

# Canadian Museum of Civilization Corporation Annual Report 1994-1995 *Abridged Version*

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**Members of the Museum: (819) 776-7004**  
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**Canadian War Museum**  
**Information and other services: (819) 776-8600**

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## **Board of Trustees and Executive Committee of the Canadian Museum of Civilization Corporation**

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### **The Canadian Museum of Civilization Corporation's Board of Trustees**

*Chairman:* Peter A. Herrndorf, Toronto, Ontario

*Vice-Chairman:* Jacques Lacoursière, Québec, Quebec

*Trustees:* Judith Baxter, Kings County, New Brunswick; Andrée Beaudin-Richard, Québec, Quebec; Anne-Marie Dufresne, Montreal, Quebec; Karen Ellerbeck, White Rock, British Columbia; D.G.L. Fraser, Grand Pré, Nova Scotia; Garry C. Johnson, Calgary, Alberta; Anne MacLaren, Westmount, Quebec; Pierre Moreault, Hull, Quebec; Priscilla Renouf, St. John's, Newfoundland; Blair Stonechild, Regina, Saskatchewan; Mary Alice Stuart, Toronto, Ontario; Ramsey Withers, Ottawa, Ontario

The Board of Trustees sets broad strategic direction, long-term objectives and priorities for the organization. The Board is also responsible for ensuring that CMCC management fulfils its responsibilities with respect to the effective and efficient operation of the organization.

During 1994-95, the Board met five times. One of these meetings was via conference call; another was held in St. John's, Newfoundland. As for the various Board committees, seventeen meetings were held, including seven through conference calls.

The Board took advantage of its meeting in St. John's on June 13 and 14, 1994 to re-affirm its association with Newfoundland and Labrador. This association has translated into numerous projects involving the Canadian Museum of Civilization and public institutions such as the Newfoundland Museum and Memorial University. An agreement has also been set up between the Canadian War Museum and the Newfoundland Museum for exchanges of information, travelling exhibitions and curatorial knowledge, to help in the preservation and restoration of the province's military history. In addition to its regular meeting, the Board paid a special visit to historic Cupids, Newfoundland and met with the Local Heritage Society.

### **The Executive Committee of the Corporation**

*Chairman:* George F. MacDonald, Executive Director

**Members:** Paul Carpentier, Director, Collections and Information Access Branch; Louise Dubois, Corporate Secretary; Joe Geurts, Managing Director; Stephen Inglis, Director, Research; Sylvie Morel, Director, Exhibitions and Programmes; Linda Morris, Director, Public Affairs; Victor Suthren, Director, Canadian War Museum

**Committees of the Board:** Executive Committee; Acquisitions Committee; Audit Committee; Finance Committee; Human Resources and Compensation Committee; Strategic Planning Committee; Canadian War Museum Committee

## Executive Director's Report -- Dr. George F. MacDonald



*Dr. George F. MacDonald standing in front of a Toltec figure, with the Maya Pyramid in the background.*

Photo: H. Foster

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Although the 1994-95 fiscal year ended with the announcement of sizeable reductions in the Corporation's salary and operations budgets, this has not diminished my optimism about the institution's future, based on the many achievements this year, to which this report attests. It has been clear for some time that we are entering a new era, in which previous levels of government funding cannot be guaranteed. The latest cuts only add extra impetus to our efforts, already underway, to become more self-reliant through new approaches to revenue generation, ensuring continued delivery of the high-quality services our audiences expect.

These efforts are beginning to bear fruit. There was an increase in revenues from boutique sales and facility rentals, as a result of effective marketing and commercial ventures. These also testify to the growing popularity of this institution, which has been able to maintain visitor levels, despite an overall decline in tourism. New attractions which were added to both the Canadian Museum of Civilization and the Canadian War Museum during the year will bolster that popularity.

Economies made within operations assisted in the reallocation of funding to more effective use. Donations, sponsorship, volunteerism (itself a form of sponsorship), and partnerships are assuming a growing importance in providing the additional resources needed for the undertaking of new initiatives. Partnering with other organizations in particular -- both public- and private- sector -- is becoming the key to tackling ambitious and innovative projects. The success of the Corporation in this area is well evidenced in this report.

Notwithstanding the heightened challenges brought on by reduced government funding, during 1994-95 the Corporation made concrete progress towards the strategic directions set for it the previous year. The most notable achievement of the year has been the completion and opening of the much- expanded Children's Museum to resounding popular acclaim. The exposure to other cultures which it offers youngsters speaks directly to our goal of promoting intercultural understanding. Although less visible to the public, positive advances have been made in the planning necessary for completing the Canada Hall and for initiating development of the First Peoples Hall.

On the front of "electronic outreach" -- services to allow us to reach national (and international) audiences -- the past year saw the necessary building blocks fall into place. The creation of a digital information resource base is well underway. Staff are becoming accustomed to performing daily activities in a computer-based and network-based environment, and are coming to understand how the organization will need to operate in the Information Age. There has already been some roll-out of both online services (a World Wide Web site) and stand-alone products, which will eventually become, we anticipate, a major source of new financial support for the Corporation.

This has been an equally important year for the Canadian War Museum. It, too, saw some expansion of its permanent exhibitions, and preparations for more new galleries to open in the coming year. A growing emphasis on live programming for public events -- both at its own site, and in outreach programming -- is proving a successful approach for the CWM. The 50th anniversary of D-Day presented a focus for events such as a mock air raid over Parliament Hill, complete with aircraft, searchlights and simulated artillery fire -- an event which was observed by a crowd estimated at 15,000. This commemorative role will continue in the coming year.

Commemoration of something closer to home took place when the public was invited to join us in celebrating the fifth anniversary of the Canadian Museum of Civilization's opening. It has been an exciting journey, and I look forward to the challenges and achievements of the years to come.

## Corporate Profile -- Mandate

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The Canadian Museum of Civilization Corporation (CMCC) is a Crown Corporation established by the *Museums Act (Statutes of Canada 1990, Chapter 3)* which came into force on July 1, 1990. As an agent Crown Corporation, the CMCC is named in *Part 1 of Schedule III to the Financial Administration Act*.

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The *Museums Act* begins with the declaration that:

*"the heritage of Canada and all its peoples is an important part of the world heritage and must be preserved for present and future generations and that each national museum established by this act*

*(a) plays an essential role, individually and together with other museums and like institutions, preserving and promoting the heritage of Canada and all its peoples throughout Canada and abroad and in contributing to the collective memory and sense of identity of all Canadians; and*

*(b) is a source of inspiration, research, learning and entertainment that belongs to all Canadians and provides, in both official languages, a service that is essential to Canadian culture and available to all".*

More specifically, the *Museums Act* states that the purpose of the CMCC is

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

The CMCC is responsible for the management of the Canadian Museum of Civilization (CMC) and its affiliate, the Canadian War Museum (CWM), which provides a record of Canada's war-related history, serves as a memorial to Canadians lost in war, and documents Canada's continuing commitment to peacekeeping and the maintenance of international security. The Corporation is also working on plans for a virtual museum called *Musée de la Nouvelle-France*. This museum is currently at the conceptual development stage.

The CMC's history as a museological institution began in 1842 with the creation of the Geological Survey of the Province of Canada, acknowledged as a continuing body by an 1877 Act of Parliament. In 1927, an Act of Parliament created the National Museum of Canada, although it was not until 1950 that its operational links were finally severed from

the Geological Survey. In 1942, the Canadian War Museum was formally inaugurated and became, in 1958, a division of the National Museum of Canada.

In 1968, the National Museums of Canada Corporation was established by legislation. This corporation included the National Gallery of Canada, the National Museum of Man, the National Museum of Natural Sciences and the National Museum of Science and Technology. The National Museum of Man became the Canadian Museum of Civilization in 1986.

The Corporation has two public facilities: the CMC located at 100 Laurier Street, Hull, Quebec, and the CWM at 330 Sussex Drive, In Ottawa, Ontario.

The CMC is recognized as one of the outstanding cultural facilities of the twentieth century. It is Canada's largest and most popular museum, with attendance of over 1.2 million visitors each year. It draws visitors, not only because of its first-class exhibitions of historical objects and its reputation for museological excellence, but also because of the opportunities it provides for interactive experiences, its excellent educational and entertainment facilities and numerous activities.

## Objectives and Results -- Museological Excellence and Outreach

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*In its pursuit of museological excellence, the Corporation placed particular emphasis on further improvements in its research activities and developed its outreach capabilities -- both electronic and traditional.*

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### *Objective*

To further develop the outreach capabilities of the Corporation, through new electronic technologies and other means, so that it can share its wealth of knowledge to a greater extent with Canadians living outside the National Capital Region.

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### *Results*

- In partnership with Kodak Canada -- digitization of 65,460 images into photo-CD format, 10% above planned levels;



- In partnership with Digital Equipment of Canada and the Charles R. Bronfman Foundation -- sale of eleven Heritage Kiosks to institutions in six provinces and one of the territories. All kiosks were installed by the end of 1994- 95;
- Additional memoranda of cooperation and understanding were signed with:
  - Canada Post;
  - The Canadiana Fund;
  - The Saskatchewan Indian Federated College;
  - The Bruce County Museum, Southampton, Ontario; This brings the total number of memoranda to twenty-six.
- CD product development:
  - CD-ROM of Canada's Visual History was completed;
  - CD-ROM of West Coast Totem Poles, originally planned for March 1995, was delayed to May 1995;
- Launching of an information service on the World Wide Web (WWW) -- a system for disseminating multimedia information on the Internet -- in December 1994;
- Activity underway -- DigiMuse, a project that aims to evaluate the business, organizational, and technology requirements for electronic outreach operations, while establishing a working prototype of its capabilities;
- IMAX® Film Development -- work continued on several film projects with museum partners;
  - *Yellowstone* was completed and booked into three dozen venues;
  - *Mystery of the Maya* was co-produced with the National Film Board of Canada and the Instituto Mexicano de Cinematografía. The CMC was responsible for the educational kits, poster, and other associated material to be used world-wide. World première of the film to be held at the CMC on April 12, 1995;
  - *Storm Chasers* is nearing completion;
  - *Special Effects*, produced by WGBH-Nova, will be completing pre-production work in the summer of 1995. Shooting will begin in the fall of 1995;
- The Visitor Studies Network -- an informal international network of professionals in many different kinds of heritage institutions -- was expanded to include more than 170 members in 12 countries, and served as a vehicle for the distribution of more than 800 copies of studies conducted at the CMCC;
- Workshops in evaluation and visitor studies were carried out for: the CMCC's first International Symposium on Live Interpretation; the International Visitor Studies Association (Raleigh, North Carolina); Ontario Provincial Parks; The Powerhouse Museum (Sydney, Australia); the Western Australian Museum (Perth); the California Academy of Sciences (San Francisco); the Auckland Museum (Auckland, New Zealand), as well as for staff at numerous other museums in Australia, New Zealand and the South Pacific;
- Peer reviews and other kinds of professional assistance were provided by the CMCC's Audit and Evaluation Division to institutions in Canada, the U.S., Australia and New Zealand;
- A strategic alliance with the Centre for Public Management was set in place to replicate, in other heritage institutions around the world, the CMCC's innovative approach to evaluation and visitor studies.



