks and developing opportunities for increased collaborations in relation to long-term exhibitions, school programs, special events, and more.

Highlights of these activities follow.

- The Museum hired an Indigenous consulting firm to collaborate on the development of an alumni network for the Indigenous Internship Program. An event marking the program's 30th anniversary was held in March with the participation of alumni, both in person and online.
- To facilitate the discussion of cross-organizational issues of mutual concern, the Museum established and now leads a National Museums Working Group on Reconciliation.
- The corporation's research divisions continue consultations and collaborations with Indigenous communities, artists and curators on acquisitions, long-term exhibitions, and temporary exhibitions.

- Conversations are ongoing between the Museum and members of the Pikwakanagan community on how to engage youth and Algonquin voices in the Traditions of the Algonquin Anishinabe school program.
- Engagement continues with Inuit Tapiriit Kanatami regarding an upcoming War Museum exhibition about the Arctic.

Increasing Public Engagement With Indigenous Cultural Material

In addition to developing Indigenous content for dissemination through exhibitions, travelling exhibitions, and its own websites and social media, the corporation has been working to expand public engagement with Indigenous cultural materials within their communities of origin, as well as regionally, nationally and through digital means.

A highlight of this outreach follows.

- In June 2023, work began on establishing a network of like-minded regional museums to host loans of selected cultural materials in their respective Indigenous territories. In addition, two archaeological projects are being researched in close collaboration with the Peskotomuhkati and Wabanaki communities.

STRATEGIC DIRECTION 4: BUILD ORGANIZATIONAL RESILIENCE THROUGH SUSTAINABLE PRACTICES

PRIORITIES

1. Advance initiatives to improve organizational effectiveness

The effectiveness of any organization depends on the reviewing and adapting of its processes and policies, and the modernization of its workforce and of ways of working. In addition to developing new policies this year, the corporation continued to refine existing protocols and guidelines.

2. Rebuild and diversify revenue streams

The corporation’s Development team has been successful in attracting funding for initiatives large and small, often surpassing its targets. In response to new initiatives and a changing corporate culture, the Museum is assessing its existing suite of revenue streams – from outside funding to facility rentals, admission fees and the establishment of a museum foundation – to see where improvements can be made and new initiatives developed.

3. Advance environmental stewardship

In 2023–2024, the Museum officially committed to continuous sustainable reduction in greenhouse gas emissions, and water and energy usage; continuous sustainable reduction in waste, following the 3R principle of sustainable development (reduce, reuse, recycle); protection of the natural environment and biodiversity within the scope of the Museum’s activities; and development and integration of sustainability policies, procedures and guidelines across the Museum’s teams and operations. In line with these commitments, the Museum is currently conducting a comprehensive assessment of its baseline environmental footprint, including measuring our greenhouse gas emissions.



Sacrifice
 IMPRÉHENSION
 WAP
 WEAPONS
 TERRORISME
 Brutalité
 Famille
 REMEMBER
 Mort
 Hatred
 VIO

This is your legacy.

It is the history and essence of how war has affected your life in Canada today. It is preserved here so that you can share it and remember. This is your mission.

C'est votre héritage.

Cet héritage vous rappelle la guerre et l'histoire. C'est ainsi que vous pouvez partager votre vie au Canada. Cet héritage est conservé afin que vous puissiez le partager et en garder le souvenir. C'est votre mission.



4 A Violent Peace
 The Civil War, Assassinating, and Return Conditions
 1918 to the present

Une paix violente
 La Guerre Civile, le retour des soldats
 et les conditions de retour, 1918 à aujourd'hui

The Royal Canadian Legion
 Hall of Honour
 Canada's Hall of Honour of Heroism and Sacrifice

Salon d'honneur de la
 Légion royale canadienne
 Le Hall d'honneur canadien de l'héroïsme
 et de la dévouement



INDICATORS AND TARGETS

The corporation has developed the following indicators to measure its achievements in relation to Strategic Direction 4.

Indicator: The **number of policies that are renewed or developed** measures progress made on renewing and maintaining corporate policies. The corporation undertook a full review of its suite of instruments in 2021-2022. The current policy suite consists of 50 documents, 38 of which require review.

NUMBER OF POLICIES THAT ARE RENEWED OR DEVELOPED

2023-2024 RESULT	7
2023-2024 TARGET	18
2022-2023 RESULT	6

ANALYSIS

Though the number of policies renewed or developed was lower than expected for this fiscal year, considerable progress was made in establishing priorities and a robust process for this work to continue advancing steadily.

Indicator: 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 (IN \$000S)

2023-2024 RESULT	1,810
2023-2024 TARGET	2,500
2022-2023 RESULT	2,026

ANALYSIS

Despite uncertain times and a tough economy, fundraising efforts generated over \$1.8 million through annual giving and major gifts. Fundraising targets were lower due to postponement of major capital initiatives and gallery renewals, which affected overall results as compared to target.

Indicator: The **dollar value of revenue-generating activities** measures all amounts raised through Museum activities and includes admission fees, Gift Shop revenues (on site and online), memberships, and revenues from facility rentals, food concessions and parking.

DOLLAR VALUE OF REVENUE-GENERATING ACTIVITIES (IN \$000S)

2023-2024 RESULT	17,482
2023-2024 TARGET	17,165
2022-2023 RESULT	13,375
2019-2020 RESULT (pre-pandemic baseline)	17,016

ANALYSIS

The dollar value of revenue-generating activities surpassed the yearly target, thanks in part to an admission price increase, strong boutique sales, rentals and food services revenues, and strong membership sales, as well as high investment returns.

Indicator: Advance the Development of a Corporate Sustainability Framework

Status: On track

In 2023-2024, requirements in relation to a corporate Sustainability Framework were clarified and specified.

In the final quarter of the fiscal year, the Museum approved an official commitment to environmental sustainability and presented a roadmap for creating an organizational Environmental Sustainability Policy. This policy, aimed at guiding the integration of environmental sustainability into the Museum’s strategy, governance, risk management, and operations, is currently being developed.

KEY ACTIVITIES

Implementation, Monitoring and Evaluation of the Corporate Organizational Framework

The Governance Framework was launched in September 2023, followed by initial meetings for all seven Steering Committees. A group composed of the Chairs of each Steering Committee has also been established to address any challenges proactively, while also ensuring consistency and efficiency in the ongoing implementation, monitoring and evaluation of the framework.

Addressing Findings of the Special Examination by the Office of the Auditor General

In spring 2023, the federal Office of the Auditor General (OAG) undertook a Special Examination of the corporation and its processes. The resulting report was tabled in October 2023.

Also in October 2023, the corporation held the first meeting of its Special Examination Working Group. The corporation has since completed 7 of the 11 recommendations made by the OAG, all of which are aimed at enhancing the efficiency, effectiveness and transparency of corporate operations, while also ensuring the highest standards of museological practice and good governance.

The corporation successfully met the deadline of April 19, 2024 to provide the federal Public Accounts Committee with a detailed implementation plan addressing OAG findings.

Advancing the Corporate Policy Framework

Priority was given this year to policies that will enable the corporation to meet its legislative requirements. These included policies related to disclosure of





wrongdoing, access to information and privacy (ATIP), and workplace harassment and violence prevention.

In addition, the corporation responded to the recommendations made in the Special Examination by the Office of the Auditor General and has accordingly updated its Research, Audit and Risk Management policies. It also developed or refined policies in support of the Museum's cultural transformation (Staffing Policy) and Indigenous relations (Human Remains Policy and Repatriation Policy).

All policies have been refined or developed in accordance with the corporation's Policy Management Framework, which allocates time for consultations and reviews by internal Steering Committees.

Developing a Framework to Address Aging Infrastructure

The Museum of History celebrated its 35th anniversary in 2024, and the War Museum is closing in on 20 years, having opened its doors in 2015. The corporation has continued to make essential improvements to its physical facilities and key

operating systems, but this has often been on a piecemeal basis, as funding has become available.

