



CANADIAN
MUSEUM
OF HISTORY
-
MUSÉE
CANADIEN
DE L'HISTOIRE



CANADIAN
WAR
MUSEUM
-
MUSÉE
CANADIEN
DE LA GUERRE

ANNUAL REPORT 2019-2020

**CANADIAN MUSEUM
OF HISTORY**

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YEAR AT A GLANCE

It was an exceptional year for both the Canadian Museum of History and the Canadian War Museum. The Museum of History presented outstanding exhibitions on topics ranging from Neanderthals to contemporary Indigenous architecture, as well as continuing to plan for a renewed Canadian Children's Museum.

The War Museum began its commemoration of the 75th anniversary of the end of the Second World War, looked at the traditions of Scottish Highland warriors and explored the ongoing relationship between art and war.

In addition, both Museums offered wide-ranging learning activities and programming for visitors of all ages and interests, collaborated with cultural institutions, community organizations and patrons across Canada and around the world, and provided audiences with authentic and engaging encounters with their history.





The Canadian History Hall
celebrated its second anniversary,
welcoming more than

1 MILLION

visitors to date.

DIVERSE EXHIBITIONS AND DISPLAYS

Canadian Museum of History

Daniel Tiger’s Neighbourhood - A Grr-ific Exhibit and **Doc McStuffins: The Exhibit** both helped children explore themes such as kindness, family, health and well-being.

UNCEDED - Voices of the Land shared unique Indigenous perspectives through the work of Indigenous architects and designers, as part of a breathtaking multimedia installation originally presented at the Venice Architecture Biennale.



Footprints - A Walk Through Generations celebrated teachings, values and the rich cultural history passed down from ancestors of the Cree people of Northern Quebec.

Neanderthal explored the world of our prehistoric human cousins through art, science and the latest archaeological finds – presenting the largest collection of Neanderthal material ever shown in North America.



Jewish Journeys - Stories of Immigration From the Treasures of Library and Archives Canada explored the development of Canada’s Jewish community.

Peskotomuhkatiyik Skutik displayed items from a collection that the Museum is housing in trust for the Peskotomuhkati Nation at Skutik.



Canadian War Museum

The Wounded explored the seen and unseen scars of war through 18 black-and-white portraits by award-winning photojournalist Stephen J. Thorne.



Invasion! Canadians and the Battle of Normandy, 1944 marked the 75th anniversary of D-Day through photographs, stories and objects.

Highland Warriors examined the changing role and reputation of Scottish soldiers, from medieval warriors to elite modern regiments.



Portraits of Courage: President George W. Bush’s Tribute to America’s Veterans featured 51 paintings by the former U.S. President, created in recognition of the sacrifice and courage of men and women serving in conflict zones during his time as President.

World Press Photo - Exhibition 2019 featured 157 outstanding large-format photographs reflecting current events, social issues and natural phenomena, as part of an annual exhibition.



The Canadian Forces Artists Program - Group 8 presented works by the most recent group of civilian artists to deploy with the Canadian Forces.



THOUGHT-PROVOKING CULTURAL PROGRAMS AND ACTIVITIES

Canadian Museum of History

In its 27th year, the one-of-a-kind RBC Indigenous Internship Program offered Indigenous interns from across the country first-hand work experience in fields ranging from conservation to communications.

Evening events were well attended and included concerts, lectures, two History Nights and three instalments of the popular new An Evening With... series, which offers a unique look at the life and work of notable Canadians.

A new school program about Residential Schools in Canada was launched.

Dozens of family-oriented programs were presented for National Indigenous History Month, on Awesome Sundays and Culture Days, and for Canada Day, Halloween, Christmas, Winterlude and more.

Canadian War Museum

A sold-out World at War lecture, “75 Years Ago: D-Day and the Battle of Normandy,” featured historians Dr. Tim Cook and Dr. Jeff Noakes.

The Museum’s incredibly popular Supply Line school program introduced a Second World War version this year, which was fully booked for the fall term within weeks of launching.

A range of programs complemented special exhibitions, including Awesome Highlanders family programming and outdoor cinema nights.



“75 YEARS AGO:
D-DAY AND
THE BATTLE
OF NORMANDY”

HISTORIANS DR. TIM COOK AND DR. JEFF NOAKES

SHARING OUR EXHIBITIONS FROM COAST TO COAST TO COAST

MORE THAN

100,000

PEOPLE HAVE VISITED ONE OR MORE OF THE MUSEUMS' TRAVELLING EXHIBITIONS THIS YEAR.

THE MUSEUMS CELEBRATED THE OPENING OF

12

PRESENTATIONS OF THEIR TRAVELLING EXHIBITIONS,

AT

20

VENUES ACROSS THE COUNTRY AND INTERNATIONALLY.

7

MUSEUM OF HISTORY EXHIBITIONS WERE PRESENTED AT VENUES IN BRITISH COLUMBIA, ONTARIO, QUEBEC, NEW BRUNSWICK AND ALASKA.

5

WAR MUSEUM EXHIBITIONS WERE PRESENTED AT VENUES IN ALBERTA, SASKATCHEWAN, ONTARIO AND NOVA SCOTIA, AND IN ENGLAND AND FRANCE.



REIMAGINING THE CANADIAN CHILDREN’S MUSEUM

- Work continued on reimagining this family favourite for new generations of families.
- To feed into the planning for the renewal, the Museum of History hosted a two-day international public symposium on family learning and the value of play, in which experts from around the world participated.
- Planning continued for a selection of exciting special exhibitions and activities during the closure of the current Children’s Museum, ensuring that the fun never ends for families.
- Much of this project is being guided by extensive public consultation, through external advisory committees and outreach surveys.



INNOVATIVE RESEARCH

- Research was expanded in advance of a major acquisition of the Rick Hansen Man In Motion World Tour Collection.
- Archaeological work continued for the Community Observation, Assessment and Salvage of Threatened Archaeological Legacy (COASTAL) project, and at a site at Wally’s Beach, Alberta.
- Additional research was undertaken to enhance North American content for the exhibition **Queens of Egypt**, which had been scheduled to open in early May 2020.
- The collection of remarkable first-hand accounts from Canadian veterans for the national oral history collection was increased.
- Content was developed for exhibitions such as **Highland Warriors** and **Invasion! Canadians and the Battle of Normandy, 1944**.

INFORMATIVE PUBLICATIONS

- The souvenir catalogue *Neanderthal*, by curator Janet Young, was published in May 2019.
- *Place-Making in the Pretty Harbour: The Archaeology of Port Joli, Nova Scotia*, by curator Matthew Betts, was released as part of the Mercury Series in December 2019.
- *Sharing Spaces: Essays in Honour of Sherry Olson* by Robert Sweeny, also of the Mercury Series, appeared in March 2020.

FRUITFUL PARTNERSHIPS

Canadian Museum of History

A high-profile program on Highclere Castle was developed in partnership with the Royal Ontario Museum and Pointe-à-Callière, Montréal Archaeology and History Complex.

A major national symposium on Indigenous material culture was planned with the Ontario Museum Association.

In collaboration with the Peskotomukhati Nation at Skutik, a unique collection of more than 100 items reflecting traditional Indigenous material culture was safeguarded.

The nationally broadcast 2019 Federal Leaders’ Debates were hosted in collaboration with the Canadian Debate Production Partnership.

Canadian War Museum

Continuing the partnership with Hot Docs – North America’s largest documentary festival – thought-provoking documentary films were presented from across Canada and around the world.

The Wounded, an exhibition of striking black-and-white portraits by photojournalist Stephen J. Thorne, was presented in partnership with *Legion Magazine*.

The successful Peter Stursberg Foreign Correspondents Lecture series was continued in partnership with Carleton University.

FASCINATING ACQUISITIONS

- A chair used by Princess Juliana of the Netherlands after giving birth to Princess Margriet at the Ottawa Civic Hospital on January 19, 1943.
- Three corn-husk dolls made by Six Nations artist and author Elizabeth Doxtater, which were a traditional symbol of the harvest among the Haudenosaunee people and other Indigenous cultures.
- A leather Oshawa Generals team jacket worn by Canadian hockey legend Bobby Orr during the 1964-1965 season, early in his career.
- The Victoria Cross presented posthumously to Second Lieutenant Edmund De Wind – acquired with the generous support of donors.



GENEROUS DONATIONS

- The Rick Hansen Man In Motion World Tour Collection, comprising over 1,700 objects and thousands of pieces of archival material from Rick Hansen's life and the famous Man In Motion World Tour.
- Two traditional Western Arctic parkas made by well-known Inuvialuit artist Agnes Nigiyok and generously donated by Dr. Françoise Bouchard.
- A Canadian National Institute for the Blind (CNIB) collection featuring items used to teach Canadians to read and write in Braille.
- The medal set belonging to Brigadier-General Sydney Valpy Radley-Walters, widely acknowledged as the Allies' top tank ace during the Second World War.



RAISING FUNDS TO PRESERVE AND PRESENT OUR PAST

THE MUSEUM RAISED

\$2,553,000

THIS YEAR,

WHICH REPRESENTS

▲ 112%

OF THE \$2,275,000 TARGET,

AND RECEIVED GIFTS-IN-KIND VALUED AT

\$613,817

THE MUSEUM HAS 4,939 ACTIVE DONORS;

1,370

OF THEM WERE NEWLY WELCOMED THIS YEAR.

OF THESE NEW DONORS

1,364

WERE WELCOMED INTO THE ANNUAL GIVING PROGRAM.

ABOUT THE CORPORATION

OVERVIEW

The Canadian Museum of History is a federal Crown corporation, with responsibility for two national museums: the Canadian Museum of History and the Canadian War Museum. Together, the Museums showcase this country's human history, exploring the experiences of Canadians through the events, people, themes and objects that have helped shape the country, from earliest times to the present day.

In addition, the Corporation administers two virtual museum sites: the Virtual Museum of Canada and the Virtual Museum of New France.

Use of the terms “the Museum” and “the Corporation” in this document refers to the corporate entity.



CANADIAN WAR MUSEUM

As Canada's national museum of military history, the Canadian War Museum promotes understanding of that history in its personal, national and international dimensions. Home to an outstanding collection of artifacts – including the internationally renowned Beaverbrook Collection of War Art – the Museum welcomes more than half a million visitors each year to its striking building.

As a national centre for remembrance, education and historical research, the Museum also facilitates informed discussion of military affairs past, present and future.

CANADIAN MUSEUM OF HISTORY

The Canadian Museum of History is located on the banks of the Ottawa River in Gatineau, Quebec, across from the country's seat of national government on Parliament Hill. Welcoming more than 1 million visitors a year, the Museum's primary role is to enhance knowledge, understanding and appreciation of Canada's human history and identity, while also exploring other world cultures. The Museum is home to nearly four million artifacts and specimens, including some of Canada's most important national treasures. Its exhibition spaces include the iconic **Grand Hall**, the thought-provoking **First Peoples Hall** and the monumental new **Canadian History Hall**. The Museum is also home to the Canadian Children's Museum, the Canadian Stamp Collection and the CINÉ+ theatre, which screens large-format films.

VIRTUAL MUSEUM OF CANADA

Administered by the Canadian Museum of History, the Virtual Museum of Canada investment program supports museums and heritage organizations across Canada in developing bilingual online projects – like virtual exhibits and educational resources – with a focus on Canadian history, heritage and culture. The program has recently been renewed, with new investment streams, a streamlined application process and a new website launching in the upcoming fiscal year.

VIRTUAL MUSEUM OF NEW FRANCE

This innovative online project explores the history, culture and living legacy of early French settlements in North America. Covering an area from Acadia through the Great Lakes and the Ohio Valley to Louisiana, the site examines the human history and legacy of New France through themes that include economic activity, population and aspects of daily life ranging from food and entertainment to medicine and travel.

MANDATE

The Canadian Museum of History was established through the *Museums Act* of July 1, 1990, amended on August 29, 2014. The Museum is an autonomous Crown corporation that operates at arm's length from the federal government in its day-to-day operations, activities and programming.

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



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

The Corporation achieves its mandate through the following three core responsibilities, which replace the former Program Alignment Architecture.

EXHIBITION, EDUCATION AND COMMUNICATION OF CANADA'S HISTORY

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

COLLECTION AND RESEARCH RELATED TO CANADIAN HISTORY

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

MUSEUM FACILITIES

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





On behalf of the Board of Trustees of the Canadian Museum of History and the Canadian War Museum, I am pleased to present the 2019-2020 Annual Report.