## *Objective*

**To review the Corporation's current artifact collection and research policies, in order to make its artifact collections and related programmes even more relevant to Canadians.**

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## *Results*

- The data-gathering phase of the Collection Development Plan is nearly complete, and a Collection Development Plan will be tabled for approval early in fiscal year 1995-96;
- The Research Advisory Committee commenced work on a Performance Measurement Framework in December 1994, to assess the success of research-related activities. The Committee's recommendations are expected in the Fall of 1995.

## **Objectives and Results -- Shared Understanding of Canadian Identity and History**

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The Corporation can make significant contributions to Canada's identity and unity. An important element of the Corporation's efforts in this regard continued to be the completion of currently unfinished Museum exhibit spaces, with particular emphasis and priority on the Canada Hall at the Canadian Museum of Civilization.

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## *Objective*

**To increase Canadians' sense of their common identity and history.**

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## *Results*

### *Canada Hall*

- Installations:
  - *Souvenirs of Canada*, displaying symbols of Canadian identity from across Canada;
  - *Living in Canada in the Time of Champlain*, the story of one of the first explorers of Canada;
- Research:

- Continued on modules for Canada west of Ontario -- through the Prairies to the Pacific Coast. Western grain pools, Ukrainian churches, early oil explorations and life in the coastal communities of British Columbia were all the subject of video archiving, photo research and oral history recordings;
- **Completion of Phase II:**
  - Work began on architectural façades and building exteriors within the exhibition space, thereby creating the environmental presence of Western Canada;
  - Façades of the railway station, rail-yard and grain elevator are nearing completion;
  - St. Onuphrius Ukrainian Catholic Church in Smoky Lake, Alberta is currently being disassembled for shipment to the CMC;
  - The Mezzanine will be completed in early 1995-96.

### *Canadian War Museum*

- The Hall of Heroes gallery and the exhibition, *Victory*, will open, as planned.

### *Attendance*

- Highly successful D-Day celebrations at the CWM and the reopening of the Children's Museum attracted more visitors than expected. As a result, attendance figures exceeded 1994-95 visitor attendance targets.

### *Canadian Museum of Civilization*

**Projected: 1,200,000**

**Actual: 1,231,590**

### *Canadian War Museum*

**Projected: 175,000**

**Actual: 211,607**

***Total projected: 1,375,000***

***Total actual: 1,443,197***

## Objectives and Results -- Intercultural Understanding and Dialogue

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Through its exhibitions, its programmes and its special relationship with the First Peoples of Canada, the Corporation contributed to greater intercultural understanding and dialogue.

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### Objective

To promote greater intercultural understanding and dialogue.

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### Results

- After three years of preparation and three months of being closed, the Children's Museum reopened its doors on December 9, 1994. Indoor exhibition space now totals 2,036 square metres, or 22,000 square feet. The expanded Children's Museum is now focused more than ever on ethnicity in our society, and attracted a record 35,000 visitors in the first month following its reopening;
- The First Peoples Hall Consultative Committee delivered an overall conceptual framework, sufficient to begin the basic architectural fit-up of the exhibition space;
- Research work and exhibition development were carried out on the Doukhobors, the Vietnamese and the Quebec folk art exhibitions, as well as for the Celestial Celebrations series of events;
- The first annual Qaggiq '95 festival of Inuit culture was launched, as part of the Winterlude festival in the National Capital Region;
- In the Arts and Traditions Hall, the exhibition, *Just for Nice: German-Canadian Folk Art*, continued;
- An Aboriginal Training Programme on Museum Practices was carried out for a second year in 1994-95. A further seven trainees have successfully completed the programme;
- The Cultures Canada programme presented fifteen concerts, and See and Hear the World was expanded to seven concerts over the fall and winter. The introduction of fees for the Friday evening events brought higher admission revenues but did not (with 11,605 spectators) maintain, as had been expected, the 1993-94 attendance figure of 23,054.

## Objectives and Results -- Financial and Operational Viability

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In light of a continuing climate of government fiscal restraint, and the announcement in February 1995 of major budget reductions, the Corporation increased its efforts to ensure financial viability, and to further improve the efficiency and effectiveness of its operations.

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### *Objective*

**To continue to assure the financial and operational viability of the Corporation.**

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### *Results*

- Initial discussions of the need for multi-year funding were delayed, due to the recent programme review process. This option will be pursued in 1995-96;
- Custody transfer of the Corporation's facilities from Public Works and Government Services was concluded during 1994-95, with an effective date of April 1, 1994;
- Actions including a moratorium on acquisitions; reduced developmental research; better techniques and innovative practices in collections management; fewer temporary exhibitions and longer periods of display; reduced levels of public programming and the introduction of fees; greater use of electronic formats in publishing; use of video- conferencing, rather than travel; reduced costs for the Board of Trustees, etc., resulted in leaner and more focused operations at the CMC and the CWM;
- Through a combination of early retirements incentives, a voluntary departure programme and lay-offs, the Corporation reduced its forecast salary budget for 1995-96 by 12%. A total of 17 indeterminate employees accepted early retirement; 28 indeterminate employees took advantage of the voluntary departure programme;
- Operating budgets were reviewed and reduced by 16%;
- Major reductions were implemented in facilities management, due to the merging of the CMCC and Public Works and Government Services tenant services programmes following custody transfer;
- All major revenue-generating contracts were renegotiated (e.g., food services, parking and TicketMaster);
- The Friends of the Canadian War Museum began a fundraising campaign with the objective of raising up to \$7,000,000 to construct a new wing for the CWM facility at 330 Sussex Drive. The focal point of the new wing will be a Memorial Theatre and Education Outreach Centre;
- A sponsor was found for the Railway Station in the Canada Hall. The St. Onuphrius Ukrainian Catholic Church was acquired through donation by its Alberta parish. Sponsors for other exhibitions are being actively pursued;
- Total revenues for the Corporation showed an increase of 5% as compared to 1993-94;

- A new membership programme for the CMC was launched in September 1994. As of March 1995, 432 memberships had been sold, for a total of 1,095 members;
- Evaluations, visitor studies and questionnaires were conducted to assess the effectiveness of exhibitions and programmes, and how they were received by our clients. This was done in order to get visitors' input to help plan better exhibitions and programmes. The following projects were undertaken throughout the Corporation;
  - Front-end evaluation of the exhibition, *Hold On To Your Hats*;
  - Evaluation of new orientation and exhibit signage in the Canada Hall;
  - Front-end evaluation of the exhibition *Your Post Office -- Not So Long Ago*;
  - Evaluation of the Cinémathèque programme;
  - Evaluation of Open Storage Display;
  - Evaluation of the exhibition *Cradle to Grave*;
  - Evaluation of the Travelling Exhibitions Programme;
  - Comparative study of visitors to CINÉPLUS and to the Museum;
  - Front-end evaluation of an exhibition on Palaeo-Inuit Art;
  - Front-end evaluation of the exhibition *Living in Canada in the Time of Champlain* (two studies);
  - Evaluation of Canadian War Museum Public Programmes and Services;
  - Survey of visitor exhibition preferences;
  - Survey of visitor interests in the National Postal Museum (two studies);
  - Evaluation of the International Symposium on Live Interpretation;
  - Comparative study of International Museum Security Programmes;
  - Comparative study of visitor attitudes towards four proposed exhibitions;
- Internal audits of the following entities were completed:
  - Canadian War Museum Administration;
  - Security and Protection Services;
  - Staff Training and Development;
  - Informatics Management;
- At the request of the Corporation's Board of Trustees, and as required by the *Financial Administration Act*, the Office of the Auditor General conducted a special examination of the Corporation.

## Organizational Structure

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### Top Marks for Employment Equity

The CMCC's five-year strategic plan committed the Corporation to an Employment Equity Programme that *"reflects the diverse population in Canada and the Museum's target clientele"*. The programme has been implemented and received a ringing endorsement this year from the Employment Equity Branch, Human Resources Development. The Branch gave CMCC an "A" rating for its work in the following categories: Women, Aboriginal People and Visible Minorities. As of March 31, 1995, the CMCC had 578 employees, comprising 466 full-time staff and 112 part-time staff. As of April 29, 1995, this number will be reduced to 535.

### Children's Museum, Phase II -- The Construction

This year, the CMCC completed two major construction projects in its expansion of the Children's Museum. The first project was an upgrade of various systems within the new space (architectural, electrical, ventilation, communications, etc.) and finishes to ceilings, floors and walls. The second project involved extending the building to enclose an exterior patio; creating an additional route into the Marius Barbeau Salon; and the creation of a new Children's Boutique. These renovations added an additional 112 square metres, or 1,205 square feet, of space to the CMC and an additional 1,000 square metres, or 10,764 square feet, of exhibition space to the Children's Museum.

## Environmental Analysis -- External Environment (Fiscal Restraint)

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During 1994-95, reductions in federal support continued to erode the CMCC's available resources. The government also targeted museum transfer payments, including those received under the Museum Assistance Programme. This placed greater pressure on the CMCC to assist smaller institutions through the sharing of knowledge and resources.