In 2023–2024, a Capital Prioritization Framework was developed to help address and remediate issues related to aging infrastructure and outdated operating systems. A new Working Group reporting directly to the Resource Planning and Management Standing Committee was launched with the mandate to review and prioritize all capital projects and requirements.

Refreshing the Experience Development Process

The corporation's Experience Development Process (EDP) is designed to guide the production of relevant, engaging and thought-provoking exhibitions and other experiences. In response to the OAG Special Examination, the corporation began updating its EDP in order to establish a more collaborative and nimble model for its public offerings, in alignment with its commitments to EDIA, Truth and Reconciliation, and digital transformation.

Expanding Philanthropic Support

The corporation continues to expand its efforts to attract new financial support in relation to exhibitions, public programming, educational resources, research and collections.

This fiscal year, a number of fundraising campaigns were developed to support the corporation's strategic directions, while also reflecting the Museum of History's three-year Fundraising Strategy. Many of these are multi-year initiatives. Overall, fundraising initiatives raised \$1.8 million in support of Museum priorities.

Highlights of these expansion efforts follow.

- Support for educational kits: We sought additional support for our popular travelling education kits, History Box (Museum of History) and Supply Line (War Museum).
- Major gifts for oral history: We successfully secured major gift support for the **Shaping**



Canada oral history project. We extend our gratitude to Arthur B. C. Drache, C.M., K.C., Judy Young Drache, and the Crabtree Foundation for their generosity.

- Support from the Friends of the Canadian War Museum: We continued to benefit from the long-term commitment of the Friends of the Canadian War Museum, which supports Remembrance Youth Night and Supply Line, as well as a new initiative, the Artist Residency Program.
- A new major donor: We welcomed a new major donor, the Donner Canadian Foundation, and appreciate its generous gift in support of the Indigenous Internship Program. This program also continues to receive longstanding support from the RBC Foundation, and we thank them for their dedication.
- Diverse programming support: We secured major gift support for diverse programming, including a significant contribution from TD Bank Group in support of Black History Month, and a new major donor, Black & McDonald Limited, supported holiday programming.
- Increased Partners' Circle support: Donations and grants from members of the Partners' Circle and from private foundations have increased, due to active cultivation and solicitation. By the end of the fiscal year, Partners' Circle donations had reached 33 per cent more than 2022-2023 figures.
- Active stewardship and cultivation: Activities were expanded to include more in-person visits and meetings with donors. A successful second annual **In Their Own Voices** event was held for participants and donors in October 2023. During this fiscal year, the Development team organized five major gift events, showcasing its commitment to donors, while also attracting new prospects.

- Engaged loyal donors: 7,271 people donated to the Museum, including 523 people who contributed on a monthly basis. The donor retention rate is 64 per cent, which is well above industry standards. Further, more than 60 per cent of donors have supported the corporation for more than five years.
- Robust support: The Annual Giving program developed and launched strategic and compelling appeals via direct mail, email and telemarketing. By the end of the year, the Annual Giving campaign had raised \$982,607, surpassing its target by 23 per cent.

Strengthening Conventional Revenue Generation

The corporation's core revenue-generating activities include admission fees, memberships, Gift Shop sales, facility rentals and food services. In 2023-2024, each of these areas was assessed with an eye to streamlining and rebuilding revenue streams, and developing a new Retail Strategy.

Highlights of this work follow.

- Membership has been rising steadily since the pandemic, with a total of 5,198 memberships sold at the end of the year. Members were also offered 14 special tours with staff historians, two book talks, a behind-the-scenes conservation and preparation tour at the Museum of History, a behind-the-scenes tank shop tour at the War Museum, four CINÉ+ screenings, and 18 tours with staff program interpreters. These events attracted a total of 2,877 members and helped deepen their engagement with the institution. A campaign designed to attract lapsed members was also a remarkable success, with a positive response rate of 8.9 per cent.
- To further enhance Gift Shop sales on site and online, a new Boutique Revitalization Strategy –



including a three-year outlook plan – has been drafted. Work also began on a review of the business model and pricing for facility rentals at both Museums.

- The popular Christmas Market at the Museum of History attracted 19,000 visitors in December 2023, generating both positive engagement and indirect revenues. Other popular revenue-generating initiatives included the Birthday Party program at both Museums and a sold-out “pop-up restaurant” offering an Easter brunch.

Engaging with Audiences

Although the Museum of History and the War Museum are among the most popular museums in the country, both continue to develop new ways of connecting with visitors. In addition to providing visitors, both on site and online, with memorable and compelling experiences, both Museums continue to refresh their suite of exhibitions, workshops, special events, tours, educational offerings, and more. Together, these efforts are continuing to help rebuild revenue streams affected by the COVID-19 pandemic.



Highlights of our engagement strategies follow.

- Our expanded summer guided tours attracted 2,000 visitors at \$5 per person.
- The outdoor War Machines event in August, highlighting War Museum collections and expertise, attracted 2,250 people. Also at the Museum, Remembrance Week programming attracted thousands of visitors, including 4,780 visitors on Remembrance Day – an increase of 1,561 over 2022 numbers. Taking advantage of free admission throughout the day, some 7,410 people visited the War Museum and the Museum of History on November 11.
- A new guided tour, Spotlight on the Grand Hall, was piloted this year. Feedback will be used to refine the tour, while also informing the development of similar initiatives in 2024–2025.
- In-gallery animation in support of temporary exhibitions and other public programming included art-making activities, board games in

the War Museum’s LeBreton Gallery, puppet making in association with the Museum of History exhibition **From Pepinot to PAW Patrol®**, a military history trivia night, and special programming for the holidays, Winterlude, spring break and Easter.

- The Museums offered more than a dozen public and private events, including a Blessing of the Waters ceremony in association with St. Onuphrius Church; a Canadian Paralympic Team press conference and a Black History Month reception, both in association with the Department of Canadian Heritage; a screening of the film *Ru*, based on the novel by *Artifactuality* host Kim Thúy; and a press conference and evening reception at the War Museum celebrating its partnership with the Vimy Foundation.
- Over the winter period, the Museum of History presented the immersive architectural, sound and light experience *Iceberg*, by ATOMIC3 and

APPAREIL Architecture. *Iceberg's* sound and light ambiance, evoking the pure Far North, transforms in response to your presence. Human activity warms the gargantuan blocks and transforms their original form into a visual and auditory symphony.

- The corporation's Annual Public Meeting was held as a hybrid event on February 21, 2024, attracting a record audience of more than 120 people, both on site and online.
- A public lecture series is being developed by the War Museum, with a fee structure aimed at generating revenue. The first lecture will be held early in the new fiscal year.

Reaching Out Across Canada and Around the World

Tourism contributes considerably to the local economy within the National Capital Region, and the Museum of History and the War Museum remain important venues for visitors to the region, as well as for VIP tours and other events.

This fiscal year, the corporation continued to expand and strengthen its partnerships with local, national and international tourism and travel organizations to regain market share lost during the COVID-19 pandemic. In addition, the corporation expanded and solidified partnerships with government departments and portfolio agencies.

Highlights of our partnerships follow.

- Renewal of numerous partnerships, investments, and sales activities with tourism partners and the travel trade, leading to new marketing campaigns, bookings and group-tour agreements. Activities included sales blitzes in Québec City, Montréal and Toronto, a sales mission in Europe targeting French and German tour operators, and attendance at the American Bus Association trade show in the United States.
- The War Museum hosted high-profile events such as ANZAC Day commemorations, the Battle of the



Atlantic Gala, the NATO Resources Conference, a reception and tour of the Korean War exhibition, and a press conference hosted by the Minister of Veterans Affairs to unveil the final design for the National Monument to Canada's Mission in Afghanistan.

- The Museum of History hosted an important National Press Gallery dinner.
- The two Museums hosted more than 110 VIP visits, enhancing relationships with diplomats, senior government officials, representatives of Indigenous communities and organizations, and high-ranking military staff.
- Partnership highlights at the Museum of History included a celebration of elite Indigenous athletes at the opening gala for the Masters Indigenous Games; outdoor French-language theatre performances in partnership with the National Arts Centre's Zones Théâtrales; a press

conference and gala honouring 2023 inductees into Canada's Sports Hall of Fame; and a reception in honour of this year's recipients of the Governor General's History Awards.