It has been a year of successes and growth for the Corporation. The Museums continued to offer their audiences exhibitions, programs, research and experiences that respond to Canadians' ever-growing desire to learn more about their history. The Museums' activities continue to be guided by the five strategic directions established by the Board of Trustees in 2015, which focus on positioning the Museums as a hub of Canadian history; connecting Canadians to their history; continuing to develop a collection that reflects Canada and its diversity; engaging in dynamic and innovative partnerships; and ensuring that the Museum is financially equipped to carry out its mandate.

These directions were intended to guide the Corporation's activities for the five-year period from 2015 to 2020.

The directions have subsequently been reviewed and refined to reflect evolving priorities and new external environments to which the Museums must respond over the coming five years.

The spring of 2020 presented unexpected challenges to our Museums, as it did for individuals, communities and institutions worldwide. However, both Museums met and exceeded expectations for the year, as this report can attest, based on the Museums' diversity of offerings, impactful experiences and exceptional attendance.

The **Canadian History Hall** continues to serve as the exhibition that Canadians look to for a comprehensive and inclusive telling of our history. The Hall exceeded attendance projections this year, surpassing a major milestone of one million visitors since its opening in the summer of 2017. Both the Museum of History and the War Museum also offered audiences special exhibitions that touched on a range of historical subjects, as viewed through lenses appealing to a variety of interests – from archaeology and architecture to fine art and photography.

The Museums brought Canadians face to face with their history through a diverse selection of travelling exhibitions on topics

such as hockey, war art and the Franklin Expedition. The Museums celebrated the opening of 20 new presentations of their travelling exhibitions at venues around the country and beyond. The Virtual Museum of Canada (VMC), which is managed by the Museum of History, also continued to work with heritage institutions around the country to bring community stories to online audiences. Both the Travelling Exhibitions Program and the VMC allowed thousands of Canadians who may not be able to visit our Museums on-site to benefit from the work of our institution. As a national institution, this is vital in a country as vast as ours.

"The Museums continued to offer their audiences exhibitions, programs, research and experiences that respond to Canadians' ever-growing desire to learn more about their history."

Collecting is undoubtedly one of the most intriguing elements of the Corporation's mandate, helping Canadians come into direct contact with the material witnesses to our history. In the past year, we have added a number of fascinating objects to our collections, including an extensive collection that documents the history of 20th and 21st century design in Canada, a leather team jacket belonging to hockey legend Bobby Orr and the archival fonds of the late Garth Pritchard, the award-winning Canadian photojournalist and documentary filmmaker who spent over 20 years documenting Canadian soldiers overseas.

Both Museums have always prioritized collaboration with like-minded organizations, seeing this as an effective and efficient way to provide valuable offerings to audiences. This year was no exception, with numerous partnerships being newly initiated or further developed. The Museums partnered with several Indigenous communities, and the University of Alberta,

the University of Lethbridge and the Royal Alberta Museum, on important archaeological projects, as well as collaborating with the Macdonald-Laurier Institute and Carleton University on lectures and public events exploring challenging and topical subjects.

Fundraising for the Corporation's activities remains critical to all of the Museums' work. The Museums placed great emphasis on keeping donors engaged and informed on the important work made possible by their support. The Corporation welcomed 1,364 new donors to its annual giving program and was pleased to have raised 114% of its fundraising target. Thank you to all the generous Canadians and organizations who see the value of working to preserve and promote our country's unique history. So much of what we do would be impossible without this support.

Last spring, the Board was pleased to welcome new trustee Alex MacBeath, from Prince Edward Island. Mr. MacBeath's extensive experience in the business world, together with his work on various boards and within the arts community, is a great asset to the Board and to the Museums it represents. The Board looks forward to working with him over the coming years.

I would like to thank all my Board colleagues for their ongoing dedication to the Museums. I am proud to work alongside these 10 individuals, whose unique experience, expertise and backgrounds all bring important contributions to the work the Museums do on behalf of Canadians. Additionally, the trustees and I extend thanks to the Corporation's President and CEO Mark O'Neill for the vision and leadership he continues to demonstrate at the helm of our national history museums, as well as the hundreds of staff whose skill and dedication form the backbone of these institutions.

I also wish to thank the Minister of Canadian Heritage, the Honourable Steven Guilbeault, our former Minister, the Honourable Pablo Rodriguez, and the Government of Canada for their important and ongoing support.

Dr. James D. Fleck, C.C.
Chair of the Board of Trustees

MESSAGE FROM THE CHAIR



MESSAGE FROM THE PRESIDENT AND CEO

Serving as a reliable source of authentic information and experiences is at the core of everything we do at Canada's national history museums. It is, in fact, one of the primary ways in which we earn public trust – an unparalleled asset for a museum. All our activities are guided by our commitment to functioning as both a trusted resource for accurate information on Canada's human and military history, and as a centre for excellence in research. We also remain keenly aware of the fundamental reasons that museums exist: to research, collect, exhibit and engage. These factors truly inform everything we do.

We have responded to these core responsibilities in a number of ways this year, through strategic artifact acquisitions, fascinating and informative exhibitions, engaging programs, innovative research and mutually beneficial partnerships, all of which were guided by the strategic directions established by the Museum's Board of Trustees in 2015.

In the nearly three years since its opening at the Museum of History, the **Canadian History Hall** has surpassed attendance projections and continues to act as an important resource for Canadians seeking a candid and honest exploration of their own shared past, as well as an invaluable resource for international visitors who want to learn about Canada's rich and diverse history. During this period, the Museum was proud to have had the opportunity of hosting a number of high-profile special events in the Hall – with guests that included Canadian and international dignitaries – allowing us to highlight the Hall's engaging content and invite visitors to come face to face with the unique stories, objects and experiences presented as part of the exhibition's storyline.

Strengthening Indigenous relations and fostering partnerships with communities from around the country remain top priorities for our institution. We continue to work closely with Indigenous communities to find innovative ways to ensure that their important histories and cultures are seamlessly woven throughout the Museums' content. This year, we undertook a groundbreaking partnership with the Peskotomuhkati Nation at Skutik, working with its members to purchase and care for a collection on their behalf, until it can eventually be transferred into the community's permanent care. We also continue to look for ways to improve and expand upon the RBC Indigenous Internship Program, which works to support

upcoming museologists in developing their careers while at the same time providing staff at our Museums an opportunity to learn from the interns and about the diverse communities and cultures they represent.

The Museums presented a number of special exhibitions that offered visitors fascinating glimpses of numerous topics, from the little-known history of Neanderthals to first-hand testimonials shared by renowned Indigenous architects in **UNCEDED – Voices of the Land**, an exhibition project led by Douglas Cardinal, architect of record for the Museum of History. Highland military history was offered up at the War Museum, exploring the enduring links between ancient Gaelic warriors and modern-day Highland regiments in Canada, and **The Wounded** presented visitors with an unflinching and brutally honest look at the struggles and hopes of Canadian veterans injured in recent years.

At both Museums, cultural activities and programs connected audiences with fascinating Canadians and provided an opportunity for dialogue on a range of subjects over the year. Programs such as the series *An Evening With...* at the Museum of History featured conversations with remarkable Canadians, while the popular *World at War* lecture series at the War Museum continued to offer audiences a chance to hear from a range of experts who brought unique insights to discussions on important topics from our military past.

The Museums were proud to have embarked on a great number of partnerships this year, including several of national scope, which illuminate events and issues that we must never forget. These included a ceremony for the tabling of the Final Report of the National Inquiry into Missing and Murdered Indigenous Women and Girls, and a ceremony and concert for Truth and Reconciliation. Both took place at the Museum of History. The Museum was also the venue for the 2019 Federal Leaders' Debates – selected as such because of its mandate to enhance Canadians' knowledge of the people, places and events that shape the country's identity. The Museum was extremely proud to have been the site of this important event. The War Museum was the site of a number of highly significant events as well, including the National Holocaust Remembrance Day Ceremony in partnership with the Canadian Society for Yad Vashem, an event which the Museum is honoured to host on an annual basis.

Research will always be one of the key tools that the Museums use to stay front-of-mind for Canadians, engaging in projects that expand our collective knowledge of this country and its people. This year's projects included work related to several important archaeological sites, as well as work on upcoming Museum-led exhibitions. Both Museums are also currently undertaking major oral history projects, collecting first-hand accounts from veterans and other notable, fascinating Canadians, including industrial designer Karim Rashid and Indigenous former Olympian Sharon Firth. These oral histories allow us to share important Canadian stories through the authentic voices of those who lived them.

Along with organizations around the world, many of our Museum initiatives and ways of working have been impacted by the unprecedented situation caused by COVID-19. The closure of our Museum sites in March affected planned timelines and approaches for a number of projects and exhibitions, including the presentation of the highly anticipated **Queens of Egypt** exhibition, the renewal of the Canadian Children's Museum, and plans for commemorating the 75th anniversary of VE Day. While timing and formats may have to be adjusted, as always, Museum staff have been exploring innovative ways to ensure we continue to deliver important stories and projects to Canadians.

Looking back over the past year, I would like to express my appreciation and gratitude to all those who support the Museums in various ways. These include our Board of Trustees, advisory committees, donors and sponsors, Museum Members, dedicated volunteers and all those who continue to engage with the Museums through on-site visits, travelling exhibitions, partner networks and through our virtual channels. Every exhibition, publication, program, event and research project undertaken by our Museums is done on behalf of Canadians who share a passion for learning more about our collective past, and your support is invaluable to all we do.

Mark O'Neill
President and Chief Executive Officer

THE YEAR IN REVIEW: ACHIEVEMENTS

The Corporation's activities and programs are guided by the following five strategic directions established by the Board of Trustees. These directions are intended to guide the Museums' activities for the five-year period of 2015-2020.



STRATEGIC DIRECTIONS

1. Establish the Museum as a hub of Canadian history for Canada and the world.
2. Connect Canadians to their history and reflect this personal connection in all aspects of the Museum experience.
3. Develop a collection that best reflects Canada's history and distinctiveness.
4. Engage in dynamic partnerships and networks across Canada and internationally for mutual benefit.
5. Ensure that the Museum has the financial resources to carry out its mandate.

To deliver on these strategic directions and core responsibilities, the Museums continued to research key topics in Canadian history, pursued the acquisition of objects of national significance and presented exhibitions on themes of relevance to Museum visitors. Leveraging the opening of the **Canadian History Hall**, the Corporation strengthened related educational offerings, outreach activities and digital tools.

The Corporation continued to work with others – collaborating with Indigenous communities, bringing exhibitions that add community perspectives to the National Capital Region from other Canadian museums, and forging partnerships with like-minded institutions, nationally and internationally. Work to renew the Canadian Children's Museum is ongoing, to ensure it is inclusive and accessible to all Canadians and visitors. Finally, innovative and responsible strategies were developed to diversify revenue streams and to cultivate, solicit and steward donors and Museum supporters.

DELIVERING RESULTS

The Corporation takes pride in its ability to plan and deliver results. Senior management implements a Performance Measurement Framework to carry out the Board's strategic directions.

The framework features high-level priorities linked to core responsibilities and key performance indicators. These allow for monitoring and reporting to the Board and are included in the annual corporate planning exercise. The framework will be renewed to reflect the new strategic directions that have been developed to guide the Museum's activities for the five-year period beginning in fiscal year 2020-2021.

LEGEND

-
- ▲ Results within 10% of target or surpassing target

 - Results within 11-24% of target

 - ▼ Results 25% or more below target

ESTABLISHING THE MUSEUM AS A HUB OF CANADIAN HISTORY

PRIORITIES

1. **Leverage the opening of the Canadian History Hall and strengthen related educational offerings and outreach activities.**

The **Canadian History Hall** is the largest and most comprehensive exhibition to date on the history of Canada. It opened on July 1, 2017, to popular and critical acclaim. It is one of the most ambitious projects ever undertaken by the Museum, tracing the history of Canada and its people over some 15,000 years through multiple perspectives, including the integration of Indigenous history throughout the narrative. To fulfill its potential and maximize visitor engagement, the Museum is developing a robust suite of educational offerings and outreach activities, designed in different formats and aimed at different audiences.

The Canadian Museum of History Learning Agenda is a five-year initiative designed to develop inquiry-based school encounters (both on-site and online) on a range of themes featured in the Hall.