Government funding for the CMCC decreased from a high of \$43.9 million in 1991-92 to \$38.5 million in 1994-95. In addition, the level of planned Government support will decrease to \$28.9 million by 1997-98. This represents a reduction of \$9.6 million, or 25%, from 1994-95. Further, the lack of any increases for inflation during this period reduced the real purchasing power of the CMCC's operating budget by an additional 10%, for a

total reduction of 35% over the next four-year period, thereby constraining resource flexibility and adding considerably to the management challenge.

The Corporation has responded to these challenges by continually reviewing its operations and identifying efficiency opportunities. The number of staff positions have been decreased through organizational consolidations, and technological opportunities have been adapted to reduce operating costs. Staff levels were reduced in late 1994-95 and early 1995-96 by 15%, through the introduction of an early retirement incentive programme, a voluntary departure programme and other targeted position reductions.

## **Economic Recovery**

CMCC private-sector sponsorship was again difficult to generate in 1994-95. The Corporation thus continued to focus on laying the groundwork and building contacts and commitments for future sponsorships, in order to secure an appropriate level of funding to assist in the completion of the CMCC's long-term exhibitions.

The extension of the *Public Sector Compensation Act* (which has an impact on the National Capital Region by restricting wage increases to 0%, 3%, 0%, 0%, 0%, and 0% over a six-year period), coupled with the announcement of major lay-offs, had an important impact on the level of spending in the National Capital Region.

To counter this, the CMCC has developed a number of strategies aimed at increasing its revenues through innovative means. These will be implemented over the next fiscal year.

## **Museums Attendance**

Since the beginning of the 1990s, Canadian museums have successfully continued to attract visitors, despite strong competition from other leisure events. During these years, the CMCC has led all Canadian museums in attracting visitors, and has led all Canadian museums, other than the Royal Ontario Museum, in terms of revenues generated.

Despite the impact, discussed above, of fiscal restraint and the current economic climate the CMCC continued to resist the current trend of decreased attendance at museums in the National Capital Region. In 1993-94, combined attendance at CMCC museums exceeded attendance for any of the other three national museum corporations in the National Capital Region. With its 1,443,197 visitors in 1994-95, the CMCC expects to maintain this rank.

## **Shifting Population Demographics**

Canada's population is becoming increasingly diverse. As Canada's national museum of human history, and with its stated mandate as a museum for all Canadians, the CMCC has a truly unique opportunity to be both a leader and an institutional role-model in these rapidly changing times. The CMCC continued to seek sponsorships and donations in order



to be a complete national museum with finished exhibition spaces representing all regions of Canada, thus fostering a Canadian identity.

## **Technology**

The rate of technological literacy continues to increase in Canada, particularly among younger Canadians. This changing aspect of the Museum's current clientele, and the projected growth of computer literacy over time, must force changes in how the CMCC delivers its mandate.

Technology is also changing the notion of museums as places people must physically visit. This presents new challenges and offers an opportunity to take museums to people in their own communities and homes.

To meet these challenges, the CMCC's work on the Information Highway continued to accelerate. During 1994-95, for example, the CMCC took an important step by becoming one of the first national museums in the world to establish an electronic site on the World Wide Web.

## **Native Peoples**

Major issues relating to Canada's First Peoples, such as:

- Media coverage of complex incidents;
- Constitutional debate on self-government;
- Discussion of criminal justice and social services;
- Destruction of, and lack of respect for Native languages, values and cultures;
- Nisga'a land claims with the governments of Canada and British Columbia;

continued to evolve, taking on a higher public profile and heightening public awareness of aboriginal cultures and traditions within the Canadian heritage.

The CMCC, with its Native collections and programmes, is uniquely positioned to contribute meaningfully to this area, by assisting in the education of Canadians on aboriginal issues and in the preservation of aboriginal cultures.

The CMCC has become increasingly aware of the potential impact of proceedings concerning the comprehensive claims settlement of the Nisga'a on the Corporation's collections and programmes, as well as the impact that possible repatriation of artifacts might have on the CMCC's collections.

## **National Unity/Identity**

The upcoming Quebec referendum raises the issue of Canadian unity, and places the CMCC -- responsible for the management of the only federal museum in the province of Quebec -- in a unique situation.

The CMCC, through its programming, is in a position to explain to Canadians, in a creative and imaginative way, their past and their present, and to help them prepare for their future. The Corporation can thus make a significant contribution to the federal government objective of fostering Canadian unity and a Canadian identity.

## Environmental Analysis -- Internal Environment

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### Corporate Strengths and Weaknesses

The CMCC felt the effects of multiple budget reductions, as did all government organizations, and continued to face the challenges of responding to funding pressures and priorities with a declining resource base. To meet these challenges, the CMCC identified strengths that it will use to overcome its weaknesses.

#### The Corporation's strengths include:

- The CMC's spectacular architecture and site;
- A reputation for museological excellence;
- The IMAX®/OMNIMAX® theatre;
- The Children's Museum
- An emerging corporate culture, which should allow the Corporation to develop innovative ways of managing programmes, while finding new ways to enhance its funding;
- A facility infrastructure which allows for outreach through the most sophisticated electronic technology;
- Impressive collections in the archaeological, Native cultures, war art and military medals areas.

#### The Corporation's weaknesses include:

- Legislative restrictions -- the CMCC is restricted in its ability to fulfill the full intent of the *Museums Act*, and to achieve its objectives, by the *Public Sector Compensation Act* which hinders the CMCC's conduct of business as a Crown Corporation;

- The exploitation of corporate strengths in order to maximize revenue -- the Corporation has not been focused enough on generating higher net revenues. A more entrepreneurial and self-reliant spirit must be developed. This process has begun;
- Collections Development -- the Corporation has lacked, in the past, a well-defined collections development plan to guide its acquisitions. This has become more crucial with reduced acquisition budgets. A collections development plan is currently being developed;
- Accommodation at the Canadian War Museum -- the potential of the Museum is seriously hampered by the lack of adequate facilities and public programming space for the proper safeguarding of our national military heritage collections, and for public display and education related to the collection. The CMCC continues to explore options to resolve this accommodation problem;
- Unfinished exhibit spaces at the CMC -- the Canada Hall is incomplete and lacks representation of Western and Northern Canada, and exhibitions for the First Peoples Hall are not yet started.

## Outreach Through New Technology

The CMC forged ahead in 1994-95 towards becoming a museum "without walls", a museum for the global village. Tapping into new communications technologies, the Museum saw considerable progress in making its assets available to audiences throughout Canada and around the world.

**Strategic alliances with two major partners -- Digital Equipment of Canada and Kodak Canada -- helped the Museum extend its electronic outreach. These alliances have linked the vast technical capacity of these private-sector partners with the storehouse of assets held by the Museum. Achievements include the following:**

- The staff of Kalmara Inc., a Kodak Imaging Services Company, continued the work of capturing images and creating digital formats for the Museum's collections of artifacts and photographs. During the first year of production, the target of digitizing 60,000 images was surpassed, with the scanning of 65,460 images. This is but one phase of the Digitization Project, during which the Museum expects to gain greater electronic control of, and access to: 4 million objects; 700,000 photographs; 15,000 audio recordings; 7,280 film and video sequences; and its paper-based archival collections;
- Digitized material from the CMC storehouse could eventually be used in a wide array of electronic outreach products -- from CD-ROMs and Photo CDs, to data packaged for Information Highway networks. To explore this potential more fully, the CMC and its partners have launched a "think tank" project called DigiMuse. This project examines how the Museum

could create marketable multimedia products, and identifies the technical, business and organizational requirements which would make such production feasible;

- Staff finished digitally recording the Children's Museum's permanent collection, as part of a multimedia databank. With this task complete, staff will now be able to focus on using electronic media such as CD-ROM to reach out to a wider audience;
- This year, the CMC and Digital reached an agreement to establish a National Multimedia Institute on Museum premises -- one of six that Digital is setting up around the world. Digital and its partners are investing \$15 million, and the CMC is providing accommodation for the Institute, which will include:
  - Research and development laboratories;
  - A resource centre;
  - A public testing and demonstration area called The Sandbox;
  - Create services, ranging from design to multimedia processing and development;
  - Archive services as well as distribution services through various elements of the Information Highway.

**In addition to helping the CMC develop electronic products, the Institute will serve other clients in order to generate revenue for the partners.**

**The CMC was able to make its digitized products and information available internationally this year by becoming a World Wide Web (WWW) site, joining about 70 other museums on the network. Through the Web, users can find out about the Museum's history, exhibitions, programmes and public services. They can take interactive tours of the galleries, see overviews of collections and tap into a "cyberboutique" offering mail-order publications and products. During its first three full months of operation, the site received over 200,000 accesses from some 10,000 client sites on the Internet. The information currently available, in French and English, is roughly equivalent to a 350-page book. Offerings will grow as both the CMC and the Multimedia Institute make contributions.**

**Specific products created during the year included an interactive CD-ROM on totem poles. Work was also underway on four compact disk portfolios: *Back the Attack: Canadian Women and the Second World War*, *Painting the War: Canada's Second World War Official Artists*, *Maya*, and *Tsimshian: From Time Immemorial*.**

**The CMC can take pride in other electronic outreach achievements this year, namely:**

- A partnership with the Charles R. Bronfman Foundation to produce and market a major new product known as Canadian Heritage Interactive Multimedia Information Kiosks (CHIMIKs). These touch-activated kiosks tell heritage stories through a blend of text, photos, videos and audio material. A prototype kiosk was installed in the Museum last year. This year, the technology was offered to 100 institutions through a limited direct-mail campaign, resulting in 11 orders from institutions in British Columbia, Manitoba, Ontario, New Brunswick, Prince Edward Island, Newfoundland and the Northwest Territories;
- Participation in an international project coordinated through a museum consortium called CIMI (the consortium for the Computer Interchange of Museum Information). The project aims to make museum databases easier to use by recommending and implementing standard access systems and procedures;

- Development of the local area network (LAN) continued, linking virtually all CMC and CWM employees to a sophisticated telecommunications system. This will give employees immediate access to digitized products as they become available, and will enhance productivity greatly. Staff will be able to access research material without leaving their desks; similarly, clients will have access to databases from their personal computers.

All of these developments show some of the potential to be realized from the 1,000-kilometre fibre optic and cable network incorporated into the Museum during its construction. The possibilities are endless.