- Partnership highlights at the War Museum included Canada Day celebrations with the Department of Canadian Heritage; a luncheon for donors and veterans involved in the oral history project **In Their Own Voices**; and a private reception in partnership with the National Capital Commission to mark the renaming of the Sir John A. Macdonald Parkway, which runs past the War Museum.
- Both Museums made a special presentation to 50 new foreign service officers. This annual event is part of an ongoing partnership with Global Affairs Canada, reinforcing the role played by the Museums as trusted sources of information on the history of Canada and its peoples.



La coulée sucrée
CONFITURES FINES & PETITS DÉLICÉS

STRATEGIC DIRECTION 5: LEVERAGE TECHNOLOGY TO DRIVE INNOVATION AND DEEPEN ACCESS TO MUSEUM ACTIVITIES

PRIORITIES

1. Deliver transformative and data-driven organizational change through digital innovation

Since the 1990s – when it became one of the first museum corporations in the world to embrace the possibilities presented by the World Wide Web – the corporation has understood the potential of digital technologies to drive change.

Over the past year, among other things, the corporation has continued to use the power of digital technology to streamline internal processes, expand its outreach capacity, and develop a more robust cybersecurity posture.

2. Enhance the digital experience so that more visitors engage with Museum collections, research, exhibitions and programs

Leveraging the power of digital technologies, the corporation has continued to expand its use of social media with a new podcast, blog posts, livestreams and videos. In addition, it has continued to provide innovative web-based exhibitions and experiences, enhanced collection digitization and search capacity, and expanded online access to archives and other resources.



INDICATORS AND TARGETS

The corporation has developed the following indicators to measure its achievements in relation to Strategic Direction 5.

Indicator: Defining a Vision for Digital Transformation
Status: Over 75% complete

As digital technologies continue to evolve, it is important for the corporation to remain responsive and proactive in embracing these technologies. The Museum held two successful digital transformation visioning sessions in March 2024, during which broad consensus was achieved on the need for change. The insights and data gleaned from these sessions will inform the creation of a formal vision statement, which will be part of the Digital Transformation Strategy to be further developed in the 2024-2025 fiscal year. This project was more than 75 per cent complete at the end of the fourth quarter.

Indicator: New Dashboards

In 2023-2024, the Museums developed new dashboards to track visitor engagement, providing a clearer picture of how the sites are being used and navigated.

NUMBER OF NEW DASHBOARDS CREATED

2023-2024 RESULT	41
2023-2024 TARGET	14

ANALYSIS

The target for the creation of new dashboards was surpassed significantly, with 41 new dashboards created, including 2 for the DMC main website and 39 for individual Community Stories.

Indicator: New Customer Relationship Management Templates

These templates will make it possible for Visitor Services staff to better assess visitor profiles and expectations and will help to inform the upcoming Visitor Engagement Strategy.

NUMBER OF NEW CUSTOMER RELATIONSHIP MANAGEMENT TEMPLATES

2023-2024 RESULT **12**

2023-2024 TARGET **10**

ANALYSIS

This fiscal year, 12 new templates were developed for the Customer Relationship Management system, surpassing our target. These include templates for the automatization of membership renewals.

Indicator: The number of digitized collection items that are shared online

measures the number of objects and archival documents that have been photographed or scanned and made publicly available through the Museums' websites. Digitization contributes to the preservation of collections and helps both Museums broaden access to their collections.

NUMBER OF DIGITIZED COLLECTION ITEMS THAT ARE SHARED ONLINE

2023-2024 RESULT **16,694**

2023-2024 TARGET **5,000**

ANALYSIS

The yearly target for the number of digitized collection items that are shared online was vastly surpassed this year, in large part thanks to workflow improvements and investment in new technologies.

Indicator: Establishment of a performance indicator for digital innovation

Status: Delayed

Work was focused on commissioning research and convening digital transformation visioning sessions to inform the creation of the Digital Transformation Strategy. It is recommended that the creation of a performance indicator for digital innovation be revisited once the strategy is further advanced in the new fiscal year.

KEY ACTIVITIES

Increasing Digital Competency

By enhancing its digital competency, the corporation is well placed to pursue innovative new projects, while also maintaining core digital activities.

Highlights of our work toward increasing digital capacity follow.

- We established a Digital Experience Studio at the Museum of History for the research, development, demonstration and piloting of innovative digital experiences. The space had been set up by the end of the second quarter of the fiscal year and it includes workspaces for the full production of audiovisual projects, technical infrastructure, and an inventory of hardware.
- The Museums are moving ahead with training to empower staff to create accessible digital content. A series of four sessions were offered to staff to help improve digital literacy in relation to developing accessible digital communications, writing in plain language, and delivering accessible online events, among other topics. This content will be synthesized into tools and guidelines and will be shared with staff on the intranet in 2024-2025.
- Work began on the second season of the Museum of History's *Artifactuality* podcast series. Production of all English and French episodes is expected to be completed in 2024-2025, with an expected launch that same year at a date to be confirmed.
- Virtual training for front-line staff was offered in relation to school programs, to increase competency in this area.



ARTIFACTUALITY

With Kim Thúy

STORIES FROM THE MUSEUM OF THE FUTURE

Canada

- For the **In Their Own Voices** oral history project, more than 120 interview videos were produced this year, and a unique online initiative and approach were developed.
- A multilingual mobile app originally developed in 2017 was relaunched in a progressive web application format. This digital tool provides visitors access to detailed Museum content in seven languages.
- Consultations were held with key stakeholders at both Museums around the corporation's Digitization Strategy. A review of best practices has been completed and a draft approach and timeline will be produced in the new fiscal year. In addition, the previous OCEAN storage solution has been replaced by COSMOS, which will be able to better handle future digitization and storage capacity requirements.
- The corporation's Finance and Infrastructure Division provided Museum staff with multi-factor authentication keys to increase cybersecurity.
- The corporation's People and Culture Division began planning for implementation of the new Human Resources Information System.

Launching a New Intranet

The corporation's intranet provides staff with information on internal policies, noteworthy events, important dates, and more. The new intranet was launched on June 22, 2023 to positive feedback.

Developing a Sustainable Digitization Plan

Digitizing objects and archival material in the corporation's collections remains a key priority. Over the years, this has involved updating data-tracking systems and cataloguing, the purchase of new equipment, and the hiring of contractors. In 2023–2024, progress was made on developing a comprehensive and sustainable digitization plan, towards advancing the digitization of prioritized collections.

Developing a Digital Strategy

In today's world, most people begin online when searching for information, entertainment, and new experiences. By enhancing its online offerings, the corporation seeks to enhance engagement and attract new audiences, while remaining a trusted source of information.

In 2023–2024, the corporation hired a Digital Content Strategist. Work towards developing a Digital Transformation Strategy continues, including the development of sessions for key staff on the potential for AI, a vision for online collections, and a vision for digitally born products. The corporation also continued to implement its Web Strategy and significantly advance the redevelopment and redesign of its flagship websites for the Canadian Museum of History and the Canadian War Museum. The new sites are expected to launch in fiscal year 2024–2025.





GOVERNANCE

The Canadian Museum of History is a Crown corporation, defined and established by the *Museums Act*. Functioning 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 Chair, a Vice-Chair 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.

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 Chair and Vice-Chair, 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 of March 31, 2024, there were no vacancies on the Board.

Through its Chair, 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 2023-2024, the Board met four times in the National Capital Region and six times virtually, in addition to holding virtual committee meetings and ad hoc meetings as required. Reflecting its goal to fully engage with people across the country, the Board also holds an Annual Public Meeting. In recent years, the Annual Public Meeting has included a virtual component, allowing members of the public across the country to learn more about the Museum's activities and to share their ideas and opinions on the work of both Museums, while also making it possible for the Museum to connect with partners, sponsors and stakeholder groups. This year's Annual Public Meeting was held in a hybrid format on February 21, 2024. The President and Chief Executive Officer, accompanied by the Chair, provided highlights from the previous year, along with future initiatives, live from the Museum of History. The meeting concluded with a Q & A session.