2. **Conduct research and present exhibitions on key topics in Canadian history.**

Research and exhibition development are core corporate activities of the Museum, providing the foundation for collecting and preserving the national collections, while fostering the Museum's role in helping Canadians understand their country's history. New knowledge and perspectives generated by research are disseminated through a range of outputs, including exhibitions. A 10-year Research Strategy identifies guiding principles and nine main areas of activity. In addition to specific research projects, many of which are multi-year, the Museums undertake recurring research activities relating to acquisitions and the review of collections, as well as to treaty negotiation and repatriation.

3. **Complete and launch a renewed Canadian Children's Museum.**

Renewal of the Canadian Children's Museum was planned to take place over a three-year period, within the current gallery (approximately 14,000 square feet). A dynamic temporary offer has been designed to offset the period of closure. Consultation and engagement activities with the public and experts are ensuring support for the renewal, and are fostering innovative solutions and collaboration.

INDICATORS AND TARGETS

The Corporation has developed three indicators that reflect areas of interest to the Board of Trustees, and that measure the achievement of this strategic direction.

ON-SITE ATTENDANCE (IN '000S)

Measures the number of people who enter the buildings at the Canadian Museum of History and the Canadian War Museum.

RESULT



TARGET



2018-2019
RESULT



ANALYSIS

The Museums attracted 1,452,000 visitors to their grounds in 2019-2020, which was 11% fewer than the annual target of 1,625,000. On-site attendance was impacted by spring flooding in the first quarter, a general decrease in tourism to the National Capital Region during the second quarter and the beginning of the COVID-19 pandemic in the fourth quarter. Nonetheless, annual events such as programming for Canada Day and for the Canada Army Run, held at the War Museum in September, attracted many visitors, as did group visits and rentals. On-site attendance at both Museums combined was 13% lower than the previous year.

PAID ATTENDANCE (IN '000S)

Measures the number of visitors who purchase admission.

RESULT



TARGET



2018-2019
RESULT



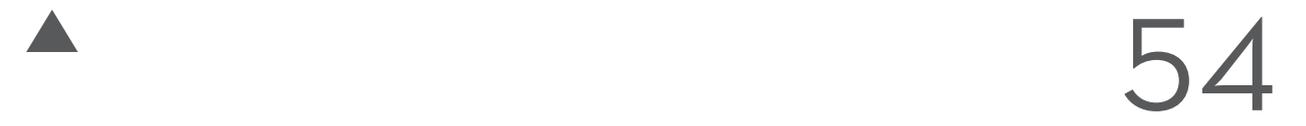
ANALYSIS

The Museums welcomed a total of 638,000 paying visitors to the Museums, compared to its target of 670,000. This solid performance was driven by exhibitions such as **Neanderthal** and **Highland Warriors**. Paid attendance was lower than expected in the summer; the decrease was seen mostly in family and group sales, and also reflected lower numbers of international tourists to the National Capital Region. Family ticket sales at the Museum of History were boosted in the third and fourth quarters by two popular children's exhibitions, **Daniel Tiger's Neighbourhood** and **Doc McStuffins**. Paid attendance at both Museums combined was 9% lower than the previous year.

NUMBER OF KEY RESEARCH PROJECTS THAT ARE PROGRESSING AS PLANNED OR COMPLETED

Measures the progress of key research projects aligned with the Museum's Research Strategy.

RESULT



TARGET



2018-2019
RESULT



ANALYSIS

The Museums were very active in the area of research, with 54 research projects either completed or progressing as planned. This was a greater number of projects than initially targeted, and more than the previous year. The Museum of History summer fieldwork season was one of the busiest in the modern history of the Museum, with all archaeologists and ethnologists in the field, from Nova Scotia to British Columbia. Over the course of the year, major work was undertaken on upcoming exhibitions at both Museums, including exhibitions on children's television, the experiences of Indigenous peoples abroad, civil liberties in Canada, and Canada and the Second World War. At the Museum of History, a number of repatriation and deaccession files were completed. The oral history project made good progress, with notable Canadians, including Karim Rashim, Monique Bégin and Sharon Firth, being interviewed. Museum curators and historians were also active in terms of public presentations and publications, with books published on Canadian women and the world wars, and on women and the search for global order.

KEY ACTIVITIES

TELLING CANADA'S STORY

Since its opening on July 1, 2017, the **Canadian History Hall** has welcomed over 1 million visitors. Through a series of three chronologically and thematically organized galleries, the award-winning Hall explores the history of the territory now known as Canada, from time immemorial to the present day.

Designed to be updated as new information and scholarship comes to light, the Hall has been applauded for its challenging topics, as well as its seamless incorporation

of the achievements and contributions of under-represented groups such as women and Indigenous peoples. During the year in review, minor adjustments and updates were made to several modules.

The Hall was the venue for many important partnership events and public programs this year, as well as the focus of presentations given to a number of organizations around the country. All such exposure helps to connect audiences to our country's rich history.

WHO, WHAT, WHERE: THE IMPORTANCE OF RESEARCH

Throughout the year, historians at both the Museum of History and the War Museum carry out extensive research on a variety of topics. Research is routinely undertaken in relation to potential acquisitions and publications, as well as in support of exhibitions, programming, educational initiatives, social media and special events.

Research may involve the study of a topic or collection, the gathering of oral histories, archaeological initiatives, and consultations with communities and individuals. During the year in review, staff at the Museum of History undertook research in advance of the acquisition of Rick Hansen's Man In Motion World Tour Collection, and interviewed individuals and groups who have had an impact on Canada today, including Syrian refugees.

Archaeological research included the COASTAL project, which studies the impact of coastal erosion of Indigenous sites in Nova Scotia and New Brunswick, as well as an ongoing study of Wally's Beach in Alberta, which is the

earliest known site of the butchering of Late Pleistocene species of horse and camel. Throughout the year, Museum of History researchers conducted fieldwork, research and interviews in nine provinces and two territories. In addition, research was undertaken to enhance North American content for the special exhibitions **Neanderthal** and **Queens of Egypt**.

Staff at the War Museum added a number of stories to the national oral history collection this year. Interviewees included a veteran of the Normandy campaign, veterans of the peacekeeping mission in the former Yugoslavia, a tank troop sergeant in Afghanistan and a survivor of the federal government and Canadian Forces prosecution of LGBTQ+ people. Research was also undertaken in relation to exhibitions such as **Highland Warriors and Invasion! Canadians and the Battle of Normandy, 1944**; the new Second World War version of the Museum's popular Supply Line school program; and publications, social media, lectures and other programming.



EARLY LEARNING FOR A NEW GENERATION

Having last been significantly updated 25 years ago, the Canadian Children’s Museum is now welcoming the children of its original visitors. In keeping with new theories about childhood education, and with advances in interactive exhibition technologies, the Children’s Museum is now being completely reimagined, so that it can continue to provide memorable experiences for new generations of Canadian families.

With public consultations beginning during the previous fiscal year, a two-day symposium in December 2019 attracted early learning and exhibition experts from around the world. Sessions during the Symposium on Family Learning, Inclusion and the Value of Play in Museums included topics such as “Designing Playful Museum Spaces,” “What Makes Playful Exhibition Experiences?” and “Circus Arts as a Means of Increasing Play.” The symposium was well attended by educators, scholars, exhibition designers, museologists and others.



Once the majority of the Children’s Museum space is under renovation, young visitors will still be able to have fun taking on the roles of police officer, florist, chef and more in the temporary **City in Action** space. Bringing together several of the most popular features of the former Children’s Museum, the **City in Action** will encourage creative thinking, problem-solving and cooperative play.

The closure of the Museums due to COVID-19 will have an impact on the schedule for the reimagined Children’s Museum, originally scheduled to open in December 2021. The renewal is currently on hold, and a revised schedule will be determined once new public health guidelines and safety regulations are available to inform further planning.



CONNECTING CANADIANS TO THEIR HISTORY

PRIORITIES

1. Develop exhibitions on themes of personal relevance to Museum visitors.

At a time of accelerated social and technological change and an extremely competitive leisure landscape, museums are preoccupied, more than ever before, with the concept of relevance. The Canadian Museum of History and the Canadian War Museum seek to foster relevance not only in the choice of exhibition topics but also in how exhibitions are developed. Curators, creative-development specialists and scenographers look for innovative ways to offer participatory experiences and facilitate connection, so that new and broader audiences see themselves reflected and represented in Museum programs.

2. Bring exhibitions to the National Capital Region from Canadian museums, adding community perspectives to the national narrative.

As national museums, the Museum of History and the War Museum are committed to giving audiences access to exhibitions from museums throughout the country. The Museums provide a stage to showcase content, knowledge and collections that add the perspectives of different communities – whether regional, social or cultural – to the national narrative.

3. Continue to engage Museum visitors through projects such as the Virtual Museum of Canada and other digital tools.

Digital tools and projects provide the Museums with valuable opportunities to extend their reach and enhance the museum experience. The Virtual Museum of Canada (VMC) investment program helps museums and heritage organizations throughout the country to share their stories and collections online through three investment streams. The small stream provides \$15,000 and a template to build a *Community Stories* virtual exhibit; and the medium stream of \$50,000 to \$150,000 and large stream of \$150,000 to \$250,000 support the creation of online projects like virtual exhibits and tours, web-based games and applications, and educational resources. Program staff work closely with the organizations to support them in this work. VMC-funded projects are opportunities for museums and heritage organizations to reach and engage existing and new audiences and to build digital capacity. The VMC is evolving to be more responsive to the needs of its key stakeholders; its renewal involves a streamlined application process and a new brand and website. To ensure that the Museums are up to date in the digital realm, the Corporation has also established a Digital Technologies team, dedicated to developing digital experiences through every visitor touchpoint.

INDICATORS AND TARGETS

The Corporation has developed two indicators that reflect areas of interest to the Board of Trustees, and that measure the achievement of this strategic direction.

NUMBER OF SPECIAL EXHIBITIONS THAT ADD COMMUNITY PERSPECTIVE TO THE NATIONAL NARRATIVE

Measures special exhibitions from other museums that enhance the Museums’ telling of Canadian history by contributing community or regional perspectives that help Canadians connect to their history.

RESULT



6

TARGET

3

2018-2019
RESULT

2

ANALYSIS

The Museums presented six special exhibitions that added community perspective to the national narrative, doubling the annual target and tripling the result from the previous year. These included **Footprints – A Walk Through Generations**, which opened at the Museum of History in June during National Indigenous History Month. The Museum was very proud to present this award-winning, community-driven exhibition, which was developed by the Anischaaukamikw Cree Cultural Institute and explored the importance and meaning of walking in Cree culture. The Museum of History also hosted **Jewish Journeys – Stories of Immigration From the Treasures of Library and Archives Canada**, presenting Judaica from the holdings of the Jacob M. Lowy Collection, and **UNCEDED – Voices of the Land**, a groundbreaking multimedia installation exploring the Indigenous experience through the work of 18 Indigenous architects and designers. In addition, the War Museum presented **The Canadian Forces Artists Program – Group 8**, an exhibition of works created by the most recent group of civilian artists to deploy with the Canadian Forces.

SPECIAL EXHIBITIONS

Canadian Museum of History *Attendance

Neanderthal
May 17, 2019 to January 26, 2020 158,532

UNCEDED – Voices of the Land
May 3, 2019 to September 7, 2020 67,724

Daniel Tiger’s Neighbourhood – A Grr-ific Exhibit
September 28, 2019 to January 5, 2020 49,624

Fragments of Humanity – Archaeology in Quebec
June 18 to November 3, 2019 34,165

Doc McStuffins: The Exhibit
January 25 to May 18, 2020 33,182

Footprints – A Walk Through Generations
June 11 to November 3, 2019 25,806

Jewish Journeys – Stories of Immigration From the Treasures of Library and Archives Canada
May 17, 2019 to January 26, 2020 N/A

A Nation’s Calling Card
March 29, 2019 to March 29, 2020 N/A

Peskotomuhkatiyik Skutik
November 5, 2019 to April 1, 2020 N/A

*Special exhibition attendance from April 1, 2019 to March 31, 2020. Numbers are not available for special displays.





SPECIAL EXHIBITIONS

Canadian War Museum	*Attendance
Highland Warriors June 7, 2019 to January 12, 2020	89,035
The Canadian Forces Artists Program - Group 8 February 14 to May 18, 2020	N/A
The Wounded February 15 to June 2, 2019	N/A
Invasion! Canadians and the Battle of Normandy, 1944 June 6, 2019 to March 29, 2020	N/A
Portraits of Courage: President George W. Bush's Tribute to America's Veterans June 28 to September 3, 2019	N/A
World Press Photo - Exhibition 2019 July 19 to August 11, 2019	N/A

*Special exhibition attendance from April 1, 2019 to March 31, 2020. Numbers are not available for special displays.