## Communications and Development



*During his visit to Ottawa, the President of the United States, Bill Clinton was received at the Canadian Museum of Civilization on February 23, 1995 by Canadian Prime Minister Jean Chrétien. The Museum's Executive Director, Dr. George F. MacDonald, took advantage of the occasion to offer Mr. Clinton and his wife Hillary a tour of the Canada Hall. From left to right: Aline Chrétien, Joanne MacDonald, Jean Chrétien, Hillary Clinton, Bill Clinton and George F. MacDonald.*

Photo: H. Foster

The Canadian Museum of Civilization has been very active in the fields of communications and development. A general meeting was held during the third Open House -- an event which attracted over 19,000 people and closed with the inauguration of the new William E. Taylor Research Gallery, located next to the Grand Hall. Opening ceremonies were held in tribute to Dr. Taylor, a former director of the CMC, a renowned Arctic archaeologist and Director Emeritus of the CMC (see photo). In addition, the William E. Taylor Research Award Fund was created. The fund recognizes exceptional achievements in the field of museology, honouring these with an annual award and publicizing them through exhibitions and publications. Through direct-mail solicitation, the fund has grown to \$35,000 and continued growth is anticipated.

Some of the many other activities in the fields of communications and development include:

- Challenges surrounding the major reopening of the Children's Museum, which included the launch of a dynamic and effective advertising campaign, and eight official inauguration ceremonies in December 1994;
- The fifth anniversary of the CMC, celebrated on July 1 with a giant birthday cake served to 3,500 visitors by Museum employees. 16,000 visitors took advantage of the day's free admission to tour the Museum;
- A series of focus groups, held in March 1995, with the purpose of testing a number of Corporate Communications Products. Focus groups were drawn from the National Capital Region and included consumers (visitors and non-visitors), as well as representatives of the local tourism industry;
- The beginning, in February 95, of the construction of a traditional Japanese Zen Garden, to be developed in four phases at a rooftop site on the CMC Collections and Administration Building. Phase One of the garden is planned for completion in June 1995, and was made possible through a grant from a Japanese foundation, the Commemorative Association for the Japan World Exposition (1970). The Museum is actively seeking additional sponsorship for the garden, which has been designed by an internationally acclaimed landscape architect and Zen Buddhist monk, Shunmyo Masuno, and incorporates Canadian rocks and plant materials within a traditional Zen design.

## **The Museum that Communicates!**

- 2 magazines (distribution of 827,400 copies)
- 3 calendars (distribution of 969,500 copies)
- 7 exhibition openings
- 60 tourism collaborations
- 15 media conferences
- 10 advertising campaigns
- 13 special events

## **An Essential Group**

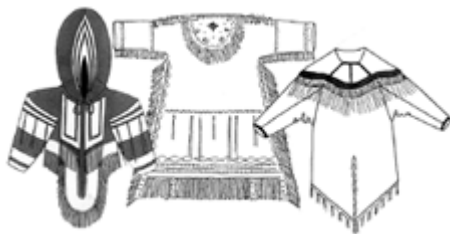
The Museum's Volunteer Programme includes over 615 active volunteers who contributed valuable time and effort towards 228 successfully completed projects serving over 25 different sectors of the Museum. For example, 252,245 persons received information about CMC programmes through the volunteer-led direct-mail programme. Quality guest service was also enhanced because of volunteers who this year gave 51,240 hours of their time, representing a financial contribution to the museum equivalent to over \$820,000.

## **Friends of the CMC**

The Canadian Museum of Civilization salutes the Friends of the CMC organization for its participation and financial contribution over the past year. Now in its sixth year of operation, with over 1,000 active members, the Friends organization is an important part of the Museum's culture, with contributions ranging from a generous donation to the Studio within the expanded Children's Museum, to sponsorship of a variety of exhibition opening activities and the CMC's fifth anniversary celebrations.

Restructured in 1994 as a stronger fund-raising arm of the CMC, the Friends organization is actively seeking out new members and financial support for the many ongoing, cultural activities and outreach programmes so essential to this Museum.

## The CMC Presents Exhibitions and Programmes



### *Threads of the Land: Clothing Traditions from Three Indigenous Cultures.*

Illustration: Dorothy Burnham

The Exhibitions and Programmes Branch continued to offer exciting programmes and attractions, both on-site and off, in keeping with its mandate to deliver a broad range of high-quality exhibitions and programming which respond to client needs and are sensitive to community concerns, as well as to groups with special requirements. The Branch is responsible for the delivery of exhibitions, varied public programmes and the management of the Children's Museum and the National Postal Museum.

The CMC again brought cultural riches to a wide-ranging audience through its array of exhibitions -- permanent, temporary and travelling. In keeping with the Museum's strategic plan, only 10 new temporary exhibitions were created over the year, but 20 ongoing exhibitions kept the halls full.

## Exhibitions and Design

The focus for the year was on Native contributions to Canadian culture. This was the theme of two major exhibitions developed by Museum staff: *Isumavut: The artistic expression of nine Cape Dorset women* and *Threads of the Land: Clothing Traditions from Three Indigenous Cultures*. Native communities contributed greatly to the development and production of these shows. In the case of *Isumavut*, all living artists featured in the exhibition attended the opening. Native artists and communities were also involved in the production of two exhibitions borrowed from other institutions. *Shared Visions*, an exhibition of contemporary American Indian art, came from the Heard Museum and *Chiefly Feasts: The Enduring Kwakiutl Potlatch* was a loan from the American Museum of Natural History in New York.



This year, the Museum also hosted a timely exhibition from France. *An Encounter Between Two Worlds as Seen by Haiti's Artists 1492-1992* shed the light on the history of that troubled island.

Over the year, six Museum exhibitions continued to travel, and a seventh began to circulate, visiting a total of 16 venues in Canada and the U.S.

## Canada Hall

Staff made significant progress in another major expansion project: Phase II of the Canada Hall. Slated for completion in 1999, the project focuses on Western Canada, particularly in the nineteenth and twentieth centuries. When complete, the Hall will better reflect all regions in the country, and in so doing will help fulfil the CMCC's strategic goal of fostering a sense of common identity and history among Canadians.

Milestones for the year in the Canada Hall project were:

- Completion of the storyline for the expanded hall;
- Progress towards completion of the Canadian Pacific Gallery -- a site devoted to the role of railways in the development of the Canadian West. Specific achievements were:
  - Construction of the railway station exterior;
  - Restoration and installation of the siding for a 1920s Dominion boxcar;
- Construction of the temporary exhibition which describes Phase II work in progress;
- Comprehensive historical and architectural analysis of the St. Onuphrius Ukrainian Catholic Church, and the development of a detailed disassembly/reassembly plan.

## Partners

The Canada Hall project is being developed with sponsorship and assistance from a number of associates. Key Canada Hall partnerships were forged this year with:

- Canadian Pacific Limited through The Canadian Pacific Charitable Foundation, for sponsorship of the Canadian Pacific Gallery;
- AMF Technotransport Inc., Montreal, for the donation of the Dominion boxcar and technical services for its relocation.

In addition, an arm of the Alberta government (Alberta Community Development, Historic Sites) continued to contribute to the historical documentation and structural recording of the St. Onuphrius Ukrainian Catholic Church. As well, Public Works Canada, through their Heritage Conservation Programme, contributed architectural and technical assistance in developing a disassembly and reassembly plan for the church.

## First People's Hall

A consultative committee, composed of CMC curators and aboriginal representatives from across Canada, continued valuable discussions and arrived at a consensus on several guiding principles for the Hall. A storyline was completed, and Douglas Cardinal's proposal for the space's architectural design was well received by both the committee and the CMCC. This project will be launched in the coming fiscal year. Architectural, mechanical and electrical fit-up is scheduled for completion by the end of March 1996.

## The Children's Museum: Bigger and Better Than Ever



*"Siqiniq: Under the Same Sun" introduces young visitors to daily life in today's Arctic. Ingenious displays give children a taste of the language, food, games, art and other activities of their Inuit counterparts. Siqiniq's opening featured guest artists, demonstrations and workshops, and the exhibition was a featured part of the Inuit Cultural Festival, Qaggiq '95, held in February 1995 during Winterlude. The exhibition was developed together with the Tungasuvvingat people of the Eastern Arctic and will travel to seven other children's museums in the U.S., starting in June 1995.*

Photo: S. Darby.

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The Children's Museum (CM) reached a major milestone this year. Following three years of preparation and three months of being closed for renovations, the expanded and improved facility reopened on December 9, 1994. The new Children's Museum now has triple the exhibition space and a host of exciting new features, with many opportunities for both learning and fun. Most exhibits have been organized around the theme of The Great Adventure, with interactive displays that introduce youngsters to a world of cultures and universal themes.

The official launch, held December 9-11, was a three-day celebration with performances, activities and special guests. Festivities continued throughout December and featured the world's yo-yo champion, two master magicians, roving puppeteers, and many other artists and animators from various cultural communities whose traditions are represented in the International Village. Workshops and activities included: *rangoli* (the ancient Indian art of sand-painting), *figuras de lata* (Mexican tin ornaments) and *furoshiki* (Japanese gift-wrapping). The many activities were the result of weeks of collaboration with regional cultural communities.

The opening events attracted record-breaking crowds and extensive media coverage, including a live broadcast of the inauguration ceremonies on the popular television show *TVO Kids*. At this time, the Children's Museum also inaugurated its own major temporary exhibition for the year -- *Siqiniq: Under the Same Sun*. Six other temporary exhibitions opened during the year, including the annual *Winter Fun Poster Challenge*, developed with the National Capital Commission.

## Public Programmes

Taking advantage of its new exhibit areas, the CM ran an expanded roster of public programmes this year. This included a variety of family activities that children and parents could participate in together, based each month on different cultural themes (Japanese and Chinese New Year in January; Inuit traditions in February; Mexico in March). There were workshops in cooking, crafts, art, dance and games; live performances such as Chinese dance, Inuit drumming and signing, and Latin American flute; and a children's "fiesta" sleepover during March break.