Carole Beaulieu
Narmin Ismail-Teja
Jean Giguère
Amanda Kingsley Malo
Alex MacBeath
Nicolas Marcotte
Rodney Nelson
Jennifer Pereira
Laurier Turgeon
Mahalia Verna
William Young

MEMBERS OF THE BOARD OF TRUSTEES (as of March 31, 2024)

Carole Beaulieu

Chair

Toronto, ON

May 2021 to May 2025

Innovative leader with significant expertise in corporate governance, strategic management, marketing, design thinking, and public affairs. Former Vice-President of Advancement at OCAD University and Chair of the Board of Directors for Groupe Média TFO.

Narmin Ismail-Teja

Vice-Chair

Calgary, AB

January 2019 to June 2024 (currently on second term)

Consultant, facilitator and trainer with expertise in diversity, equity and inclusion, strategic leadership, strategic planning, and board governance. Active community volunteer with substantial board, entrepreneurial and executive leadership experience in the business and charitable sector, including the Calgary Foundation, the University of Calgary and the YMCA.

Jean Giguère

Trustee

Winnipeg, MB

December 2013 to May 2024 (currently on third term)

Extensive experience in board governance, fundraising, and strategic planning in the Canadian cultural sector. Founding member of Culture Days and past Chair of Culture Days Manitoba. Chair Emeritus of the Board of the Royal Winnipeg Ballet, Director of Business/Arts, and member of the Royal Manitoba Theatre Advisory Council. Recipient of the Order of Canada, the Governor General's Award for Volunteerism in the Arts, and the Queen Elizabeth II Diamond Jubilee Medal.

Amanda Kingsley Malo

Trustee

Sudbury, ON

March 2018 to May 2024 (currently on second term)

Educator, community builder and activist, with more than a decade's experience in the classroom, specializing in early childhood education and inquiry-based learning. Holds an MEd in Educational Leadership and Policy from OISE. Extensive community service, including with the AmbiSHEous initiative for girls and Sudbury's first Women's March, and as a board member for the Art Gallery of Sudbury and a founder of Politics NOW.

Alex MacBeath

Trustee

Murray Harbour, PEI

May 2019 to May 2025 (currently on second term)

Founder and managing partner of Island Capital Partners, a venture capital fund, following a 35-year career with Grant Thornton LLP, including eight years as CEO. Extensive experience in business strategy, risk management, national and international markets, and in managing change in complex organizations.

Nicolas Marcotte

Trustee

Montréal, QC

December 2022 to December 2026

Royal Canadian Navy officer, engineer and entrepreneur of Nipissing Métis ancestry. Extensive experience in strategy, governance, finance, stakeholder management, and promoting diversity and inclusion. Supports education, opera and veterans' causes with organizations such as the Last Post Fund and the National Field of Honour.

Rodney Nelson

Trustee

Ottawa, ON

March 2018 to June 2026 (currently on second term)

Professor at the Sprott School of Business, Carleton University. More than 20 years of experience in both the public and private sectors, specializing in governance and economic development.

Jennifer Pereira

Trustee

Saskatoon, SK

March 2018 to September 2025 (currently on second term)

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

Laurier Turgeon

Trustee

Québec City, QC

September 2018 to January 2025 (currently on second term)

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

Mahalia Verna

Trustee

Westmount, QC

June 2022 to June 2026

A growth and impact strategist and versatile producer with more than 20 years of experience at organizations including the NFB and the CBC. Expertise in marketing, communications, fundraising and development; extensive board experience. Passionate about equity, inclusion, next-generation talent, and digital literacy.

William Young

Trustee

Ottawa, ON

June 2018 to March 2024 (currently on second term)

Former Parliamentary Librarian of Canada, with considerable experience providing strategic and innovative leadership to build institutional excellence. Prolific Canadian historian, author and university educator. Experience with numerous boards and professional associations, and a founding board member of Samara Canada.

BOARD OF TRUSTEES – COMMITTEES

The Board receives advice from two committees and one advisory group. Trustees are required to participate in at least one of these three bodies.

- The **Finance, Audit and Risk Management Committee** advises the Board on audit-related matters; ensures the maintenance of sound internal controls; and reviews internal audit plans, financial statements, risks and risk mitigation strategies, and observations made by the Auditor General of Canada in relation to the corporation. It also advises the Board on accountability and planning in relation to financial matters.

Alex MacBeath (Chair)
Carole Beaulieu
Narmin Ismail-Teja
Jean Giguère
Nicolas Marcotte
Jennifer Pereira

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

Narmin Ismail-Teja (Chair)
Carole Beaulieu
Amanda Kingsley Malo
Rodney Nelson
Laurier Turgeon
William Young

- The **Governance and Human Resources Committee** advises and assures the Board that the Museum is upholding the highest standards in relation to governance, ethics and human resources management. The committee helps the Board enhance its performance by assessing the Board's effectiveness and making recommendations to the Board to facilitate continuous improvement of its governance framework.

Rodney Nelson (Chair)
Laurier Turgeon (Vice-Chair)
Carole Beaulieu
Narmin Ismail-Teja
Amanda Kingsley Malo
William Young
Mahalia Verna

CORPORATE MANAGEMENT

The President and Chief Executive Officer, supported by a Senior Leadership Team, is accountable for the day-to-day administration of the corporation's performance, its long-term viability, and the achievement of its objectives.

Senior Leadership Team (as of March 31, 2024)

Caroline Dromaguet

President and Chief Executive Officer

Daniel Archambault

Vice-President, People and Culture

Ellen Bertrand

Vice-President, Visitor Engagement

Eric Doiron

Chief Financial Officer and Vice-President of Finance and Infrastructure

James Whitham

Director General and Vice-President, Canadian War Museum; Interim Director General, Canadian Museum of History

Sylvie Madely

Vice-President, Development and Membership

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 to its donors for their generous contributions. Their support is essential in helping the Museum of History and the War Museum achieve their goals in relation to exhibitions, programming and collections development.

2023-2024 DONORS

\$100,000+

The Catherine and Fredrik Eaton Charitable Foundation
Friends of the Canadian War Museum

\$10,000 to \$99,999

The Azrieli Foundation
Karen and Bill Barnett
Birks Family Foundation
Black & McDonald Ltd.
Canadian First World War Internment Recognition Fund
Crabtree Foundation
Donner Canadian Foundation
Arthur B. C. Drache, C.M., K.C., and Judy Young Drache
In memory of Frans J. Elemans
Pat Firth and Ken Lett
Hellyer Charitable Foundation
The Estate of General Paul Manson
Ross Mason
Ajon Moriyama
Mark Michi Moriyama
Murina Moriyama
Members of the Arnold Roy Pasieka Family
Power Corporation of Canada
RBC Foundation
The Royal Canadian Legion Dominion Command
John and Donna Schwartzburg
Loubert and Midori Suddaby
Takla Foundation
TD Bank Group
Walker Wood Foundation
Anonymous (3)