NUMBER OF NEW OPENINGS FOR TRAVELLING EXHIBITIONS THAT CONNECT CANADIANS TO THEIR HISTORY

Measures travelling exhibitions developed by the Museums that include Canadian content, are on a national tour, and are being presented in traditional museums or new types of venues.

RESULT



20

TARGET

18

2018-2019 RESULT

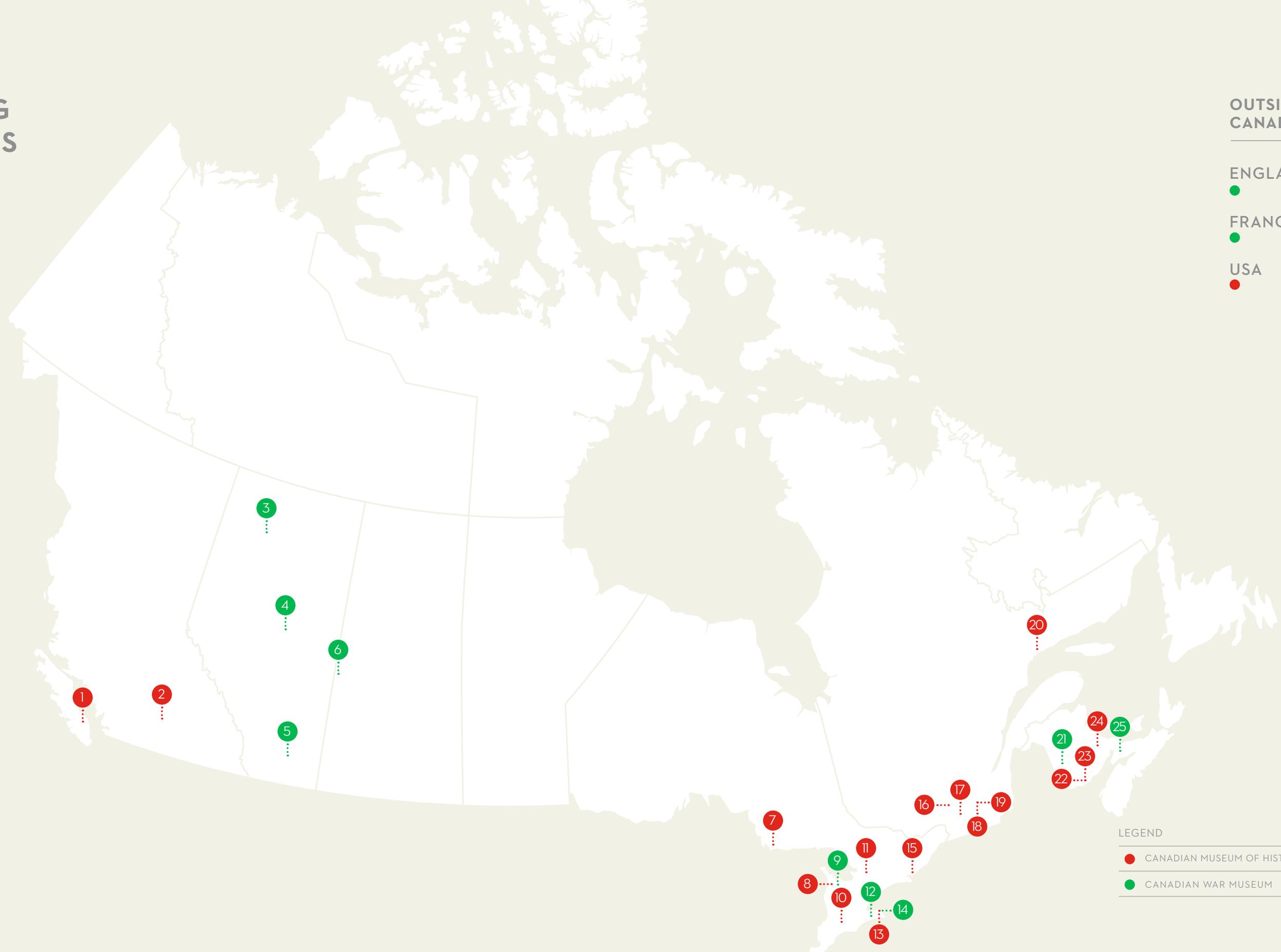
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ANALYSIS

The Museums opened 20 new presentations of their travelling exhibitions at venues across the country. The most popular exhibitions were **Hockey**, which travelled to five different venues, and **Enemy Aliens - Internment in Canada, 1914-1920**, which travelled to three venues. The Museum presented five fewer travelling exhibitions than in 2018-2019, although it exceeded the annual target by two. The Museum continues to promote its travelling exhibitions at museum conferences and through its networks.

TRAVELLING EXHIBITIONS

- ① Nanaimo
- ② Kelowna
- ③ Fort Vermilion
- ④ St. Albert
- ⑤ Lethbridge
- ⑥ Lloydminster
- ⑦ Sault Ste. Marie
- ⑧ Southampton
- ⑨ Owen Sound
- ⑩ Woodstock
- ⑪ Minesing
- ⑫ Lincoln
- ⑬ Niagara Falls
- ⑭ Niagara Falls
- ⑮ Gananoque
- ⑯ Saint-Eustache
- ⑰ Montréal
- ⑱ Saint-Bruno-de-Montarville
- ⑲ Saint-Bruno-de-Montarville
- ⑳ Sept-Îles
- ㉑ Fredericton
- ㉒ Saint-John
- ㉓ Saint-John
- ㉔ Moncton
- ㉕ Amherst



OUTSIDE CANADA

ENGLAND

FRANCE

USA

LEGEND

- CANADIAN MUSEUM OF HISTORY
- CANADIAN WAR MUSEUM

KEY ACTIVITIES

TELLING OUR STORIES: PRESENTING MEANINGFUL EXHIBITIONS

Exhibitions are the public face of the Museums' activities, offering compelling and thought-provoking content, while impressing visitors with some of the world's most iconic historical treasures. This year's exhibitions at the Museum of History and the War Museum took visitors from the mysterious world of our prehistoric human cousins to the latest in Indigenous architecture, and from the searing battles of D-Day to military activity in Canada's North today.

Many of the exhibitions are developed in-house; some are the result of fruitful partnerships and others are borrowed from organizations around the country and beyond. Topics are selected for their relevance to Canadians, educational value and popular appeal, and the choices have contributed significantly to high levels of attendance and positive reviews for both Museums.

In late spring, the Museum of History launched **Neanderthal**, originally produced by the Musée de l'Homme in Paris and adapted by the Museum of History to increase its relevance to North American visitors. Exploring the world of Neanderthals through their tools, clothing, adornments, structures and decorative art, the exhibition also examined the fossil record, scientific investigations and DNA analysis, and historical misrepresentations. This exhibition offered the largest collection of Neanderthal materials ever presented in North America. Incorporating interactives and interesting perspectives, such as a life-size sculpture of what a Neanderthal woman might look like in modern clothes, the exhibition offered a well-rounded look at these often-misunderstood hominids.

Also at the Museum of History, **UNCED - Voices of the Land** presented the work of 18 Indigenous architects from across North America in a breathtaking multimedia installation. Exploring innovative structures large and small, the exhibition offered visitors a compelling look at

contemporary Indigenous architecture and architectural thought, along with timely lessons on how to work with the environment. This groundbreaking project was led by Douglas Cardinal, architect of record for the Museum of History, and was Canada's submission to the 2018 Venice Architecture Biennale.

Young children were treated to two exhibitions aiming to teach some important lessons and skills while at the same time bringing to life some favourite characters from children's television. **Daniel Tiger's Neighbourhood - A Grr-ific Exhibit** encouraged children to use their imaginations to transform their surroundings and solve problems, while **Doc McStuffins: The Exhibit** reminded children of the importance of health and wellness, as well as how to care for others.

Rounding out this year's exhibitions at the Museum of History, **Fragments of Humanity - Archaeology in Quebec**, developed by Pointe-à-Callière, Montréal Archaeology and History Complex, explored 50 years of archaeological discoveries in Quebec; **Footprints - A Walk Through Generations**, produced by the Aanischaaukamikw Cree Cultural Institute, presented the evolution and significance of walking, through Cree stories, arts, technology and culture; and **Jewish Journeys - Stories of Immigration From the Treasures of Library and Archives Canada** looked at the development and rich history of Canada's Jewish community.

At the War Museum, **Highland Warriors**, developed by Nomad Exhibitions in collaboration with the War Museum and Glasgow Museums, transported visitors across time and space from the world of medieval Scottish soldiers to modern Highland regiments. Featuring medieval weaponry, traditional clothing, works of art and modern uniforms, this popular exhibition offered unique insight into the enduring mystique of Scottish soldiers, and why today's elite regiments are so highly respected.





Marking the 75th anniversary of D-Day, **Invasion! Canadians and the Battle of Normandy, 1944** paired 12 powerful black-and-white photographs of key events with reproduction objects, showcasing seven personal stories. The exhibition explored the lives of those who participated, the goals behind the attack and why D-Day remains important to Canadians.

As home to one of the finest collections of military art in the world, the War Museum often features exhibitions exploring the complex relationship between art and conflict. During the year in review, the War Museum presented four art-themed exhibitions. Developed in partnership with *Legion Magazine*, **The Wounded** featured 18 black-and-white portraits of Canadian men and women who served in Afghanistan, taken by photojournalist Stephen J. Thorne.

The Canadian Forces Artists Program - Group 8 presented works by the most recent group of civilian artists to deploy with the Canadian Forces – this time entirely on Canadian soil.

Presented in association with the U.S. Embassy, **Portraits of Courage: President George W. Bush's Tribute to America's Veterans** featured 51 works by former President George W. Bush, painted in recognition of the sacrifice and courage of those who served in conflicts during his time as President. Rounding out the War Museum's art-oriented exhibitions was this year's **World Press Photo** exhibition, supported by the Embassy of the Kingdom of the Netherlands, presenting more than 150 large-format photographs reflecting current events, social issues and the environment.



FROM HERE TO THERE AND BACK AGAIN: TRAVELLING EXHIBITIONS

The Museum of History and the War Museum prioritize making many of their exhibitions available to venues across Canada and internationally, reflecting their mandate to connect with Canadians regardless of where they live, and to introduce people around the world to the richness of Canadian history and culture. Some are full-size versions of the original exhibitions, adapted for travel; others are more compact displays to accommodate smaller venues.

During the year in review, seven Museum of History exhibitions were on tour. **Death in the Ice - The Mystery of the Franklin Expedition** presented the infamous mystery of this ill-fated expedition to audiences in Anchorage, Alaska; **Snapshots of Canada**, which shares photographs of compelling moments in Canada's history, appeared in venues in Quebec and New Brunswick; a 2-D version of the popular **Hockey** exhibition was featured in numerous venues across New Brunswick, Ontario and British Columbia; **Kids Celebrate!** was on view in a trio of venues in Ontario, helping children discover the importance and diversity of celebrations in Canada; **Lace Up! Canada's Passion for Skating** was presented at two Quebec museums;

Picturing Arctic Modernity - North Baffin Drawings From 1964 was presented in Ontario; and **The Ones We Met**, exploring the role Inuit traditional knowledge played in unravelling the mystery of the Franklin Expedition, was presented in Quebec.

During the same period, five War Museum exhibitions were on tour. A 2-D version of **Fighting in Flanders - Gas. Mud. Memory.**, which helps visitors learn about the experiences of Canadian soldiers in Belgium, was presented in Ontario and Alberta; **Munnings - The War Years** shared the wartime artwork of Sir Alfred Munnings and was presented in England and at the Beaverbrook Art Gallery in New Brunswick; **The Wounded**, featuring the work of photojournalist Stephen J. Thorne, was on view in southern Ontario; **Enemy Aliens - Internment in Canada, 1914-1920** was presented in Nova Scotia and Alberta; and **World War Women**, which focuses on the experiences of Canadian women during the two world wars, travelled to venues in Saskatchewan and Ontario. A version of this exhibition is also being presented at the Juno Beach Centre in France until the end of 2020.





HISTORY COMES ALIVE: SPECIAL EVENTS AND CULTURAL PROGRAMMING

Throughout the year, the Museum of History and the War Museum offer a wide range of special programming, bringing history to life for audiences. Exhibition openings, guided tours, school programs, concerts, family activities, lectures and thematic evenings are just some of the ways in which both Museums connect with visitors.