In addition to family programming, the CM again presented its Adventures Beyond the Classroom series of workshops for schoolchildren and preschoolers. Other public activity highlights were:

- Free admission days and activities for groups of children with special needs, to mark the Year of the Family;
- Children's programmes in satellite facilities of the CMC to offset temporary closure of the regular site during Phase II construction;
- Participation in cultural events such as the Caribbean Festival and Le Franco -- Festival of the Francophones of the World, and in child-related events such as the Parenting Show.

## Outreach and Partnerships

December also saw the launch of a revamped calendar of events for the Children's Museum, now published quarterly and presenting news and previews of exhibitions and programmes.

Collaborative efforts and partnerships were again an important focus. Most programmes and exhibitions were developed with the help of various cultural communities. The Children's Museum participated in the Youth Museum Exhibit Collaborative (YMEC), an organization which produces international travelling exhibitions. The Youth Advisory Committee also met regularly and participated in the CMC's Annual General Meeting, reopening events and the March sleepover. Staff worked hard to expand the volunteer corps by launching an aggressive recruitment campaign and an intensive training programme. As a result, the Children's Museum gained 27,900 hours of volunteer time this year. In addition, three museology students served their apprenticeships at the Children's Museum and received training from its staff.

## Key Statistics -- Children's Museum

218,936 visitors -- 95,000 from reopening to March 31

11,000 visitors to temporary satellite facilities

199 new acquisitions, including an Austin minivan, an Air Kipawa plane and a Suzuki motorcycle

2,144 artifacts

3 loans

850 public programmes

604 school visits (20,126 participants)

## Magic School Bus Science Exhibition

A new jointly produced travelling exhibition based on Scholastic Books' Magic School Bus series recently took to the road. The exhibition was developed by the Houston Youth Museum for the Youth Museum Exhibit Collaborative (YMEC), of which the Children's Museum is an active member. The launch of the exhibition coincided with the start of a PBS television series by the same name and a major McDonald's promotion in the U.S. and Canada. The exhibition will be duplicated and will travel to 14 children's museums, including the CMC.

## Highlights of the New Children's Museum

A trip through the *International Village* leads to many exciting destinations. These include:

- *Families, Big and Small* -- a Hausa household set in northern Nigeria;
- *Hands Can* -- a home set in Oaxaca, Mexico;
- *Bonjour, Hello, Konichiwa* -- a reconstruction of a Japanese home;
- *Home on the Go* -- a Bedouin tent;
- *Market Bazaar* -- money exchange, market stalls and North African *souk*;
- *Toys and Games* -- an area devoted to playthings from around the world;
- *The Pyramid* -- an exploration of communications from the past.

On sidetrips children can explore (among other things): international cuisine at the *Kids' Café*; clothes from other lands at the *Clothing Company*; the fascination of architecture at *Building Works*; the world of shipping and trade at *The Port*; adventures in media at the *World Exchange* and performing arts at *Destination: Imagination*.

## Heritage in the Mail: The National Postal Museum



*Giant mailbox sculptures.*

Photo: S. Darby.

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*The mandate of the CMCC's National Postal Museum (NPM) is to preserve and interpret the history of postal communications, focusing primarily -- though not exclusively -- on Canada.*

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In 1994-95, the primary objective of the NPM was to develop a concept, characterized by the museological excellence to which the NPM aspires, for occupation of a space allocated to it within the CMC. Research, collection development and interpretation activities were combined to produce a dynamic concept which would offer great public access to more of the NPM collections and information related to postal communications, while exploiting the latest in data-processing technologies.

At the same time, the NPM continued public activities for both a local and a national clientele. The year was marked by an activity program in Quebec, Ontario and Nova Scotia for the International Year of the Family; presentation of the exhibition *Collecting Passions: Explore the World of Postage Stamps*; and the launch of a new travelling exhibition, *History in a Box*, which visited Prince Edward Island in the summer. A number of these activities were conducted in partnership with other organizations and institutions.

Research this year supported the development of exhibitions and programmes. Key achievements were: preparation for an exhibition and a companion publication on rural post offices; research on the depiction of postal services in popular culture; consolidation of postal technology artifacts; a reference document on letter-carrier uniforms; and research on Prince Edward Island post offices during the time of noted author Lucy Maud Montgomery (herself an assistant postmistress). Other research subjects were: the postal history of New France and New Brunswick in colonial times as revealed through newspapers. Staff worked on transforming the exhibition *History in a Box* into a travelling format which will begin circulating in 1995-96.

The NPM brought the story of postal communications to a wide audience through a variety of public programmes. A number of activities tied in with celebrations for the International Year of the Family. Staff offered a Mail Art workshop for children and their families (9,000 participants). Two concurrent activities were held on the outdoor grounds of the CMC: Box Art, a workshop on decorating "friendship" mail boxes; and Monumental Message, the communal creation of giant mailbox sculptures (16,000 participants). Sunday

workshops on family themes were offered during Stamp Month in October. The highlight was a pen-pal programme between Canadian and European families.

The NPM's school outreach programme featured four different projects, each delivered by a staff animator. The programme reached 9,000 students in the National Capital, a 20 per cent increase over last year. In addition, the NPM ran a pilot training-project for teachers, to enable them to deliver the programme themselves. This gave another 500 students access to the programme.

The NPM continued to pursue partnership ventures and to share its expertise as widely as possible. Examples of joint ventures included: the Mail Art workshops, held in conjunction with the Canadian Tulip Festival and the National Capital Commission; and a revised agreement with Canada Post Corporation to acquire new postage stamp issues. The NPM participated in various national and international conferences, and, through the activities of its Manager, contributed to major cultural institutions (Société des musées québécois, Quebec's Commission des biens culturels and the International Association of Transport and Communications Museums).

## Collections Highlights

- 171 acquisition lots (449 artifacts and 1,935 philatelic items from 47 countries);
- 245 acquisitions through donations; 166 made by purchase; 1,935 by transfer and 38 by other means -- total value of acquisitions (excluding philatelic items), \$49,769.33;
- 11,579 artifacts registered; 577 artifacts catalogued and 12,951 new records added to the Canadian national database;
- 9 outgoing loans (83 artifacts) to: Quebec City, Hull and Lac-à-la-Tortue (Quebec); Vancouver and Saanichton (British Columbia), Kildare and Kanata (Ontario) and London (England);
- 750 items in the uniform collection photographed (900 photographs).

*Major acquisitions:* furnishings from a rural post office in Bassano, Alberta; current uniforms, accessories, and sorting equipment from Canada Post Corporation; items showing how postal services and the mail are depicted in popular culture; 7,930 stamps and other philatelic items from 47 countries.

## A Lively Art: Museum Animation



*Huun-Huur Tu -- Throat Singers of Tuva (See and Hear the World music series).*

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*Once again, the CMC came to life through a dynamic programme of performances and public participation activities. Key*

*objectives were to: deliver high-quality interpretive programmes; reach as wide an audience as possible and make effective use of resources.*

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The Public Programmes Division expanded or improved upon a number of its activities this year. The Museum's theatre troupe developed two new plays and three new historical characters, one of them a black teacher in an Ontario school. The successful See and Hear the World music series grew from four to seven concerts. School tours included a greater number of participatory activities. In addition, the Museum expanded its summer camp programme to outdoor sites. This year also saw the launch of a new special events series called Celestial Celebrations, which features the holidays and traditions of diverse cultural groups.

The Division found many ways to extent resources. Training of volunteer guides continued, with the corps now numbering 105 members who received a total of 67 two-hour training sessions over the year. Actors from the Museum's interpretive theatre company played a greater role in school programmes and in revenue-generating events (such as corporate dinners) organized by the Commercial Enterprises Division. For the first time, an interpreter was involved in exhibition development from the beginning of the process, enhancing both the interpretive programme and the exhibition as a whole; the Inuit art exhibition *Isumavut* included cultural objects (e.g., tools, clothing) from the Living History Collection, allowing visitors to examine traditional objects illustrated in some of the worlds of art.

The Division also took advantage of partnership opportunities. Main achievements were the hosting of an international symposium on museum interpretation, which brought together 108 delegates from five countries for networking and information exchange; and a joint project with a consortium of twenty Inuit agencies to present Qaggiq `95 -- performances, displays and demonstrations at the CMC -- as part of the National Capital Region's Winterlude festival. This event was broadcast world-wide on TV5.

#### **Numbers of performances, lectures, etc.**

**Interpretive theatre (2,001); Animation (2,616); School groups (Eng.) (336); School groups (Fr.) (232); Cultures Canada (15); See and Hear the World (7); Celestial Celebrations (3); Lecture (7); Film screenings (49); Other events (32).**

#### **Number of Participants in Public Programmes Events**

**Interpretive theatre (131,550); Animation (51,677); School groups (16,933); Cultures Canada (8,486); See and Hear the World (3,119); Celestial Celebrations (1,500); Lectures (615); Film screenings (4,683); Other events (20,700).**



## Research at the CMC: The Museum's Bedrock



*Research in four key fields -- archaeology, history, folk culture and ethnology -- furthers the CMCC's mandate of helping Canadians to better understand their heritage and culture. The knowledge gained through research is used to develop collections, and is brought to the public through exhibitions, lectures, publications and educational programmes.*

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**Key objectives for the year were:**

- Contributing to exhibitions and the completion of permanent galleries (the First Peoples Hall and Phase II of the Canada Hall);
- Finding partners for Research Branch initiatives and promoting cultural exchange;
- Reaching out to the public through a variety of means (including the use of new technologies);
- Contributing to the international profile of the Museum;
- Finding new sources of revenue and resources.

**Two major achievements for the Branch as a whole were: generating donations in cash and services worth \$1 million from private- and public-sector sponsors, and bringing experts from other institutions to contribute to Museum activities through the Research Association Programme.**

## Unearthing Our Heritage

**The Archaeological Survey of Canada (ASC) conducted six digs this year, with field research in Canada, Alaska and Northern Russia. Staff consulted widely with Native people on the development of the First Peoples Hall. They also helped plan exhibits on Palaeolithic figurines, Palaeo-Inuit art and Tsimshian culture; delivered numerous conference papers and public lectures; and produced a wide range of scholarly publications and videos.**

**Most of the ASC's research fieldwork was done through partnerships with Native and other groups. Achievements included:**

- Participation in an "eco-tour" project administered by a Native organization in Alaska;
- Establishment of a cooperative student credit project with the Anthropology Department of Trent University;
- Cooperative research with the Heiltsuk Nation to analyze remains from Bella Bella grave sites;
- Participation in forensic projects on topics such as identification of human bones for police;
- Research at an institute in Northern Russia on ancient reindeer hunters;
- Excavation and reconstruction of a house at a Thule winter village site -- a joint project with the Hamlet of Resolute Bay, Northwest Territories;
- Joint fieldwork projects in the Yukon, the Mackenzie Delta and the Thunder Bay area;

- Location of an ASC curator in New Brunswick for closer contact with local groups and clients.