\$1,000 to \$9,999

Peter Albert
John Anderson
Frank A. Anfield
Linda and Mitch Banks
The BC Regiment (DCO) Association Charitable Trust
Raymond and Audrey Beaulieu
Adam Belyea
Major (Ret'd) Adrien Bérubé, C.D.
Bradley and Tricia Betts
Priscilla Brooks-Hill
Wayne Brownrigg
P. E. Bryden
CFN Consultants
Garry Comber
Dr. Gretchen Conrad, in memory of Walter L. Conrad
Barbara Currie
Dawne Deeley
Bryce and Nicki Douglas
The DP Martin Family Foundation
Caroline Dromaguet
Eric T. Webster Foundation
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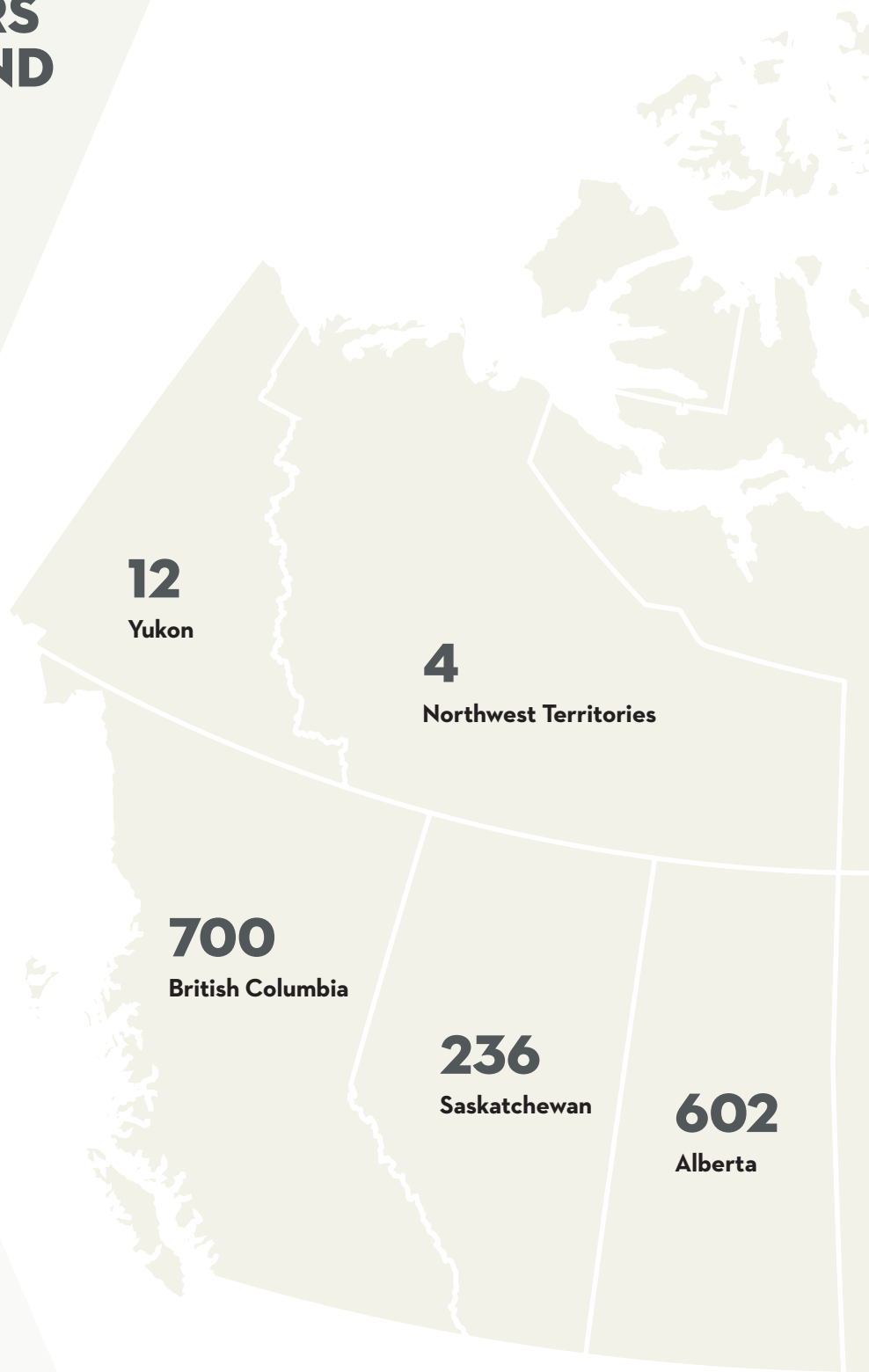
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Tony Manson
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Virginia McLaughlin
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Kenneth D. Percy
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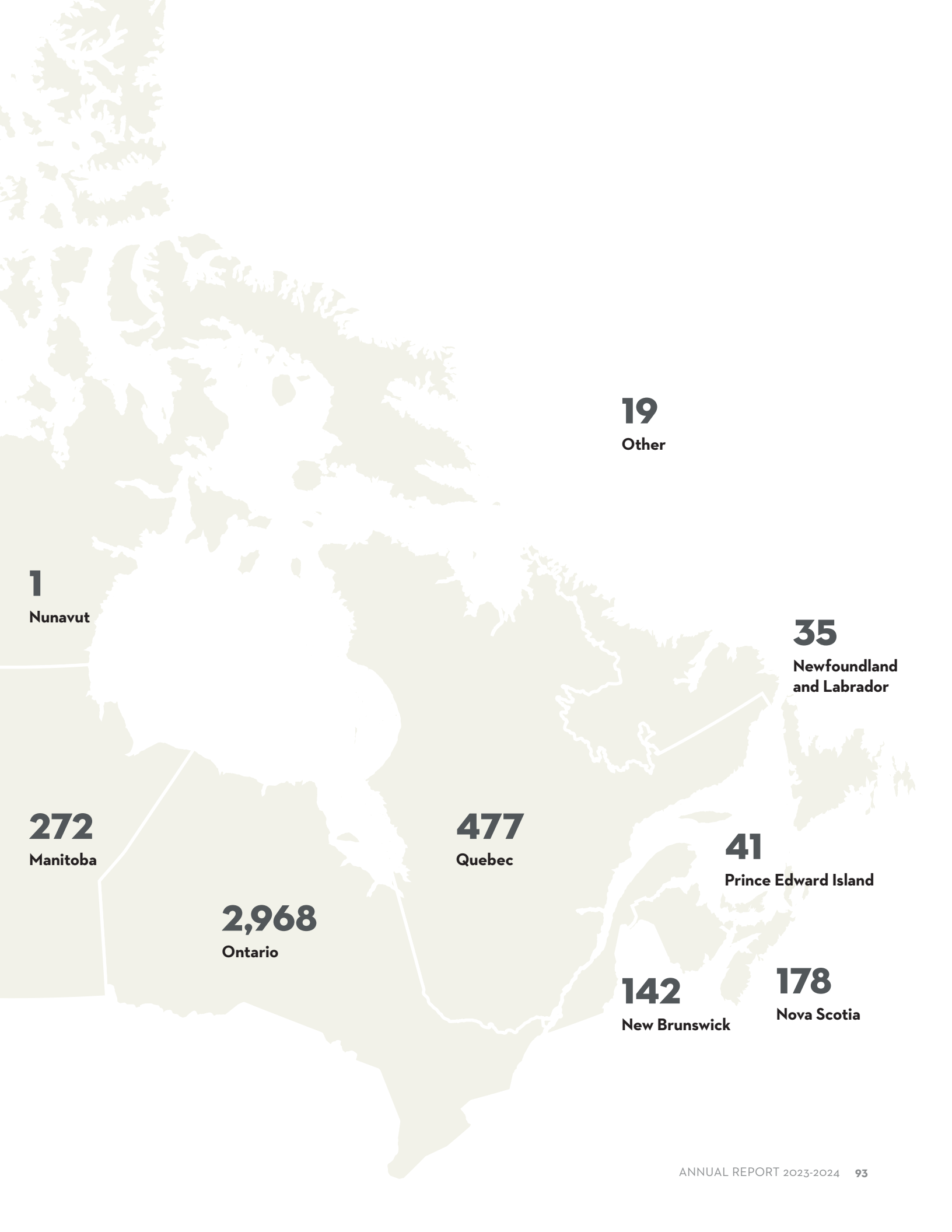
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Dr. David Sutton
The Tenaquip Foundation
Jean Teron
Laurier Turgeon
Ronald Veale
Richard Warrell
W. A. Waselovich
Marianne and John Worton
William Young and Philippe Bussy
Jack and Donna Lee Zaleski
Anonymous (13)

Legacy Circle

J. L. Granatstein
Geoffrey P. Joyner
Paul Kavanagh
The Honourable René J. Marin, C.M., O.M.M., Kt.St.,
C.D. (K.C.), J.D., LL.D. (Hon.) and Mrs. Thérèse B.
Marin, R.N., O.St.J.
Ann R. Mooney
John and Donna Schwartzburg
Murray Snyder and Jennifer Post
Ljubica Stonjanovic
Second Lieutenant Richard Iorweth Thorman, R.C.A.
Anonymous (21)

 **TOTAL DONORS
IN CANADA AND
ABROAD**





1
Nunavut

272
Manitoba

2,968
Ontario

477
Quebec

19
Other

35
Newfoundland
and Labrador

41
Prince Edward Island

142
New Brunswick

178
Nova Scotia





FINANCIAL STATEMENTS

Year ended March 31, 2024

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.