Families enjoyed Indigenous programming for National Indigenous History Month (June), Awesome Sundays events with various exhibition-related themes, Culture Days, Halloween programming, holiday programming, a scavenger hunt and programming for Winterlude. Adults were treated to evening fare that included concerts, lectures and three instalments of the new *An Evening With...* series, which offers unique opportunities to hear about the life and work of notable Canadians. Featured guests this year included award-winning Wolastoq composer and operatic tenor Jeremy Dutcher and renowned wildlife photographer Michelle Valberg, as well as author and community educator Wanda Robson, the younger sister of Canadian civil rights activist Viola Desmond.

Other highlights at the Museum of History included a nearly sold-out afternoon tea with Lady Carnarvon, doyenne of Highclere Castle, the stately home featured in the series *Downton Abbey* and the site of a visit by Canada's first Prime Minister. A series of wine-tasting evenings with historical and exhibition-related themes was equally popular, combining expertly paired food and drinks with presentations by Museum experts.

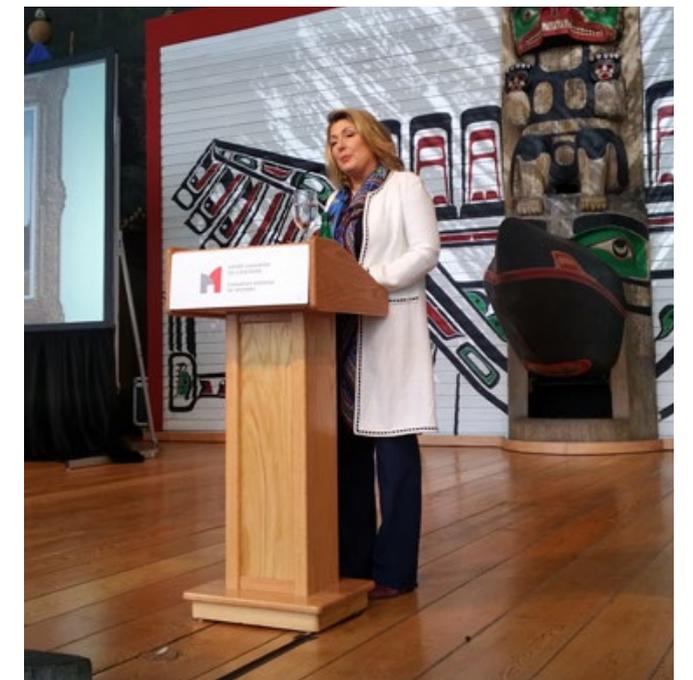
In addition, this year the Museum launched a school program on Residential Schools in Canada, which was created in consultation with survivors, the Legacy of Hope Foundation and the National Centre for Truth and Reconciliation. The Museum is currently in consultations with members of the Inuit community on another new school program.



The popular World at War lecture series featured “75 Years Ago: D-Day and the Battle of Normandy,” with War Museum historians Dr. Tim Cook and Dr. Jeff Noakes, in June, and “By Chance Alone: A Remarkable True Story of Courage and Survival at Auschwitz,” with Holocaust survivor Dr. Max Eisen, in November. Both events were completely sold out.

Family programming this year revolved primarily around the **Highland Warriors** exhibition and included the ongoing Awesome Sundays programming and outdoor cinema nights.

In addition, the War Museum delivered another engaging and well-attended range of programs and activities marking Veterans' Week and Remembrance Day. A major highlight was the Youth Remembrance Programming and Highlights Tour held on November 7, to which the Museum welcomed over 1,300 members of youth groups, including cadets, Girl Guides and Scouts.



STAYING CONNECTED: OUTREACH AND SOCIAL MEDIA

The World Wide Web officially turned 25 this fiscal year, as did the Canadian Museum of History website. When launched, the Museum’s website was one of the first of its kind in the world.

As competition has grown for visitor engagement online, the Museum of History and the War Museum are constantly seeking new and innovative ways to connect with their virtual audiences. In addition to maintaining an active presence on Facebook, Twitter and Instagram, their websites offer a wide range of resources and tools, including robust collections access, articles, videos, games, educational resources and downloads, and a unique 360-degree tour of the popular **Canadian History Hall**.



Notable social media posts from the Museum of History this year covered a broad range of topics such as the passing of Neil Peart, the drummer from Canadian rock band Rush. This widely shared post featured Peart’s own drum kit, which is part of the Museum’s collections. A post on the 90th anniversary of the Person’s Case was viewed 35,000 times on the Museum’s Facebook page, and a post featuring a visit to the Museum by Her Imperial Highness Princess Takamado of Japan received 12,000 views.

Canadian Museum of History

During the past fiscal year, engagement for the Museum of History via social media included 88,427 followers on Twitter (0.1% increase), 56,614 on Facebook (28% increase) and 10,218 on Instagram (36% increase). In addition, the Museum’s website had 6,645,301 pageviews (4% increase).

6,645,301

PAGEVIEWS

▲ 4%

88,427

FOLLOWERS ON TWITTER

▲ 0.1%

56,614 10,218

FOLLOWERS ON FACEBOOK

▲ 28%

FOLLOWERS ON INSTAGRAM

▲ 36%

Canadian War Museum

Social media figures for the War Museum included 132,287 followers on Twitter (0.27% decrease), 41,888 on Facebook (25% increase) and 5,346 on Instagram (49% increase). In addition, the Museum's website had 5,832,419 pageviews (6% increase).

5,832,419

PAGEVIEWS

▲ 6%

132,287

FOLLOWERS ON TWITTER

▼ 0.27%

41,888

FOLLOWERS ON FACEBOOK

▲ 25%

5,346

FOLLOWERS ON INSTAGRAM

▲ 49%

Combined, the two Museums gained over **33,000** new followers across their platforms, representing an overall increase of **11%**.

This year, the War Museum's highest rate of engagement across all platforms came from a post about the Canadian Army's first-ever battalion-level helicopter assault, which occurred on March 13, 2002. Engagement on posts connected to the exhibition **The Wounded** was very high overall, most notably a post featuring Captain Justin Brunelle's portrait, which achieved over 17,000 engagements on Facebook and was seen by 65,000 people.

Social media remains a key tool for the Museums as they promote their initiatives and engage with audiences across the country and around the world.



MEDIA HIGHLIGHTS

Traditional media also remains an important means of connecting with audiences. Through local, national and international newspaper articles, radio and television interviews, feature reports and more, both Museums continue to attract considerable attention through conventional outlets.

Notable items include a television report about **UNCEDDED - Voices of the Land** on TV5Monde, which had an estimated reach of 10 million viewers. During this same quarter, an article in the *Montreal Gazette* and the *Ottawa Citizen* on the **Neanderthal** exhibition reached 3 million readers, and the War Museum generated 754 mentions and a reach of 12 million for **Highland Warriors** and **Invasion!** through outlets as diverse as CTV National News, the Canadian Press and *The New York Times*.

Later in the year, the Aboriginal Peoples Television Network (APTN television and online) aired an interview related to the Museum of History's presentation of the **Footprints** exhibition, with a combined reach of 14 million, and the War Museum's launch of its Second World War Supply Line Discovery Boxes generated 197 articles and a reach of 50 million.

Canadian Museum of History

TRADITIONAL MEDIA RESULTED IN

7,800 NEWS
ITEMS

WITH AN APPROXIMATE REACH OF

132.8 MILLION

Canadian War Museum

TRADITIONAL MEDIA RESULTED IN

6,700 NEWS
ITEMS

WITH AN APPROXIMATE REACH OF

171.6 MILLION

Combined,
the two Museums
have experienced
a **216.4% increase**
in news items,
with a **23.4%**
increase in reach.

The Museums received considerable media coverage for a number of special events and partnerships of national importance this year. For the Museum of History, these included the tabling of the Final Report of the National Inquiry into Missing and Murdered Indigenous Women and Girls during a ceremony in the Museum's **Grand Hall** on May 30, 2019, as well as its partnering with APTN for the nationally broadcast concert and ceremony honouring the National Day for Truth and Reconciliation. The Museum was also the setting for the 2019 Federal Leaders' Debates, which garnered extensive media coverage across the country. This event alone generated 1,770 news items that referred to the Museum.

The War Museum also hosted a number of important ceremonies this year in association with international partners, and these were prominently featured in media reports. They included the National Holocaust Remembrance ceremony in partnership with Yad Vashem, a ceremony for ANZAC Day, the start of the annual Nijmegen March, and a commemoration of the 25th anniversary of the Rwandan genocide.

One date in particular elicited extensive media coverage for the War Museum. On June 6, the 75th anniversary of D-Day, War Museum historians were involved in over 30 interviews and media events, in print, radio and television, at the local, national and international levels. Events such as these reinforce the Museum's position as a hub of history and as a leader in connecting communities.

SHARING STORIES AND EXPERIENCES

The Virtual Museum of Canada (VMC) investment program, which is managed by the Museum of History, supports museums and heritage organizations across Canada in the development of bilingual online projects.

In 2019-2020, the VMC invested \$2,411,820 in 27 projects, covering topics such as L. M. Montgomery's manuscript for *Anne of Green Gables*, the legacy of Indian Hospitals in British Columbia and Alberta, and the history of Japanese Canadians. The program also invested in the development and launch of a trilingual (English/French/Inuktitut) online project and, at the request of one of its funded organizations, adapted its Community Stories template to accommodate a third language.

Progress on a multi-year renewal of the VMC program included piloting a new online application process and grant management system, and working on a revamped program identity and website. Consultation with the Canadian museum community also continued through regular calls with the executive directors of the provincial museum associations; conference presentations; and user testing of the new website.

At the end of the fiscal year, there were nearly 90 projects in development, representing large and small museums and heritage organizations from around the country.

PUBLICATIONS

The Museum of History and the War Museum produce both scholarly publications and souvenir catalogues for major exhibitions. This year's titles were *Neanderthal* (May 2019) by staff curator Janet Young, published in English and French in support of the exhibition of the same name; *Place-Making in the Pretty Harbour: The Archaeology of Port Joli*, Nova Scotia (December 2019) by staff curator Matthew Betts, published in English only as part of the Museum's scholarly Mercury Series; and *Sharing Spaces: Essays in Honour of Sherry Olson* (March 2020) by Robert Sweeny, in English only, also as part of the Mercury Series.

Museum experts also produced a number of blog posts to introduce audiences to the Corporation's publications and their content.

Another bilingual publication, *Pier 21: A History (Quai 21: Une histoire)*, was due to be released in March 2020, but was deferred to a later date because of the closure of the Museums due to the COVID-19 pandemic.

NEANDERTHAL

BY STAFF CURATOR JANET YOUNG

PLACE-MAKING IN THE PRETTY HARBOUR: THE ARCHAEOLOGY OF PORT JOLI

BY STAFF CURATOR MATTHEW BETTS

ESSAYS IN HONOUR OF SHERRY OLSON

BY ROBERT SWEENY



DEVELOPING A COLLECTION THAT REFLECTS CANADA'S HISTORY

PRIORITIES

- 1. Ensure that the Museum's acquisition strategies are focused on the collection of objects of national significance.**

The Collections Development Plan sets out a cohesive corporate vision to guide collection development and refinement at the Canadian Museum of History and the Canadian War Museum for the period from 2016 to 2026. It establishes priorities for the development of new collections, while also enriching current collections and strengthening the national mandate of the Museums. Notably, the document introduces a new selection criterion: "national interest." It also provides a review of the collections' strengths and weaknesses, aligned with the Corporation's Research Strategy, to guide new acquisition priorities.

- 2. Expand efforts to acquire objects by cultivating relationships with collectors and by actively pursuing donations.**

As part of their regular duties, curators and collections specialists research potential additions to the collections, and work to develop and maintain productive relationships with potential donors. Acquisitions may be made in various ways, including purchase, donation, bequest, transfer and fieldwork. Careful selection is essential, and potential acquisitions are assessed in relation to the Museum's mandate and resources. Collection priorities reinforce research priorities set out in the Research Strategy.

- 3. Position the Museums as the national repository of objects that reflect and have shaped Canada's history.**

The Museum's collections are an invaluable source of information for researchers, school groups, media and the general public, fostering a greater understanding of the complexity of the Canadian experience. The care taken in conservation, storage and security is combined with ensuring that collections remain accessible. The Museums work to make the collections known, through scholarly activities for the public, loans and new technologies. High-profile acquisitions are announced through media releases and may be featured on Museum blogs or in Museum displays.