## Director Leads Way to Partnerships

The Director of Research participated in a number of organizations to promote cultural exchange and foster joint efforts in research. He was involved with institutes devoted to Canadian relations with both China and India. He served on the editorial board of the anthropology magazine *Culture* and on the Saidye Bronfman Award Committee (for fine craftsmanship). The Director also travelled to China to sign agreements for technical exchange and assistance in museology and for the establishment of a Canada Gallery in the National Museum of History in Beijing.

## Learning from History

History Division specialists conducted extensive research across Western Canada for the expansion of the Canada Hall (Phase II), to be completed in 1999. Within the Canada Hall's existing galleries, staff finished displays in the convent-hospital of New France and the nineteenth-century millinery shop on the Ontario Street. They helped finalize three temporary exhibits: *Nineteenth-Century Pottery and Porcelain in Canada*, *Living in Canada in the Time of Champlain*, and *Souvenirs of Canada*. Staff gave media interviews on these themes and helped host opening ceremonies.

Other highlights were: the planning of joint women's history ventures with Western Canadian institutions; research on an interactive CD program on the involvement of Canadian women in World War II (a joint project with the National Archives of Canada); and the production of various publications.

Important research was conducted on: the material culture and life of seventeenth- and eighteenth-century East Coast fishermen; West Coast communities; and various Prairie themes. A Division staff member supervised two student intern projects: one on using CMC collections for interpreting women's history; another on the CMC's historical lighting collection.

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## Major acquisitions

356 artifacts acquired (143 gifts, 213 purchases) including:

- The Art Price Collection: tools, moulds and other artifacts used by this master artists and craftsman;
- A porcelain dinner set (circa 1835);
- A 1920s Dominion boxcar used in the grain trade;
- Items that belonged to or were worn by the Dionne Quintuplets (chairs, clothing, a Royal commemorative medal).

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## Promoting Native Heritage

This year, the Canadian Ethnology Service (CANES) consulted widely with Native communities and specialists on spatial plans and themes for the upcoming First Peoples Hall. They conducted research for the Hall's temporary and permanent exhibits on such topics as: languages of First Peoples; quillwork of Great Lakes/Eastern Woodlands peoples; a history of the Department of Indian Affairs and Northern Development; trapping among the Native peoples of the Subarctic; and the involvement of aboriginal Plains peoples in ranching and rodeos.

Staff also collaborated with Native groups to identify sacred articles in the CMC's sacred materials collection and to plan for their appropriate care and handling. Iroquoian and Plains materials were this year's focus.

Research in other fields included: Canadian Inuit material culture; hide-tanning techniques; the use of umbilical-cord amulets among North American Aboriginal cultures; and the history of a NLaka'pamux village in British Columbia.

A CANES curator was chosen to be the Commissioner of the Canadian Pavilion at the prestigious Venice Biennale for the Visual Arts (June-October 1995). The project will feature work by aboriginal artist Edward Poitras.

Major acquisitions for the year were: 3,000 photographs of Plains peoples and 365 photographs recording the life of a Montagnais family over an entire year. As well, CANES collected artifacts from across Canada -- particularly articles of contemporary clothing for the exhibition *Threads of the Land* -- and objects illustrating the representation of Native people in popular culture.

## CANES Expertise in High Demand

CANES formed links and shared expertise with a number of important organizations. Individual staff members served on: a federal committee to repatriate cultural artifacts to the Nisga'a's people of British Columbia; the editorial board of *Arctic Anthropology* (Associate Editor); the Advisory Board for the School of Aboriginal Research, Education and Culture, Carleton University; and the Board of the National Museum of the American Indian, Smithsonian Institution.

## Representing Canadian Diversity

The Canadian Centre for Folk Culture Studies (CCFCS) focused on exploring the cultures of an increasingly diverse Canadian population. Its research furthered two key strategic goals: promoting intercultural understanding and fostering a sense of Canadian identity.

The Centre conducted research on: Ukrainians, Italians, Portuguese, Irish, Québécois, Chinese, Vietnamese, Cambodians, Laotians, Africans, Arabs and the Doukhobors. Some specific topics covered were:

- Religious iconography in Canada;
- The pictorial art of different groups -- Italians and Portuguese in Montreal, Canadian artists of Middle Eastern origin, and inmates creating folk art in Canadian penitentiaries;
- The material culture of various Celtic groups;
- Non-material culture -- African folk tales, Arab proverbs, music for the harmonica, songs of the Outaouais, autobiographies of Italian-Canadians;
- Stick furniture in Quebec (a study that will contribute to the "2000 years of Christianity" project and a publication on rustic furniture in Canada);
- Traditions and culture of the Chinese- Québécois community.

Centre researchers made their studies known to a wide audience and promoted cultural exchange through publications, lectures, involvement in professional organizations and participation in conferences both at home and abroad. In addition, a Centre curator completed documentation work on birdhouses in the Museum's collection as part of the Open Storage Display.

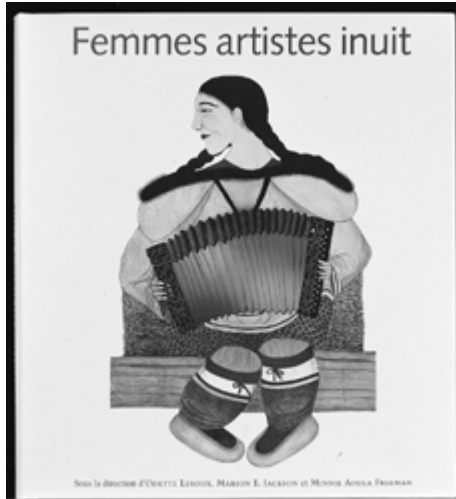
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## New Acquisitions

The CCFCS welcomed and documented some important new acquisitions this year. Chief among these was a collection of 1,200 puppets from the Puppet Centre of Toronto, valued at \$125,000. Other acquisitions were:

- Two scale-model boats (a whaling vessel and a clipper ship);
- Icons by the artist T. Snihurowycz;
- Artifacts of Vietnamese refugees (costumes, jewellery, musical instruments and other items);
- A 23-piece traditional Javanese musical instrument called a *gamelan* (gift of the Indonesian Embassy);
- Works by Arab-Canadian artists, and ancient Middle Eastern copper wares.

## Reaching Out Through Publications



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The market for Museum publications continued to grow this year, thanks to a dynamic publishing programme targeted at a broad audience, from scholars to the general public.

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The year's highlight was a large-format, fully illustrated art book entitled *Inuit Women Artist: Voices from Cape Dorset* by O. Leroux, M.E. Jackson and M.A. Freeman, marketed to rave reviews in Canada, the U.S. and Australia. The *Globe & Mail* voted this one of the 12 books of its kind for 1994. Another title to garner acclaim was *The Painted Furniture of French Canada, 1700-1840* by J.A. Fleming. A joint venture of the CMC and Camden House Publishing, this book was selected by the prominent magazine, *Antiques*, as one of its top 1994 choices for the collector's library.

The year also saw the production of attractive, readable companion books to complement various exhibitions; namely, a large-format, full-colour publication telling the Museum story through the works of the renowned photographer, Malak; an award-winning illustrated calendar for 1994; and several scholarly works in the Museum's Mercury Series. A key feature of this series was a book celebrating the achievements of Canadian archaeologist William E. Taylor.

This year, the Publishing Group negotiated partnership agreements with five major Canadian publishing houses to co-publish Museum titles, and to distribute them internationally. It also signed a distribution agreement with the prestigious and University of Washington Press in Seattle. These achievements are expected to pave the way for similar deals with publishers in Europe. In addition, negotiations began with electronic publishers in Canada for the co-production of mass-market CD-ROMs, based on Museum research and collections. Finally, the Canadian Studies Directorate of Heritage Canada joined with the CMC to develop Jean Bruce's project, *Family Treasures*, as part of their New Media Learning Resource Initiative.

## New Publications

### Archaeological Survey of Canada

CLARK, W. Donald. *Fort Reliance Yukon: An Archaeological Assessment*, Mercury, ASC, Paper no. 150, March 1995.

DYCK, I. and R.E. MORLAN. *The Sjøvold Site: A River Crossing Campsite in the Northern Plains*, Mercury, ASC, Paper no. 151, March 1995.

JENNESS, Stuart E. *Arctic Odyssey: the Diary of Diamond Jenness, 1913-1916*, (Softcover Edition), April 1994.

MORRISON, David and Jean-Luc PILON, eds. *Threads of Arctic Prehistory: Papers in Honour of William E. Taylor, Jr.*, Mercury, ASCI, Paper no. 149, September 1994.

### Canadian Centre for Folk Culture Studies

EINARSSON, Magnús. *Icelandic-Canadian Popular Verse*, Mercury, CCFCS, Paper no. 65, October 1994.

HICKEY, Gloria A., ed. *Making and Metaphor: A Discussion of Meaning in contemporary Craft*, Mercury, CCFCS, Paper no. 66, July 1994. Co-published with L'Institut pour les métiers d'art canadiens contemporains.

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### Canadian Ethnology Service

CLÉMENT, Daniel. *La zoologie des Montagnais*. Co-published with the CNRS, the Canadian Museum of Civilization and the Institut culturel et éducatif montagnais.

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HALL, Judy, Jill OAKES and Sally QUIMMIU'NAAQ WEBSTER. *Sanatujut, Pride in Women's Work: Copper and Caribou Inuit Clothing Traditions*, December 1994.

HALL, Judy, Leslie TEPPER and Judy THOMPSON. *Threads of the Land: Clothing Traditions from Three Indigenous Cultures*, December 1994. (Also available in French)

LAFORÉ, Andrea. *Le livre de la Grande Galerie*, (Re- printing), March 1995.