The Museum's attendance continues to be impacted by the inflation due to reduced tourism and the slow progression of regaining visitor confidence in public space attractions. This situation has negative effects on the Corporation's revenues and operations.

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

STRATEGIC DIRECTIONS

In 2022, the Corporation's Board of Trustees unveiled five 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 five Strategic Directions are as follows:

1. Foster an innovative workforce culture that promotes equity, respect and a sense of belonging.
2. Engage Canadians from across the country in diverse histories and stories.
3. Strengthen our commitment to recognizing the rights of Indigenous Peoples and advance reconciliation.
4. Build organizational resilience through sustainable practices.
5. Leverage technology to drive innovation and deepen access to Museum activities.

STATEMENT OF OPERATIONS

The Corporation's net results of operations for the year ended March 31, 2024, reflects a surplus of \$0.7 million, compared to \$0.6 million for the prior fiscal year.

Parliamentary Appropriations

The Corporation recognized \$91.8 million of parliamentary appropriations in 2023–2024, an increase of \$1.8 million when compared to the 2022–2023 fiscal year.

Investment Income

Investment income represents \$3.9 million in 2023–2024, \$2.8 million for the comparative year. This increase of \$1.1 million is primarily due to more favorable investment interest rates in the current year.

Operating Revenues

Operating revenues in 2023–2024 totaled \$13.6 million, compared to \$10.6 million for the previous fiscal year, an increase of \$3.0 million. Operating revenue results for the current year are higher when compared to the prior fiscal year, however, remain lower when compared to pre-pandemic levels.

Expenses

The Corporation's operating expenses were \$111.3 million in 2023-24, in comparison to \$105.1 million in 2022–2023. This increase is partly explained by additional salary, marketing and building operating costs in the current year off-set by lower collection acquisition expenses. In addition, payment in lieu of taxes shows an increase as a result of a settlement with the City of Gatineau on the value of the CMH property.

STATEMENT OF FINANCIAL POSITION

The Museum's unrestricted net assets as of March 31, 2024, represent \$7.7 million, they were \$7.0 million as of March 31, 2023.

To date, the Museum restricted net assets totaling \$20 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.

OUTLOOK

The current situation related to the past global pandemic continues to impact the attendance and the operations of the Museum. Local and North American tourism appears to be recovering at a faster pace than what had been predicted, however international tourism seems to have a slower recovery. Steps have been taken to increase revenues to almost pre-pandemic levels.

Operating costs are increasing due to the rise in inflation and the labour market remains an additional challenge.

The Museum receives an annual base capital funding of \$2.5 million in 2023–2024. 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. Budget 2023 has provided an additional \$5.1 million for 2023-2024 and 2024-2025. 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
President and Chief Executive Officer



Eric Doiron, CPA
Chief Financial Officer and Vice-President of Finance, Infrastructure and Visitor Services

June 19, 2024



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 2024, 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 2024, and 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
Principal
for the Auditor General of Canada

Ottawa, Canada
19 June 2024

CANADIAN MUSEUM OF HISTORY

Statement of Financial Position

As at March 31

(In thousands of dollars)

	2024	2023
Assets		
Current assets		
Cash	\$ 15,211	\$ 20,648
Restricted cash and investments (note 4)	4,328	12,760
Investments (note 5)	20,089	37,413
Accounts receivable	3,407	2,257
Inventories	665	602
Prepaid expenses	1,128	466
	<u>44,828</u>	<u>74,146</u>
Restricted investments (note 4)	13,890	5,347
Investments (note 5)	75,311	55,171
Collections (note 6)	1	1
Capital assets, net (note 7)	<u>179,785</u>	<u>183,359</u>
	<u>\$ 313,815</u>	<u>\$ 318,024</u>
Liabilities and net assets		
Current liabilities		
Accounts payable and accrued liabilities (note 8)	\$ 20,359	\$ 21,188
Deferred contributions (note 9)	24,002	26,026
Unearned revenues	597	576
	<u>44,958</u>	<u>47,790</u>
Deferred contributions - National Collection Fund (note 10)	11,471	11,142
Deferred contributions related to capital assets (note 11)	166,878	171,276
Employee future benefits (note 12)	16,869	15,455
Asset retirement obligations (note 13)	5,164	5,164
	<u>245,340</u>	<u>250,827</u>
Net assets		
Unrestricted	7,705	6,979
Restricted for permanent exhibit renewal (note 14)	19,664	19,707
Investment in capital assets	40,868	40,868
Accumulated remeasurement gains and (losses)	238	(357)
	<u>68,475</u>	<u>67,197</u>
	<u>\$ 313,815</u>	<u>\$ 318,024</u>

Contingencies and contractual rights and obligations (notes 18 and 19)

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)

	2024	2023
Revenues		
Donations and sponsorships (note 15)	\$ 2,784	\$ 2,354
Interest income	3,920	2,764
Operating (schedule 1)	13,562	10,611
	<u>20,266</u>	<u>15,729</u>
Expenses (schedule 2)		
Collect and research	16,164	16,653
Exhibit, educate and communicate	27,731	28,421
Accommodation	41,886	36,996
Corporate management	25,554	23,040
	<u>111,335</u>	<u>105,110</u>
Net result of operations before parliamentary appropriations	(91,069)	(89,381)
Parliamentary appropriations (note 16)	91,752	89,945
Net result of operations	<u>\$ 683</u>	<u>\$ 564</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)

	2024	2023
Accumulated remeasurement losses, beginning of year	\$ (357)	\$ (226)
Unrealized gains (losses) attributed to investments	505	(306)
Amounts reclassified to the Statement of Operations – investments	90	175
Net change in accumulated remeasurement gains (losses) for the year	595	(131)
Accumulated remeasurement gains (losses), end of year	\$ 238	\$ (357)

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 gains (losses)	2024	2023
Net assets, beginning of period	\$ 6,979	\$ 19,707	\$ 40,868	\$ (357)	\$ 67,197	\$ 66,764
Net results of operations	726	(43)	-	-	683	564
Net change in accumulated gains (losses)	-	-	-	595	595	(131)
Net assets, end of period	\$ 7,705	\$ 19,664	\$ 40,868	\$ 238	\$ 68,475	\$ 67,197

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)

	2024	2023
Operating activities		
Cash receipts from clients and other receivables	\$ 18,792	\$ 15,029
Cash receipts from parliamentary appropriations	80,042	74,654
Cash paid to and on behalf of employees	(42,898)	(43,142)
Cash paid to suppliers	(55,566)	(44,207)
Restricted contributions and related investment income	1,253	2,138
Interest received	3,762	2,915
Total cash flow provided through operating activities	5,385	7,387
Investing activities		
Increase in investments and restricted investments	(59,239)	(51,626)
Decrease in investments and restricted investments	55,802	46,231
Net cash through investing activities	(3,437)	(5,395)
Capital activities		
Acquisition of capital assets	(14,050)	(9,409)
Financing activities		
Parliamentary appropriations for the acquisition of capital assets	5,349	3,025
Increase (decrease) in cash and restricted cash	(6,753)	(4,392)
Cash and restricted cash, beginning of year		
Cash	20,648	25,073
Restricted cash	3,699	3,666
	24,347	28,739
Cash and restricted cash, end of year		
Cash	15,211	20,648
Restricted cash	2,383	3,699
	\$ 17,594	\$ 24,347

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, 2024

(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, 2024

(In thousands of dollars)

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, 2024

(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, 2024

(In thousands of dollars)

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 (“EARS”) 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, 2024

(In thousands of dollars)

2. Significant accounting policies (continued)

(g) Asset retirement obligations

Asset retirement obligations are costs expected to be incurred as a result of the retirement or disposal of a tangible capital asset. The Corporation recognizes a liability on the Statement of Financial Position when i) there is a legal obligation to incur retirement costs in the future; ii) the past transactions or events giving rise to the liability has occurred; iii) it is expected that future economic benefits will be given up; and iv) a reasonable estimate of the amount of the liability can be made.