INDICATORS AND TARGETS

Because the timing of acquisitions is difficult to predict, the Museum no longer sets formal quarterly targets for acquisitions. However, acquisition highlights continue to be reported quarterly through the Chief Executive Officer's Report to the Board of Trustees.



KEY ACTIVITIES

COLLECTION

Collecting activities at both the Museum of History and the War Museum are guided by a 10-year Collections Development Plan, covering the period of 2016-2026. The plan sets priorities for the development of new collections and the enrichment of existing collections, through four guiding principles: ensure the ongoing preservation of collections; build knowledge associated with the collections; maintain accessibility to the collections; and ensure that ethical principles are upheld. Materials collected this year will enable the Museums to share a number of important Canadian stories, from the history of medical research and human rights, to the distinctiveness of Canadian design, to the legacies of a number of prominent figures from Canada's military history.

- **Designed for Living**

This generous gift, presented to the Museum of History by the Design Exchange museum in Toronto, comprises 172 objects and related archival material. The Design Exchange Collection features iconic items of 20th and 21st century Canadian design, reflecting the diversity of manufacturing across the country, following the Second World War. The collection includes items related to Expo 67, pop culture and pioneering Canadian brands.

- **An Enduring Tradition**

Corn-husk dolls, a traditional symbol of the harvest, originated among the Haudenosaunee and other Indigenous cultures. Among the Haudenosaunee, corn was one of the "Three Sisters" – staple crops that included corn, squash and beans. This year, the Museum of History acquired three corn-husk dolls made by Six Nations artist and author Elizabeth Doxtater.

- **Reading and Writing in Braille**

This collection of 101 artifacts, presented to the Museum of History by the Canadian National Institute for the Blind (CNIB), features items used to teach Canadians to read and write in Braille, and highlights the important origins of this organization in supporting First World War soldiers who had impaired vision as a result of their service. A significant portion of the collection is of national significance; other items will be used for demonstrations and other Museum programs.

- **He Shoots, He Scores!**

Reflecting the early career of one of Canada's hockey legends, the Museum of History has acquired a leather team jacket worn by Bobby Orr during his 1964-1965 season with the Oshawa Generals. Orr joined the team at 14, and quickly attracted attention from fans, the media and the National Hockey League. The jacket represents Orr's career in Canada before he joined the Boston Bruins in 1966-1967.

- **Wearable Tech**

Two traditional Western Arctic parkas were generously donated to the Museum of History this year by Dr. Françoise Bouchard. Both parkas were made by well-known Inuvialuit artist Agnes Nigiyok and reflect clothing technologies adapted to survival in one of the most challenging environments on Earth.

- **Rick Hansen: Man in Motion**

Thirty-five years ago, Rick Hansen set out, in his wheelchair, on an incredible 26-month, 40,000-kilometre journey around the world. His goal was to change perceptions about people with disabilities, raise funds to build accessible communities and research a cure for spinal-cord injuries. The Rick Hansen Man In Motion World Tour Collection – generously donated by Hansen and his family to the Museum of History – includes 1,700 artifacts and extensive archival material from the Man In Motion World Tour, as well as a selection of material highlighting Hansen's Paralympic and Olympic career. Many of the objects and documents in the collection are of national significance.



- **An Illustrious Military Dynasty**

The War Museum was pleased to acquire documents related to the Le Moyne family this year. Prominent in the military and political life of New France, members of the Le Moyne family served in civic office and various military conflicts from the 1650s to the late 1700s. One of the Montréal-born Le Moynes would go on to found New Orleans in 1718.

- **A Soldier of the Great War**

During the German Spring Offensive of the First World War, the injured Edmund De Wind cleared an enemy trench with only two non-commissioned officers, killed many Germans and continued to repel multiple attacks until he was mortally wounded. His Victoria Cross medal set was purchased this year by the War Museum, supported by generous donors. This acquisition brings the Museum's collection of Victoria Cross sets to 40 of the 99 that were awarded to Canadians.

- **Reporting From the World's Hotspots**

In fall 2019, the War Museum acquired the archives of award-winning photojournalist and documentary filmmaker, Garth Pritchard. This includes hours of film footage, photographs and first-hand accounts by Canadian soldiers and many others. Reporting from conflict zones as diverse as Afghanistan, the former Yugoslavia, Haiti and Sri Lanka, Pritchard has already

been featured prominently in the 2007 War Museum exhibition **Afghanistan: A Glimpse of War** and in the Museum's galleries. Unfortunately, Mr. Pritchard passed away in the spring of 2020. The War Museum was honoured to have had the opportunity of working with him.



- **Colonel and Governor**

The War Museum also acquired a medal set belonging to General Sir Howard Douglas, G.C.B., G.C.M.G., F.R.S., Colonel of the 15th Regiment of Foot. Douglas served as Governor of New Brunswick from 1823 to 1832 and was the founder of the University of New Brunswick.



- **Canada's Tank Ace**

Canadian Brigadier-General Sydney Valpy Radley-Walters was a tank commander during the Second World War. Widely acknowledged as the Allies' top tank ace, Radley-Walters received both the Distinguished Service Order and the Military Cross for actions that began on D-Day. The War Museum is proud to have acquired his medal set.

- **Master of Juno Beach**

A collection belonging to Lieutenant-Commander Bertram Lambert of the Royal Naval Volunteer Reserve was acquired by the War Museum this year. Lambert was the "beach master" when Canadian troops landed on Juno Beach on June 6, 1944. The collection includes beach maps, charts and tables, Lambert's wartime medals and uniform, and other archival materials.

- **A Royal Connection**

A chair used by Princess Juliana of the Netherlands after giving birth to Princess Margriet at the Ottawa Civic Hospital on January 19, 1943, was acquired this year, in addition to corresponding photographic material.



ENGAGING IN DYNAMIC PARTNERSHIPS AND NETWORKS

PRIORITIES

- 1. Build upon the success of the collaborative approach with Indigenous communities that led to the Canadian History Hall.**

The Corporation continues to build on the structure and principles used for Indigenous consultation on the **Canadian History Hall** for major ongoing projects of various types, including research, exhibition and repatriation. The Canadian Museum of History continues to build and strengthen relationships with Indigenous communities both locally and across Canada. In addition, the Museum has begun planning for long-term engagements with graduates of the Indigenous Internship Program (formerly the Aboriginal Training Program in Museum Practices), with the goal of creating a standing network of Indigenous cultural experts. This will allow deeper community knowledge on an issue by issue basis, and will facilitate and encourage ongoing interactions, proactivity and information-sharing.

- 2. Initiate or participate in partnerships with like-minded institutions, nationally and internationally.**

The Museums regularly seek out and establish partnerships with like-minded institutions and organizations for events at the Museums and externally. These partnerships increase visibility and outreach opportunities among audiences across the country and internationally, further establishing the Museums as a hub for history, and bringing in new and diverse audiences. In addition, the Museum of History leads the History Museums Network, a national network that promotes greater understanding of Canadian identity, history, arts and culture across Canada and internationally, and fosters partnerships in the areas of exhibitions, research, programming activities, access to resources and facilities, and collections.

- 3. Continue to establish and build upon international partnerships to enhance Canadians' awareness of world history and cultures.**

The Museums use conferences and other opportunities to build relationships with leading museums around the world, in order to identify initiatives of mutual interest that will bring knowledge, collections and stories of world history and cultures to Canadian audiences.



WORKING WITH INDIGENOUS PEOPLES

A significant proportion of the collections at the Museum of History reflect Indigenous peoples and traditions. Collecting continues today, primarily in the form of contemporary art and craft, and in collaboration with communities and artists.

This year, the Museum developed a comprehensive Framework for Indigenous Relations. The framework is the first document of its kind for the Museum and is intended to define its commitment to working with Indigenous peoples across Canada. Its primary purpose is to create institutional change toward strengthening relationships between the Museum and Indigenous peoples, while laying out a respectful and mutually beneficial way forward.

The Museum has a long history of engagement and collaboration with Indigenous communities in Canada. The framework aligns with other institutional guiding documents, including those related to ongoing repatriation, and takes into account evolving legislation, the recommendations of the Truth and Reconciliation Commission Calls to Action and the United Nations Declaration on the Rights of Indigenous Peoples.

Incorporating feedback from extensive consultations with groups that include staff from across the Museums, participants of the Museum's Indigenous Internship Program, Indigenous-led organizations and a range of external experts, the framework has a multi-year approach. It seeks to improve access, engagement and cultural awareness through considerations such as streamlining access to collections; prioritizing Indigenous languages; incorporating Indigenous ways of knowing; making collections available locally; engaging in meaningful consultation; hiring Indigenous staff and experts; and incorporating Indigenous voices into work produced by the Museum.

The Museum's strength lies in its collections and their associated histories. The Framework for Indigenous Relations formalizes existing practices, while guiding the development of new processes and policies toward developing and maintaining relationships, trust and reputation with Indigenous peoples across the country.

INDICATORS AND TARGETS

The Corporation has developed two indicators that reflect areas of interest to the Board of Trustees, and that measure the achievement of this strategic direction.

NUMBER OF PARTNERSHIPS AND COLLABORATIONS INITIATED

Includes collaborative projects initiated through the signature of a partnership agreement or memorandum of understanding.

RESULT



ANALYSIS

The Museums were very active in this sphere, with 54 partnerships and collaborations underway over the course of 2019-2020, exceeding the annual target by 38%. The Museum of History worked with the Department of Canadian Heritage to deliver programming for Canada Day and Winterlude, and was the venue for the 2019 Federal Leaders’ Debates. Other partnership events at the Museum included a commemoration of the 25th anniversary of the Rwandan genocide, in partnership with the Rwandan High Commission; and a powerful concert and ceremony, hosted by the National Centre for Truth and Reconciliation and APTN, honouring the children who died while attending Residential Schools. At the War Museum, some of the most notable collaborations were with embassies: it partnered with the Embassy of the Kingdom of the Netherlands to present the **World Press Photo** exhibition; with the Embassy of the United Arab Emirates to present a display of peace-themed carpets created by Afghan women; and with the Embassy of Latvia in relation to **The Latvian Tragedy - 1941** exhibition. Other War Museum partnership events included National Holocaust Remembrance Day, ANZAC Day (commemorating the Gallipoli Campaign), and the annual Nijmegen March Send-Off Parade. In addition, both Museums established partnerships relating to future exhibitions, programs and research. The Museum of History signed partnership agreements with the Ontario Museum Association for a workshop on Indigenous collections, and with the Peskotomuhkati Nation at Skutik regarding the holding in trust of a unique collection of Peskotomuhkati material culture by the Museum. The War Museum concluded agreements with Canada House (London, U.K.), which will host a display of works by war artist Molly Lamb Bobak, and with The World Remembers to develop a long-term display at the Museum.

NUMBER OF PROJECTS INITIATED THROUGH THE HISTORY MUSEUMS NETWORK

Measures the number of projects initiated through the Network – whether by the Museum or another member of the Network – in which the Museum participates or not, and of which the Museum is at least informed. Projects can include partnerships in areas such as exhibitions, research, programming and collections.

RESULT



ANALYSIS

Over the course of 2019-2020, four projects were initiated through the History Museums Network, rather than 10, as targeted. The Museum of History delivered an afternoon tea event with the 8th Countess of Carnarvon (Entertaining at the Real Downton Abbey: Canadians at Highclere Castle), and similar events were held with two Network partners, the Royal Ontario Museum and Pointe-à-Callière, Montréal Archaeology and History Complex. In addition, the Museum signed an agreement with Pointe-à-Callière in regard to an upcoming exhibition project.

KEY ACTIVITIES

PARTNERING WITH INDIGENOUS COMMUNITIES

Work in this area continued in all parts of the country through treaty negotiation, repatriation discussions and collaborations with Indigenous communities on projects of mutual interest.

One of the key initiatives this year was COASTAL (Community Observation, Assessment and Salvage of Threatened Archaeological Legacy), a continuing project aimed at identifying and studying Indigenous coastal sites in Nova Scotia and New Brunswick. In partnership with the Acadia First Nation, Bear River First Nation, Kwilmu'kw Maw-klusuaqn (the Mi'kmaq Rights Initiative), the Nova Scotia Museum and the University of New Brunswick, COASTAL 2019 completed a survey of coastal erosion on Nova Scotia's South and Fundy shores. Aimed at building local archaeological expertise and capacity, COASTAL trains students as researchers. To date, more than 90% of sites previously identified as "at risk" have been eroded, representing a loss of about 2,000 years of Indigenous history.