LEROUX, Odette, Marion JACKSON and Minnie Aodla FREEMAN. *Inuit Women Artists: Voices from Cape Dorset*, October 1994. Co-published with Douglas & McIntyre. (Also available in French)

TEPPER, Leslie H. *Earth Line and Morning Star: NLaka'pamux Clothing Traditions*, October 1994.

THOMPSON, Judy. *From the Land: Two Hundred Years of Dene Clothing*, October 1994.

### History Division

FLEMING, John A. *The Painted Furniture of French Canada, 1700-1840*, July 1994. Co-published with Camden House. (Also available in French)

SILLANPÄÄ, Nelma. Edward W. LAINE, ed. *Under the Northern Lights*, Mercury, History Division, Paper no. 45, 1994.

De JONG, Nicolas J. and Marven E. MOORE. *Shipbuilding on Prince Edward Island, Enterprise in a Maritime Setting 1787- 1920*, Mercury, History Division, Paper no. 46, January 1995.

RIDER, Peter E., ed. *Studies in History & Museums*, Mercury, History Division, Paper no. 47, 1994.

## Other

MACDONALD, George F. *Haida Monumental Art: Villages of the Queen Charlotte Islands*, University of British Columbia Press. (Softcover Edition)

MALAK, George F. MACDONALD and Stephen ALSFORD. *The Canadian Museum of Civilization*, Revised edition, December 1994.

*Masters of the Arctic, 1995 Calendar: Contemporary Inuit Art from the Collection of the Canadian Museum of Civilization*, Co-published with Garfinkel Publications.

*Masters of the Arctic, Address Book: Contemporary Inuit Art from the Canadian Museum of Civilization*, September 1994. Co-published with Garfinkel Publications.

*Northwest Coast Art Address Book: Collection of the Canadian Museum of Civilization*, September 1994. Co-published with Garfinkel Publications.

## Lectures Given in Canada and Abroad

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### Lectures in Canada

Total: 70

Buckingham; Calgary; Chicoutimi; Dawson; Edmonton; Fredericton; Halifax; Hull; Manotick; Montreal' Oromocoto; Ottawa; Québec; St. John's; Sudbury; Thunderbay; Toronto; Trois-Rivières; Victoria; Whitehorse; Winnipeg; Yellowknife.

### Lectures Abroad

Total: 11

Illinois (United States); Edinburgh (Scotland); Abashiri (Japan); Lisbon (Portugal); Lucknow (India); Madrid (Spain); New Mexico (United States); Washington (United States); Stockholm (Sweden); Wyoming (United States).



## Articles and Other Pub

- ALSFORD, S. "The Canadian Museum of Civilization stakes out a site in cyberspace" in *Museum Management and Curatorship*, Vol. 13(4).
- AMYOT, C. "Les achats par catalogue" in *Cap-aux-diamants*, no. 40.
- "La poste populaire" in *Philatélie Québec*.
- BLAIS, J.-M. "L'exposition interactive comme élément d'apprentissage" in *L'éducation et les musées*.
- BROUSSEAU, F. "Within the Context of Economic Difficulties, Partnership is a Solution of Maximizing Resources" in *Yearbook of the International Association of Transport Museum*, Vol. 20.
- CHRESTIEN, J.-P. "Une première : une exposition sur les baleiniers basques du Labrador." in *L'aventure maritime du golfe de Gascogne...*
- CLARK, D.W. "Archaeology on Kodiak: The quest for Prehistory and its Implications for North Pacific Prehistory" in *Anthropological Papers of the University of Alaska*.
- "Still a Big Story: The Prehistory of Kodiak Island" in *Reckoning With the Dead: the Larsen Bay Repatriation and the Smithsonian Institution*.
- CLÉMENT, D. "Le Poisson-avaleur" in *Antropologica*, XXXVI (2).
- DYCK, I. "Them Days: Memories of A Prairie Valley" in *Saskatchewan Archaeology*.
- "The Never Ending Story" in *Canadian Journal of Archaeology*, Vol. 18.
- "Three Hundred Prairie Years: Henry Kelsey..." in *Prairie Forum*, Vol. 19.
- GORDON, B.C. "Archaeological Seasonality Using Incremental Structures in Teeth: An Annotated Bibliography" in *Zooarchaeological Research News* special publication.
- HOE, Ban Seng. "Vietnamese Boat People in Canada" in *Canadian Ethnic Studies Association Journal*, Vol. XXV, no. 3.
- "Expanding the Frontier of Asian-Canadian Research: A Comparative Review of Three Studies" in *Journal of Canadian Studies*, Vol. 28, no. 4.
- KEENLYSIDE, D. "Paleoindian Patterns in Maine and the Maritimes" in *Prehistoric Archaeology in the Maritimes: Past and Present Research, Reports in Archaeology*, no. 8.
- "An Archaeological Survey of the Upper Reaches of the Tracadie Estuary, New Brunswick" in *New Brunswick Archaeology*, no. 26.
- KLYMASZ, R. "Tracking the 'Living Book': Doukhobor song in Canada Since 1899" in *Canadian Folk Music Journal*, Vol. 21.
- "From Immigrant to Ethnic Folklore: A Canadian View of Process and Transition" in *Canadian Music Issues of Hegemony and Identity*.
- "Echoes from Ukrainian Canada, Prairie Fire: A Canadian Magazine of New Writing, 13(3), Winnipeg: Prairie Fire Press Inc., 1992" in *Canadian Ethnic Studies*, Vol. 26, no. 1.
- "Beginnings, Edmonton: trubka Ukrainian Musical Ensemble, 1991" in *Canadian Folk Music Bulletin*, Vol. 28, no. 2.
- MACDONALD, G.F. "Dynamics of Culture and Identity and the Potential of Interactive Technologies to Engage Users of Cultural Institutions" in *Spectra*, Vol. 22(1).
- MACDONALD, G.F. and S. ALSFORD. "Towards the Virtual Museum" in *History News*,

Vol. 49(5).

----- "Canadian museums and the representation of culture in a multicultural nation" in *Cultural Dynamics*, Vol. 7(1).

----- "Museums 2000: the new millennialism" in *Museums Review*, Vol. 21.

MASSÉ, A. "L'interaction au Musée" in *Musées*, Vol. 6, no. 2.

McGHEE, R. "Life at High Latitudes" in *Polar Regions*.

----- "On the Trail of St. Brendan" in *Polar Regions*.

----- "Disease and the Development of Inuit Culture" in *Current Anthropology*.

MORLAN, R.E. "Rodent Bones in Archaeological Sites" in *Canadian Journal of Archaeology*, Vol. 18.

----- "Some Bones that Often Get Away but May Come Back to Haunt Us" in *Canadian Zooarchaeology*, Vol. 6.

----- "Oxbow Bison Procurement as seen from the Harder Site, Saskatchewan" in *Journal of Archaeological Science*, Vol. 21.

----- "Bison Bone Fragmentation and Survivorship: a Comparative Method" in *Journal of Archaeological Science*, Vol. 21.

MORRISON, D. "The Crane Site and the Palaeoeskimo Period in the Western Canadian Arctic" in *Canadian Journal of Archaeology*.

PARRY, D. "Museum theatre in the 1990s: trail-blazer or camp-follower?" in *New Research in Museum Studies*.

PERESSINI, M. "Individu anonyme et individu communautaire : les avantages et les désavantages de deux formes de travail selon les récits de vie d'immigrants italiens à Montréal" in *Culture*.

----- "Attachement utilitaire et refus du jeu ethnique. Le rapport au pays d'accueil dans les récits de vie d'un groupe d'immigrants italo-montréalais" in *Revue internationale d'action communautaire*, 31/71.

----- "Un anthropologue au musée ou le difficile passage de l'analyse à la production des identités" in *Entre traditions et universalisme*, Institut québécois de la recherche sur la culture.

PILON, J.-L., C. STIMMELL and R.G.V. HANCOCK. "Instrumental Neutron Activation Analysis as an Archaeological Tool" in *Tools for Tomorrow: Archaeological Methods in the 21st Century*

TAYLOR, G. "Northern Algonquians on the Frontiers of New Ontario" in *Aboriginal Ontario*, Ontario Historical Studies Series.

WILLIS, J. "La poste et la géographie villageoise" in *Cap-aux-diamants*, no. 37.

----- "l'impératif postal d'hier à aujourd'hui" in *Cap-aux-diamants*, no. 39.

----- "On and off the Island of Montreal, 1815-1867: The transport background of town-country relations in the plat pays of Montreal" in *Actes du colloque : Espace Culture - Québec*.

## Collections

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The CMC's Collections and Information Access Branch preserves, manages, develops and provides information on the Museum's vast store of heritage material.

This year, work continued on the Digitization Project -- a huge multimedia databank of Museum documents and photographs of artifacts, digitally recorded onto Photo-CD technology.

Preparation also continued for the next phase of the project -- making the digitized inventory accessible electronically to users both within and beyond the CMC complex. In addition, staff worked on ensuring that Museum records more accurately reflect Canada's linguistic duality.

Preventive conservation was ongoing, through such means as regular inspections of the reserve collections and cleaning of the artifacts on display. In addition, conservation staff carried out the operation of a fumigation unit to help eradicate insect pests infesting certain artifacts. Staff also provided field support for an archaeological excavation of remains from the Martin Frobisher expedition. Conservation and technical expertise were shared through tours of laboratories, the provision of information workshops, and the training of students.

Services dealing with information resources were consolidated under the Information Management Services Division. It now comprises the library, document collections, audio and visual collections and administrative documents.

Staff worked on computerizing documents and on acquiring and installing new technologies to make information more accessible. Achievements included: progress towards an integrated library system; acquisition of CD-ROM reference tools and the provision of access through the Museum's electronic information delivery system (MOCASIN); and using software for bookbinding and label-making (cutting staff labour in these areas in half).

To keep visitors and Museum staff abreast of technological tools, the Division set up a technology display in its public area and provided training in the use of equipment. In May, the Division presented an exhibit of archival and library materials for the annual meeting of the Association of Canadian Archivists.

To improve services further, staff conducted a user survey over the summer.