(h) 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, and other revenues. These are recognized at the point the performance obligation is completed. Travelling exhibit and membership revenue are recognized over the period the performance obligations 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.

CANADIAN MUSEUM OF HISTORY

Notes to the Financial Statements

Year ended March 31, 2024

(In thousands of dollars)

2. Significant accounting policies (continued)

(h) Revenue recognition (continued)

(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.

(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.

(i) 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.

(j) 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.

CANADIAN MUSEUM OF HISTORY

Notes to the Financial Statements

Year ended March 31, 2024

(In thousands of dollars)

2. Significant accounting policies (continued)

(k) 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.
- 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. Change in accounting policy – Revenue

Effective April 1, 2023, the Corporation adopted Canadian public sector accounting standard PS 3400 *Revenue*, which establishes standards on how to account for and report on revenue. The Section sets out general guidance for how entities recognize, measure, present and disclose revenue arising from transactions that include performance obligations (exchange transactions) and transactions that do not have performance obligations (non-exchange transactions). There are two approaches to recognizing revenue with performance obligations: at a point in time or over a period of time. This determination is made based on when a performance obligation is satisfied.

PS 3400 has been applied retroactively without restatement of these financial statements.

The implementation of this new Section did not have a material impact on the financial statements.

CANADIAN MUSEUM OF HISTORY

Notes to the Financial Statements

Year ended March 31, 2024

(In thousands of dollars)

4. Restricted cash and investments

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

	2024	2023
Deferred contributions from non-government sources	\$ 6,903	\$ 6,965
Deferred contributions - National Collection Fund (note 10)	11,471	11,142
	\$ 18,374	\$ 18,107

Restricted cash and investments consist of the following:

	2024	2023
Restricted cash	\$ 2,383	\$ 3,699
Guaranteed investment certificates	5,780	8,380
Corporate and government bonds	10,055	6,028
	18,218	18,107
Short-term restricted cash	(2,383)	(3,699)
Short-term restricted investments	(1,945)	(9,061)
	(4,328)	(12,760)
Long-term portion	\$ 13,890	\$ 5,347

As at March 31, 2024, the Corporation held guaranteed investment certificates and long-term bonds with a face value of \$16,113 (2023 – \$14,421), annual yield percentages ranging from 1.90% to 5.07% (2023 – 1.32% to 4.30%), and maturity dates ranging from June 15, 2024 to June 2, 2034 (2023 – April 17, 2023 to December 21, 2027). The fair value of restricted investments is \$15,788 (2023 – \$14,324).

5. Investments

	2024	2023
Corporate and government bonds	\$ 78,602	\$ 79,887
Guaranteed investment certificates	16,798	12,697
	95,400	92,584
Portion maturing in the next fiscal year	(20,089)	(37,413)
	(20,089)	(37,413)
Long-term portion	\$ 75,311	\$ 55,171

CANADIAN MUSEUM OF HISTORY

Notes to the Financial Statements

Year ended March 31, 2023

(In thousands of dollars)

5. Investments (continued)

Bonds and guaranteed investment certificates

As at March 31, 2024, the Corporation held corporate and government bonds and guaranteed investment certificates with a face value of \$96,779 (2023 – \$93,224), annual yield percentages ranging from 0.95% to 5.47% (2023 – 0.95% to 4.95%), and maturity dates ranging from April 2, 2024 to June 2, 2034 (2023 – June 2, 2023 to May 10, 2032). The fair value of investments is \$95,068 (2023 – \$91,689).

Additional assets, included in cash and investments, totalling \$45,622 (2023 – \$48,678) are related to deferred parliamentary appropriations (notes 9 and 11).

6. 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, 2024, the Corporation purchased \$1,080 (2023 – \$3,081) and acquired through donation \$645 (2023 – \$374) of items for these collections.

The Corporation did not record any revenues for the fiscal years ended March 31, 2024 or 2023 related to the sales of collection items.

CANADIAN MUSEUM OF HISTORY

Notes to the Financial Statements

Year ended March 31, 2024

(In thousands of dollars)

7. Capital assets

	Cost	Accumulated amortization	2024 Net book value	2023 Net book value
Land	\$ 40,868	\$ -	\$ 40,868	\$ 40,868
Buildings	356,909	(264,895)	92,014	100,937
Building improvements	88,084	(77,509)	10,575	12,332
Technical and informatics equipment	13,217	(8,992)	4,225	1,825
Office furniture and equipment	1,938	(1,324)	614	572
Motor vehicles	343	(338)	5	15
Permanent exhibits	32,835	(22,300)	10,535	13,774
Work-in-progress	20,949	-	20,949	13,036
	\$ 555,143	\$ (375,358)	\$ 179,785	\$ 183,359

The current year amortization expense is \$15,441 (2023 – \$15,784).

During the year, out-of-use assets with an original book value of \$0 (2023 – \$2,982) were removed from this schedule.

8. Accounts payable and accrued liabilities

Accounts payable and accrued liabilities are as follows:

	2024	2023
Trade accounts payable	\$ 11,185	\$ 7,773
Government departments, agencies and crown corporations	2,834	9,317
Accrued salaries and benefits	6,339	4,050
Current portion of employee future benefits (note 12)	1	48
	\$ 20,359	\$ 21,188

CANADIAN MUSEUM OF HISTORY

Notes to the Financial Statements

Year ended March 31, 2024

(In thousands of dollars)

9. 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	2024	2023
Balance, beginning of year	\$	7,071	\$ 18,955	\$ 26,026	\$ 26,740
Additions					
Amounts received during the year		941	2,200	3,141	5,081
Deferred investment income		261	-	261	177
		1,202	2,200	3,402	5,258
Deductions					
Amounts recognized as revenue		(1,370)	(4,056)	(5,426)	(5,972)
Balance, end of year	\$	6,903	\$ 17,099	\$ 24,002	\$ 26,026

10. 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	2024	2023
Balance, beginning of year	\$	9,987	\$ 1,155	\$ 11,142	\$ 10,973
Additions					
Amounts received during the year		-	1	1	1
Deferred investment income		350	41	391	248
		350	42	392	249
Deductions					
Amounts recognized as revenue		-	(63)	(63)	(80)
Balance, end of year	\$	10,337	\$ 1,134	\$ 11,471	\$ 11,142

CANADIAN MUSEUM OF HISTORY

Notes to the Financial Statements

Year ended March 31, 2024

(In thousands of dollars)

11. 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 for capital asset acquisitions</u>		2024	2023
	Non-government sources	Parliamentary appropriations	Parliamentary appropriations			
Balance, beginning of year	\$ 1,445	\$ 140,108	\$ 29,723	\$ 171,276	\$ 183,019	
Additions						
Capital asset acquisitions	-	11,200	-	11,200	10,385	
Parliamentary appropriations deferred for capital asset acquisitions in future periods	-	-	8,500	8,500	2,516	
	-	11,200	8,500	19,700	12,901	
Deductions						
Amounts used during the period	(66)	(15,332)	(8,700)	(24,098)	(24,644)	
Balance, end of year	\$ 1,379	\$ 135,976	\$ 29,523	\$ 166,878	\$ 171,276	

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.

CANADIAN MUSEUM OF HISTORY

Notes to the Financial Statements

Year ended March 31, 2024

(In thousands of dollars)

12. 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	2024	2023
Balance, beginning of year	\$ 14,687	\$ 587	\$ 229	\$ 15,503	\$ 13,767
Expense for the year	1,831	176	28	2,035	2,273
Benefit usage and benefit payments	(375)	(209)	(84)	(668)	(537)
Balance, end of year	16,143	554	173	16,870	15,503
Less: current portion	-	-	(1)	(1)	(48)
Long-term portion	\$ 16,143	\$ 554	\$ 172	\$ 16,869	\$ 15,455

(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.