The Museum of History was proud to have partnered with several organizations for a number of special events honouring Indigenous cultures or acknowledging dark chapters in Indigenous histories. These included a tribute concert and ceremony for the National Day for Truth and Reconciliation, in partnership with APTN, as well as special public programming in honour of National Indigenous Peoples Day in June. The Museum is proud to have been selected as the host venue for important occasions such as these.

In acknowledgement of its location on the traditional territory of the Anishinabeg (Algonquin), the Museum of History is in the early stages of an initiative aimed at the creation of a work of art for the Museum's outdoor plaza. Details of the project will be shared publicly as part of a future announcement.

REPATRIATION PROJECTS

Building on over four decades of work, the Museum of History continued its ongoing repatriation work, collaborating with Indigenous communities, including the Ucluelet First Nation in British Columbia, the Labrador Innu Nation and the Mi'kmaq Maturation Committee in New Brunswick. The Museum also worked with a number of communities including the Nadleh Whut'en First Nation in British Columbia, on agreements for the long-term loan of materials, in lieu of repatriation.

A VIBRANT NEW COLLABORATION

The Museum of History was proud to have announced a new partnership with Indigenous Experiences, a local organization providing authentic Indigenous programming to visitors from across Canada and around the world. As part of this partnership, Indigenous Experiences has been offering displays, vibrant dance performances and cultural workshops to visitors on the grounds of the Museum.

A COLLECTION PURCHASED IN TRUST

An unprecedented agreement was signed this year between the Museum of History and the Peskotomuhkati Nation at Skutik, to safeguard a unique collection of more than 100 items reflecting traditional Indigenous material culture. The Museum will house and care for the collection – in partnership with the Nation – until it can be returned permanently to the Peskotomuhkati Nation at Skutik, who will then assume responsibility for its care and conservation.

The range of items – wooden tools, beaded clothing and bags, beaded jewellery, silver jewellery, games and puzzles, bowls, drums, headdresses, canoes, woven baskets and more – make this one of the largest known collections of traditional Peskotomuhkati material culture in Canada. In addition, some of the objects reflect other Wabanaki First Nations, including the Mi'kmaq, Wolastoqiyik (Maliseet), Abenaki and Penobscot.

As part of the agreement, the Museum is contributing financially to the collection's care, and may develop an exhibition incorporating items from the collection, in association with the Peskotomuhkati Nation at Skutik. Although the Museum has collaborated in the past with Indigenous communities – on long-term loans to Indigenous cultural centres, shared stewardship agreements and travelling exhibitions – this is the first time it has purchased a collection in trust on behalf of an Indigenous community.





A RANGE OF PARTNERS

Throughout the year, both the Museum of History and the War Museum were proud to collaborate with a wide range of Canadian partners, including other museums, universities, community organizations and government departments. A particularly notable example this year included the Museum of History's role as the venue for the nationally broadcast 2019 Federal Leaders' Debates. Organized in collaboration with the Canadian Debate Production Partnership, this high-profile event was well suited to take place at the Museum, which is mandated to increase Canadians' knowledge of the people and events that shape our country's history.

Also this year, the Museum partnered with the University of Alberta, the University of Lethbridge and the Royal Alberta

Museum to explore the earliest-known archaeological site with evidence of the human butchering of Late Pleistocene horses and camels.

A significant partnership was in place for the presentation of the 12th biennial North American Textile Conservation Conference (NATCC) at the Museum of History in September 2019. The theme of the conference was "Lessons Learned: Textile Conservation - Then and Now." This event gathered experts in textile conservation from around the world, and was organized in partnership with the Canadian Conservation Institute and the National Gallery of Canada. Both these institutions provided workshops and tours of their facilities.

The School of Journalism at Carleton University continued its partnership with the War Museum to present the third annual Peter Stursberg Foreign Correspondents Lecture, which honours the legacy of Peter Stursberg (1913-2014), who was Canada's last living war correspondent from the Second World War.

The popular Music & Beyond festival worked with the Museum of History to feature some of its concerts there, and the War Museum hosted a well-attended panel discussion by the Macdonald-Laurier Institute, a federal public policy think tank.

The War Museum also partnered with CAPCON to host the organization's annual military modelling competition, which attracted hundreds of guests. In addition, the Museum became the new starting point for the Canada Army Run, bringing 25,000 participants to the site. Events such as these further strengthen the Museum's ties to veterans and serving members of the Canadian Forces, as well as the general public. Numerous other organizations worked



with the Museum of History and the War Museum to deliver public lectures, high-profile gala dinners for visiting dignitaries and other special events.

Corporate partners included the Royal Bank of Canada, which continued its financial support of the RBC Indigenous Internship Program. Government departments ranging from Canadian Heritage to National Defence worked with the Museum of History and the War Museum on events and initiatives that included a Minister's Movie Night, National Indigenous Peoples Day celebrations, Canada Day celebrations and the Canadian Armed Forces Imagery Contest.

INTERNATIONAL INITIATIVES

Many of the international partnerships undertaken by the Museum of History and the War Museum relate to exhibitions, conferences and special events, through which the Museums share Canadian history with international audiences, in addition to introducing visitors to world cultures. Cultural diplomacy remains a key priority for the Museums, helping share Canadian stories with the world's audiences, and vice-versa. Key international partnerships for the Museum of History this year included agreements with the Museo Egizio in Turin, Italy, the Embassy of Egypt, the Embassy of Colombia and the Embassy of Japan. Key international partnerships for the War Museum included agreements with the Embassy of the United Arab Emirates, the Rwandan High Commission, the U.S. Embassy, the High Commission of Australia, the High Commission of New Zealand and the Embassy of the Kingdom of the Netherlands. The War Museum also partnered with the

Museum of the Occupation of Latvia, and the Museum "Jews in Latvia" on the exhibition **The Latvian Tragedy - 1941**, which was presented at the Museum by the Embassy of Latvia.

The Museum of History and Global Affairs Canada held a joint reception for diplomatic heads of mission in June 2019. The event, held in the **Canadian History Hall**, was attended by more than 130 ambassadors and high commissioners and their spouses, providing them with an opportunity to learn about Canada's history and culture through guided tours of the Hall. This successful event will be repeated on an annual basis.

THE HISTORY MUSEUMS NETWORK

The History Museums Network, initiated by the Canadian Museum of History, is a coalition of Canadian museums, as well as cultural and heritage organizations, working together to share resources, projects and venues. One of the network's key projects for 2019-2020 was the agreement signed between the Museum of History, Pointe-à-Callière, Montréal Archaeology and History Complex, and the Museo Egizio in Turin, Italy, for the Canadian presentation of the **Queens of Egypt** exhibition.

Discussions initiated among network members during the 2018-2019 year resulted in the successful touring event, Entertaining at the Real Downton Abbey: Canadians at Highclere Castle, with the 8th Countess of Carnarvon, which was presented at the Museum of History, the Royal Ontario Museum in Toronto and at Pointe-a-Callière in Montréal in spring 2019.

A formal meeting of the History Museums Network was held in April 2019 during the annual conference of the Canadian Museums Association, which was held in Toronto.

ENSURING THE MUSEUM HAS THE FINANCIAL RESOURCES TO CARRY OUT ITS MANDATE

PRIORITIES

1. Continue to develop innovative and responsible strategies to diversify revenue streams.

Approximately 75% of the Museum's funding comes from an annual appropriation from the Government of Canada; the remaining 25% is from non-governmental revenues. Commercial revenues – which include admissions, parking, facility rentals, food concessions, Gift Shop sales and Memberships – are critical to support operational priorities and the Museum's viability. The Corporation is always looking for innovative ways to increase revenues in these areas.

2. Continue to implement funding strategies.

The Corporation's Three-Year Development Strategy (2018-2019 to 2020-2021) focuses on three main strategic drivers: the renewal of the Canadian Children's Museum, leveraging the **Canadian History Hall**, and the Canadian War Museum as it moves beyond First World War commemorations. Funding in support of these strategic drivers will be achieved through the Corporation's four active fundraising streams: major gifts and campaigns, corporate and community engagement, the partners' circle and annual giving. The Corporation is strengthening stewardship activities for all levels of giving, to encourage long-term relationship-building between the Museums and their supporters.

3. Continue to engage the shareholder in developing a new funding model.

As the Canadian Museum of History facility reaches 30 years of age, repair costs are becoming critical and the possibility of system failures increases. The Corporation continues to make the case for a more sustainable funding model that includes increased capital-repair funding and inflation protection as the preferred solution to its operating challenges.

INDICATORS AND TARGETS

The Corporation has developed two indicators that reflect areas of interest to the Board of Trustees, and that measure the achievement of this strategic direction.

DOLLAR VALUE OF FUNDRAISING ACTIVITIES (IN '000S)

Measures all amounts raised to support the core priorities of the Corporation. Three fundraising streams – major gifts, annual giving and sponsorships – will be used to reach corporate targets. This indicator does not include gifts-in-kind.

RESULT

▲ **\$2,553**

TARGET **\$2,275**

2018-2019 RESULT **\$2,405**

ANALYSIS

Fundraising, through the annual giving and major gifts streams, brought in more than \$2.5 million in 2019-2020, exceeding the annual target by 12%. The Museums received a number of significant major gifts, including a \$300,000 gift in support of an exhibition in development on civil liberties in Canada and a \$400,000 gift in support of the Learning Agenda associated with the **Canadian History Hall**. Several direct-giving appeals were launched, including a highly successful Remembrance Day appeal, which raised \$133,000 against a goal of \$115,000, and enlisted 2,115 new and reactivated donors. The 2019-2020 result for fundraising was 6% higher than the previous year.

DOLLAR VALUE OF ALL REVENUE-GENERATING ACTIVITIES (IN '000S)

Measures all amounts raised by activities of the Museums, including admissions, Gift Shop sales, and revenues from facility rentals, food concessions and parking.

RESULT

▲ **\$17,016**

TARGET **\$16,210**

2018-2019 RESULT **\$17,862**

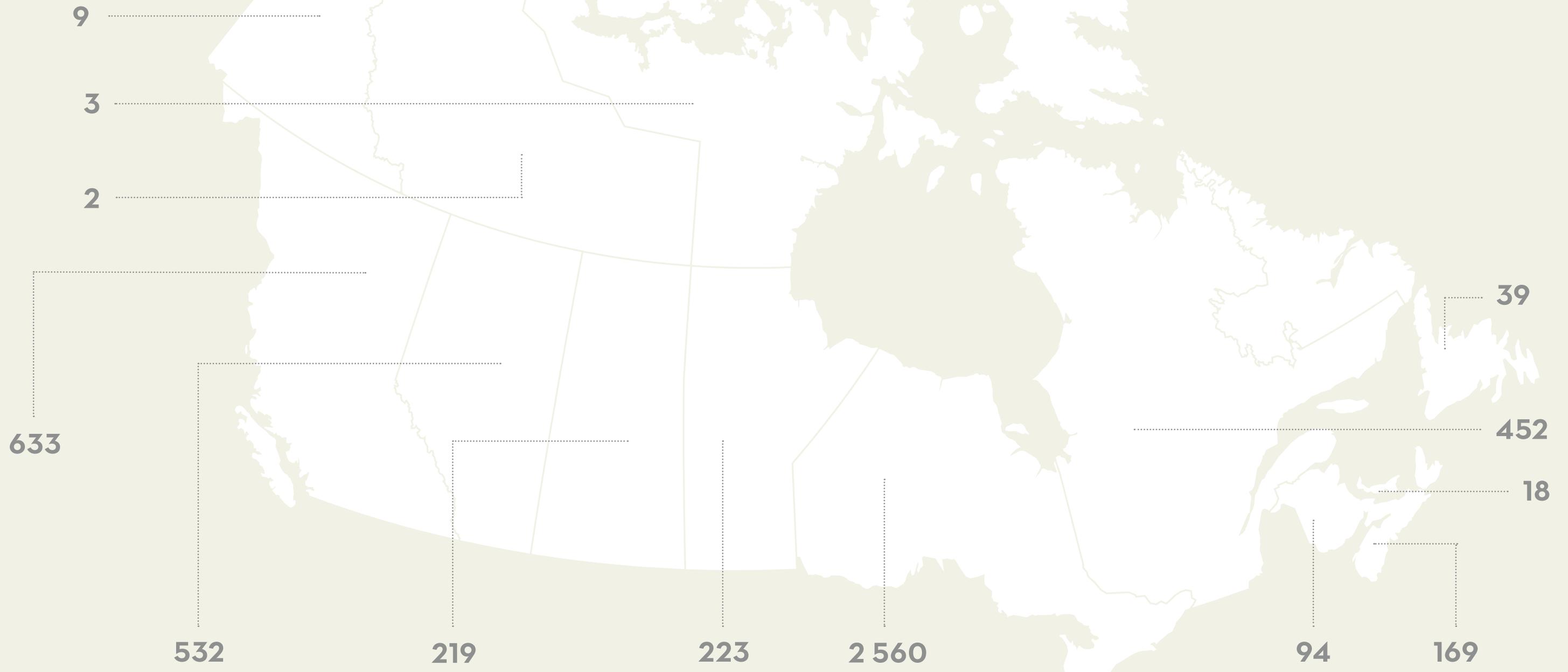
ANALYSIS

The Museums generated just over \$17 million in 2019-2020, exceeding the annual target by 5% despite the significant impact of the Museum closures at the end of the fourth quarter. Revenues from facility rentals and special events were particularly strong, due to a number of large events including the Federal Leaders' Debates in October. The Museum met its targets for Gift Shop sales and parking revenues. Revenues were almost 5% lower than in 2018-2019, which is consistent with the lower attendance levels experienced in 2019-2020 compared to the previous year.