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## Highlights -- Information Management Services

- 13,148 responses to information requests (twice as many as last year)
- 7,343 visitors to library
- 105,033 items consulted by researchers on-site
- 43,036 acquisitions: books, periodicals, photos, audiotapes, videos, document collections
- 8,724 loans: 382 to other institutions; 8,342 to staff and research associates
- 1,481 incoming loans (items borrowed from other institutions)
- 23,024 items catalogued (all media)
- 7 new Mercury Series titles sent to 300 exchange partners
- 33,441 items recorded in inventories

The Conservation and Technical Services Division helped prepare and install several exhibits, most notably *Threads of the Land*. The work for this exhibition involved conserving 240 complex artifacts, building 80 new display cases and refurbishing a further 60 display cases. Purpose-made mannequin display forms were also constructed for a large number of the costumes in this exhibit. Other achievements included: conserving artifacts for Phase II of the Children's Museum; preparing artwork for *Siqiniq: Under the Same Sun*; restoring and installing the Ganai totem pole; and completing work on Canada Hall exhibits (the railway station and the grain elevator).

The Collections Management Services Division manages artifacts and records and provides users with background information about them.

In conjunction with the Canadian Heritage Information Network (CHIN), the Division revamped the Museum's collections database, making it more user-friendly and much more reliable and efficient as a research tool. This work, lasting more than 12 months, involved standardizing access to information from all the major research disciplines and collections of the CMC. Entries are now cross-referenced to over 270 fields, allowing "one-stop shopping" for data, instead of the individual database searches required previously. This work will continue into the coming months.

This year too, the Division continued its involvement in the training of museum professionals. It sponsored museum technology internships and summer projects, supported the CMCC's Aboriginal Training Programme and hosted a delegation of Thai officials from various cultural agencies.

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## Highlights -- Collections Management Services

This year the Division:

- Created 3,736 records documenting objects in the Museum's National Collections;
- Created 2,718 records documenting items in the Living History Collections;
- Processed 243 accession lots and individual acquisitions;
- Made objects from the collections reserves available for use in various programmes and activities (12,898 movements of objects);

- Worked on more than 20,000 specimens from 20 archaeological sites;
- Processed 46 incoming loans (141 items) and 22 outgoing loans (72 items);
- Made collections items available to 6 travelling exhibitions;
- Treated and stored 2,300 moulds and 239 casts of archaeological specimens;
- Continued the task of physically verifying location records of items in the Museum's collections (since the 1992 move to the CMC complex, the Division has verified 90 per cent of the 147,257 records).

## Good Business Sense



*The Morning Star watch.*

Photo: R. Garner

The Commercial Enterprises Division worked to increase Museum revenues and to extend the Museum's client base through financially viable ventures. A number of exciting products and services were launched this year.

The Division developed and offered for sale new in-house products: Children's Museum T-shirts, Native art cards, reproductions of Haida totem poles, and a collection of distinctive gifts based on the work of Dene artist Alex Janvier. The *Morning Star* series (watch, poster, plates) features Janvier's brilliant painting for the Museum's domed ceiling.

These and other Museum products are now widely available, thanks to the Division's new mail-order service. The service was marketed through the gift catalogue of the Canadian Museums Association and through an electronic catalogue on the Internet. The Division also produced its own gift catalogue, distributed to 300,000 local households. This effort helped boost December revenues at the Museum boutiques by 20 per cent.

A new membership programme was created with four categories of members, each entitled to an attractive package of discounts. The programme was introduced during the September Open House.

Two new ventures opened on Museum premises. Boutique Express, located across from the Box Office during peak season, caters to the "tourist on the run" with high-demand souvenir items. Café Express, near CINÉPLUS, offers specialty coffees and quality snacks. As well, the Children's Boutique was expanded and moved closer to its customers at the Children's Museum.

Facility rentals increased substantially during the year, with video-conferencing and audiovisual capabilities added to existing resources. The Grand Hall was again in high demand for large receptions. To enhance the marketing of its facilities, the Division produced a new marketing tool: an attractive information kit on Museum facilities. An agreement with its in-house caterer, which also manages the cafeteria and the restaurant, Les Muses, was renewed successfully. A new agreement for the management of Museum parking is also now in place.

## New at CINÉPLUS

*Search for the Great Sharks, Africa the Serengeti, and The Journey Inside.*

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## Highlights -- CINÉPLUS

- 260,000 viewers to above-mentioned movies;
- 3,000 screenings to over 378,000 viewers (this figure includes viewers to *Titanica*, *Blue Planet*, and *To The Limit*).

## Portraying Military History



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*The Canadian War Museum pulled out all the stops to celebrate the fiftieth anniversary of the Allied invasion of Normandy (D-Day). Highlights of the four-day ceremonies in Ottawa included a parade of veterans in vintage military vehicles; an outdoor re-creation of a soldiers' camp (using original tents); a dance featuring music and decor from the 1940s; and a flypast of aircraft used during D- Day.*

Photo: W. Kent

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The Canadian War Museum (CWM), an affiliate of the CMC, has a mandate to make Canadians aware of their military history, from earliest times to the present day. A major focus this year was the fiftieth anniversary of D-Day (June 6, 1944), marked by a host of activities which the CWM organized, hosted and helped fund. The successful weekend events drew crowds of about 100,000 people. Another highlight of the year was the opening of newly- renovated Second World War permanent galleries, which coincided with D-Day celebrations. The refurbished galleries now include a focus on hitherto-neglected topics such as the role of women and various cultural groups in the war effort. Staff continued their work on other galleries, to be completed in 1995-96.

In April, after many months of preparation, the Korean War Gallery opened. Opening ceremonies included a military parade and the participation of Korean War veterans and staff from the Embassy of South Korea.

During the summer, the CWM courtyard housed an outdoor exhibition by the Royal Canadian Electrical and Mechanical Engineers. On display were armoured vehicles, dating from the Second World War to the present day, and a live radio- link with Canadian peacekeepers abroad.

Work continued on the new permanent Peacekeeping Exhibition, scheduled for completion in 1996. When this is done, the CWM will have a complete storyline of Canada's military heritage to modern times.

## **Accent on Programmes**

The CWM concentrated more on public programming this year, responding to a Price Waterhouse report, commissioned in 1993-94, which advised a greater emphasis on outreach. The busy schedule of programmes launched during the year boosted attendance numbers at CWM events by 60 per cent over the year previous. This includes the large crowds that turned out for D-Day celebrations. The total attendance figure for the year was 211,607.

In addition to D-Day commemorations, major programmes during the year included:

- A popular film series entitled *Hollywood Goes to War*, showed Hollywood's depiction of wars of different periods. Each film was introduced with background information by a CWM staff member.
- A discussion of the Dieppe Raid with special guest Brian Villa, author of a controversial history of the raid. The event drew a capacity audience;
- A musical review titled *When Granny Went to War*, which paid tribute to the 50,000 women who served in Canada's armed forces during the Second World War (A joint project by the Algonquin Theatre Company, the CWM and the CMC);



- Two Open House days in June and November, during which the CWM courtyard was filled with military bands, veterans, current military personnel and actors in period costume. Together, the two events drew 2,152 visitors.

## Articles and Other Publications for the Canadian War Museum

BRANDON, L. "Normandy Summer: D-Day and After in Canadian Art" in *The Journal of Canadian Military History*.

----- "Naming Names: The War Art of Atlantic Canada (Parts One and Two)" in *Arts Atlantic*.

----- "Francis Hayman's *The Charity of General Amherst: A new Acquisition for the Canadian War Museum*" in *The Journal of Canadian Military History*.

----- "In Memoriam: Charles Comfort, War Artist, 1900- 1994" in *The Journal of Canadian Military History*.

HOLT, H. "Dust Covers" in *Textile Conservation Newsletter*, fall 1994.

HALIDAY, H. "The Poster Collection at the Canadian War Museum" in *The Journal of Canadian Military History*.

----- "The Concept, Development and Planning of a Hall of Honour Exhibit at the Canadian War Museum" in *The Journal of Canadian Military History*.

----- "On the Front Line" in *The 50th Anniversary of D-Day Commemoration Booklet*.

POTHIER, B. "Un duel de Philippe Hébert et ses variantes" in *Annales d'histoire de l'art canadien*, Vol. 15, no. 2.

## New Publications

GAFFEN, Fred. *The Road to Victory: A History of Canada in the Second World War*. (Also available in French)

GRAVES, Don. *Battle for the Chignecto Forts, 1755*.

## Highlights -- CWM

2,887 artifacts acquired

1,392 artifacts catalogued

928 artifacts photographed

114 incoming loans (1,327 artifacts)

16 outgoing loans (141 artifacts)

10 exhibition loans (176 artifacts)

## Major Acquisitions

- Art studies, documents and sketchbooks of war artist Carl Schaeffer (98 items);
- Royal Arms of France, 1730s. Taken as a trophy by Admiral Saunders from one of the gates of Quebec City in 1759;



- Canload tunics, worn by Canadian officers on loan to British units during the Second World War;
- George R. Pearkes Victoria Cross medals group. (Pearkes, a distinguished Second World War soldier and, later, a minister of defence, earned the VC at Passchendaele);
- *The Charity of General Amherst - 1761* painting by Francis Hayman;
- Two German howitzers from the First World War;
- First World War tracked jeep (obtained from Great Britain);
- Six original maquettes by contemporary Canadian artists, submitted in a competition for the Canadian War Memorial in London, Ontario. (Artists: Michael Snow, Ted Bieler, Pierre Granche, Susan Schelle, Malvin Charney and Joe Fafard).

## Art Exhibitions

- *The Art of War* -- (Works from the CWM collection) Canada House, London, England, May 19 to August 19, 1994. (The exhibition also went to Washington and Calgary this year). The London exhibition was opened by Prince Michael of Kent.
- *Paintings from the CWM* -- Wilfrid Laurier University Art Gallery, Waterloo, Ontario, May 24 to June 20, 1994.
- *Normandy Summer 1944* -- CWM, May 31, 1994 to February 27, 1995.
- *Military Munnings: the Canadian War Art of an Equestrian Painter* (work by Sir Alfred Munnings) -- Museum of the Regiment, Calgary, November 11, 1994 to March 14, 1995.