(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.

CANADIAN MUSEUM OF HISTORY

Notes to the Financial Statements

Year ended March 31, 2024

(In thousands of dollars)

12. Employee future benefits (continued)

(d) Accrued benefit obligation

The most recent extrapolated actuarial valuation for other post-retirement benefits, sick leave and severance benefits was completed by an independent actuary as at March 31, 2024. 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:

	2024	2023
Accrued benefit obligation, beginning of year	\$ 18,895	\$ 20,142
Current service cost	1,085	1,230
Interest costs	580	488
Actuarial loss (gain)	(1,927)	(2,428)
Benefits paid	(669)	(537)
Accrued benefit obligation, end of year	17,964	18,895
Unamortized actuarial losses	(1,094)	(3,392)
Accrued benefit obligation, end of year	1,870	15,503
Less: current portion of employee future benefits (note 8)	(1)	(48)
	\$ 16,869	\$ 15,455

The significant actuarial assumptions used are as follows:

	2024	2023
Discount rate used to determine accrued benefit obligation:		
Post-retirement benefits	3.34%	3.03%
Severance and sick leave benefits	3.42%	3.03%
Rate of increase in dental benefit costs	4% per year	4% per year
Rate of increase in health care benefit costs	4.70% weighted average	4.78% weighted average
Real wage increase	maximum 0.75% per year	maximum 0.75% per year

CANADIAN MUSEUM OF HISTORY

Notes to the Financial Statements

Year ended March 31, 2024

(In thousands of dollars)

12. Employee future benefits (continued)

(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 (2023 – 1.02); 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 (2023 – 1.00).

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

	2024	2023
Corporation's contributions	\$ 3,746	\$ 3,359
Employees' contributions	\$ 3,362	\$ 3,332

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.

13. Asset retirement obligations

The changes in asset retirement obligations during the year are as follows:

	2024	2023
Balance, beginning of year	\$ 5,164	\$ 5,164
Liabilities settled	-	-
Revision in estimate	-	-
Accretion expense	-	-
Balance, end of year	\$ 5,164	\$ 5,164

CANADIAN MUSEUM OF HISTORY

Notes to the Financial Statements

Year ended March 31, 2024

(In thousands of dollars)

14. Restricted for permanent exhibit renewal

In the year, the Corporation did not restrict net assets (2023 - \$5,000) for the purpose of permanent exhibit renewal.

15. Donations and sponsorships

Donations and sponsorships revenue is composed of:

	2024	2023
Cash donations and sponsorships	\$ 2,139	\$ 1,980
In-kind sponsorships and artifact donations	645	374
	\$ 2,784	\$ 2,354

16. Parliamentary appropriations

Parliamentary appropriations recognized as revenue:

	2024	2023
Main estimates amount provided for operating and capital expenses	\$ 73,251	\$ 73,224
Supplementary estimates and transfers	12,313	4,336
	85,564	77,560
Less: current year Parliamentary appropriations not recognized as revenue:		
Used for capital asset acquisitions	(2,500)	(1,484)
Deferred for future capital asset acquisitions	(8,500)	(2,516)
Restricted for specific purposes	(2,200)	(3,771)
Add: prior year Parliamentary appropriations recognized as revenue in current year:		
Amortization of deferred capital funding	15,332	15,677
Restricted amounts used in current year	4,056	4,479
Parliamentary appropriations recognized as revenue	\$ 91,752	\$ 89,945

CANADIAN MUSEUM OF HISTORY

Notes to the Financial Statements

Year ended March 31, 2024

(In thousands of dollars)

17. 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 \$19,510 (2023 – \$12,767) primarily related to payments in lieu of property taxes and employer contributions to employee benefits. The Museum recorded operating revenue of \$261 (2023 – \$437) with related parties.

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

	2024	2023
Appropriations receivable	\$ 173	\$ -
Refundable taxes	824	532
Other receivables	15	82
Accounts payable and accrued liabilities	2,834	9,317
Unearned revenues	81	81

18. Contingencies

As at March 31, 2024, the Corporation did not recognize any contingent liabilities in its Statement of Financial Position.

19. 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, 2024, 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.

CANADIAN MUSEUM OF HISTORY

Notes to the Financial Statements

Year ended March 31, 2024

(In thousands of dollars)

19. Contractual rights and obligations (continued)

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.

The future minimum annual payments are as follows:

	Contractual rights	Contractual Obligations
2024-25	\$ 1,579	\$ 25,686
2025-26	105	4,147
2026-27	3	3,113
2027-28	-	71
	\$ 1,687	\$ 33,017

20. 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, 2024 is the carrying value of these assets.

CANADIAN MUSEUM OF HISTORY

Notes to the Financial Statements

Year ended March 31, 2024

(In thousands of dollars)

20. 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:

	2024	2023
Government of Canada	\$ 808	\$ 621
Other governments	880	416
Consumers	674	315
	2,362	1,352
Financial institutions	1,045	905
	\$ 3,407	\$ 2,257

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 71% (2023 – 76%) 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:

	2024	2023
Less than 30 days past billing date	\$ 1,617	\$ 1,094
30 to 60 days past billing date	382	178
61 to 90 days past billing date	188	7
Greater than 90 days past billing date	175	73
	2,362	1,352
Interest receivable	1,045	905
	\$ 3,407	\$ 2,257

CANADIAN MUSEUM OF HISTORY

Notes to the Financial Statements

Year ended March 31, 2024

(In thousands of dollars)

20. 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.

(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.

CANADIAN MUSEUM OF HISTORY

Notes to the Financial Statements

Year ended March 31, 2024

(In thousands of dollars)

20. Financial risk management (continued)

(b) Market risk (continued)

As at March 31, 2024, 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 \$3,053 (2023 – \$1,877), approximately 2.73% of the fair value of investments (2023 – 1.76%).

(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.

As of March 31, 2024, all of the Corporation's financial liabilities have contractual maturities of less than 365 days (2023 – 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, 2024

(In thousands of dollars)

20. 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)	2024
Bonds	\$ 88,657	\$ -	\$ -	\$ 88,657
Guaranteed investment certificates	22,578	-	-	22,578
	\$ 111,235	\$ -	\$ -	\$ 111,235

Investments	Quoted prices in active markets (Level 1)	Significant other observable inputs (Level 2)	Significant unobservable inputs (Level 3)	2023
Bonds	\$ 85,915	\$ -	\$ -	\$ 85,915
Guaranteed investment certificates	21,077	-	-	21,077
	\$ 106,992	\$ -	\$ -	\$ 106,992

CANADIAN MUSEUM OF HISTORY

Schedule 1 – Operating Revenues

Year ended March 31, 2024

(In thousands of dollars)

	2024	2023
General admission and programmes	\$ 6,317	\$ 5,088
Facility rental, events and concessions	3,258	2,480
Boutique sales	1,695	1,340
Parking	1,683	1,313
Memberships	451	237
Travelling exhibits	75	65
Other	83	88
	\$ 13,562	\$ 10,611

Schedule 2 – Expenses

Year ended March 31, 2024

(In thousands of dollars)

	2024	2023
Personnel costs	\$ 50,429	\$ 46,518
Amortization of capital assets	15,441	15,784
Payments in lieu of property taxes	11,508	8,239
Building operations	6,791	6,059
Professional and special services	4,522	3,708
Online programs assistance	3,926	3,615
Repairs and maintenance	3,825	3,198
Utilities	2,758	2,622
IT infrastructure and systems	2,233	2,511
Marketing and advertising	1,921	1,540
Collection acquisitions (note 6)	1,725	3,455
Exhibit fabrication and rental	1,705	2,147
Materials and supplies	1,676	1,268
Cost of goods sold	914	786
Travel and hospitality	789	399
Rentals and leases	292	227
Royalties	98	45
Impairment - Capital assets	-	2,232
Other	782	757
	\$ 111,335	\$ 105,110

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