DONORS ACROSS CANADA AND ABROAD

12 OUTSIDE CANADA



KEY ACTIVITIES

DONATIONS AND GIFTS-IN-KIND

IN 2019-2020, ANNUAL GIVING SURPASSED EXPECTATIONS AT

\$543,002

MEETING 114% OF THE ANNUAL TARGET OF \$475,000.

▲ 114%

THE PROGRAM ENGAGED WITH

4,939

ACTIVE DONORS,

OF WHOM

1,370

WERE NEWLY ACQUIRED DURING THE FISCAL YEAR.

GIFTS-IN-KIND WERE

\$613,817

OF THE TARGETED \$500,000.

▲ 123%

MAJOR GIFTS AND SPONSORSHIP

IN ACCORDANCE WITH THE MUSEUM'S DEVELOPMENT STRATEGY, THE FINANCIAL TARGET WAS SET AT

\$1,800,000

THIS TARGET IS A KEY MEASURE OF SUCCESS AND HELPS FORECAST FUTURE REVENUES.

THE MUSEUM UNDERTOOK

33

 NEW MAJOR GIFT SOLICITATIONS

17

 OF WHICH HAVE BEEN SIGNED, TOTALLING MORE THAN \$1,345,000

ALTOGETHER IT HAS SUCCESSFULLY CONFIRMED

\$2,010,000

 WHICH INCLUDES \$920,000 IN PLEDGES.

OF THE TARGET

▲ 112%

THE CANADIAN FIRST WORLD WAR INTERNMENT RECOGNITION FUND HAS PROVIDED

\$300,000

IN FUNDING FOR THE UPCOMING CIVIL LIBERTIES EXHIBITION.

TELLING A DIFFICULT CANADIAN STORY

In association with the upcoming exhibition **Civil Liberties**, the Canadian First World War Internment Recognition Fund has provided a generous \$300,000 in funding. The First World War section of the exhibition explores the suspension of human rights during the conflict and after the war, including the internment of Ukrainian Canadians and many others deemed “enemy aliens.”

HONOURING CANADIAN SOLDIERS

The War Museum is home to the world’s largest collection of Canadian Victoria Cross medal sets. This year, CIBC donated funds toward the Museum’s acquisition of the Edmund De Wind Victoria Cross, and Brian Hastings contributed to the acquisition of the James Robertson Victoria Cross. Both medal sets have since been acquired by the War Museum in trust for all Canadians.



THE IMPORTANCE OF LEARNING

Several donors provided significant support this year to educational initiatives at both Museums. The R. Howard Webster Foundation generously supported the War Museum’s Supply Line with a gift of \$200,000, helping to expand the free-of-charge Discovery Box school program to include a Second World War edition. This program is incredibly popular, with 313 Discovery Boxes having been booked across the country (196 First World War Discovery Boxes, and 117 Second World War Discovery Boxes). The schedule for reserving these boxes is typically full by early in the school year, speaking to how much teachers and students value this hands-on learning opportunity.

The Rossy Foundation provided funding to support the Museum’s digital resource development program, which will bring educational experiences based on the **Canadian History Hall** to students and educators online.

SUPPORTING TOMORROW’S MUSEUM EXPERTS

The RBC Foundation renewed its support of the RBC Indigenous Internship Program for a sixth year, with a generous gift of \$100,000. This one-of-a-kind program provides Indigenous trainees from across the country with practical hands-on instruction in museological practices at both the Museum of History and the War Museum, while also providing staff at the Museums with new insights into Indigenous culture, traditions and world views.





SHARING CANADIAN STORIES

Exhibitions and programming are key ways of connecting and engaging with visitors. Over the year, both Museums benefitted considerably from funding toward the development and presentation of exhibitions and programming. Arthur Drache and Judy Young Drache continued their generous support of the Library and Archives-Museum of History exhibition partnership.

TD Bank Group provided generous support for Black History Month programming. The Azrieli Foundation provided \$15,000 in undesignated support. And the Friends of the Canadian War Museum contributed a generous \$100,000 to War Museum programming throughout the year.



DIVERSIFIED REVENUE STREAMS

Museums are trusted sources of information, as well as venues for social interaction. To keep pace with a rapidly changing society, both Museums continued to adapt their programming throughout the year. In addition to presenting exhibitions and offering school programs, each Museum presents conferences, lectures, wine-tastings, dances, concerts and other fee-based events, providing visitors with unique ways of interacting with the Museum.

Thematic merchandise related to each major exhibition is also a reliable source of revenue, as are the Museums' popular souvenir catalogues published for major exhibitions. These publications often sell out due to their fascinating content, visual appeal and accessible price point.

In addition, both Museums carefully monitor admission fees and rates for amenities such as parking and facility rentals, ensuring that they remain competitive with other major Canadian cultural attractions.

OUR VALUABLE MEMBERS

Museum Memberships are also key sources of revenue. In 2019-2020, the Museums welcomed 8,280 new Members, bringing its total to 23,989. Throughout the year, Members have enjoyed the Museum's dynamic programming and exhibitions, as well as exclusive Member benefits such as previews of special exhibitions, and Dinner and Movie nights – a new series featuring a three-course dinner at the Museum of History's Bistro Boréal, followed by a film at the CINÉ+. The ongoing support of Members is vital to the work of the Museums.

CAPITAL PROJECTS

Escalating non-discretionary accommodation costs and capital repairs remain a challenge. The Corporation is responsible for two iconic national sites; one of them is 30 years old and the other is approaching 15 years. Twenty-three building infrastructure projects and nine IT infrastructure projects totalling \$5.6 million were in process or completed in 2019-2020. The additional one-time capital funding of \$15 million over five years, approved in Budget 2016, allowed the Museum to complete health- and safety-related projects such as the replacement of air handling units, the replacement of electrical power distribution panels, and an update of exterior and parking garage lighting.

The Museum will return to an annual base capital funding of \$2.5 million in future years, as 2020-2021 is the last year of the five-year, one-time funding allocation. Base funding remains below the levels necessary to keep ageing infrastructure in good condition.

The Corporation will continue to work with the Department of Canadian Heritage on a long-term solution to address operating challenges such as escalating non-discretionary costs and the need to address critical capital projects.

RESPONDING TO AUDIT RECOMMENDATIONS

The Corporation made significant progress in responding to audit recommendations over the course of 2019-2020. At the beginning of 2019-2020, there were six outstanding recommendations which had been made by the Office of the Auditor General or the Corporation's internal auditor; by the end of the year, the number had been reduced to one. Completed recommendations related to project management, collections management, the completion of a strategy for a more proactive approach to recruitment and workforce planning, and the development of a succession plan.

GOVERNANCE

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



BOARD OF TRUSTEES

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



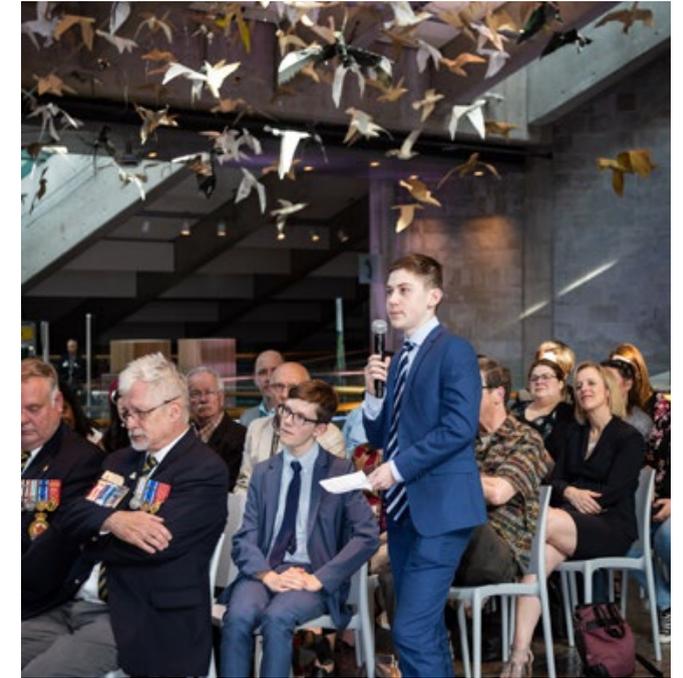
The Board of Trustees (absent: Dr. Rodney Nelson and Dr. William Young)

Trustees are nominated for a period not exceeding four years, and each is eligible to serve three consecutive terms (or, in the case of the Chair and Vice-Chair, two consecutive terms). If a trustee has not been appointed by the time the term of an incumbent expires, the incumbent trustee may continue in office until a successor has been appointed.

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

The Board of Trustees meets four times per year in Ottawa-Gatineau, and once in another Canadian city. There can also be around three or four teleconferences per year between Board meetings. In total, the Board and its committees met 23 times during the 2019-2020 fiscal year (the full Board met seven times and the committees 16 times, in person and by teleconference).

Reflecting its goal to fully engage Canadians regardless of where they live, the Museum also holds an Annual Public Meeting (APM). These meetings provide members of the public with an opportunity to learn more about the activities of both Museums, and to express their ideas and opinions on the work of their national history museums, while also enabling the Museum to connect with partners, sponsors and stakeholder groups. APMs take place at venues around the country. This year's APM was held on June 18 at the Musée de la civilisation in Québec City. As part of this event, attendees were given an overview of the Museum's financial situation and recent acquisitions, and highlights of its exhibitions and programming. The meeting also included opportunities for questions and interactions with the Board and the Museum's senior management.



The Museum's 2019 Annual Public Meeting at the Musée de la civilisation in Québec City

MEMBERS OF THE BOARD OF TRUSTEES

As of March 31, 2020, the Board of Trustees comprised the following members:

DR. JAMES FLECK, C.C., CHAIR

TORONTO, ON

Dr. Fleck is an entrepreneur, academic and leading cultural philanthropist. In business, he founded Fleck Manufacturing Inc. and was Chair of ATI Technologies and Alias Research. He is Professor Emeritus at The Rotman School of the University of Toronto and taught at both Harvard and York Universities. In the non-profit sector, Dr. Fleck was President of the Art Gallery of Ontario and was Chair of Business for the Arts, a national association of business leaders supporting the arts. He chairs the Board of Directors of the University of Toronto Schools, the only high school affiliated with a university and located on campus. In government, he served as Deputy Minister of Industry and Secretary of Cabinet for former Ontario Premier Bill Davis. Dr. Fleck's many honours include Companion of the Order of Canada, the Queen Elizabeth II Diamond Jubilee Medal, the Edmund C. Bovey Award for Leadership Support of the Arts, the Ramon John Hnatyshyn Award for Voluntarism in the Performing Arts and the International Society for the Performing Arts' Angel Award.

*October 2012 to December 2019
(on first term as Chair)*

MR. DEAN BRINTON, VICE-CHAIR

ST. JOHN'S, NEWFOUNDLAND AND LABRADOR

Dean Brinton studied Philosophy and Comparative Religion at the universities of Calgary and Toronto, receiving a Master's Degree from the University of Toronto in 1987. He has worked in the arts and culture sector for over 30 years and served as CEO of The Rooms Corporation in St. John's, Newfoundland, from January 2005 until July 2019. He was appointed to the Board of Directors of the Canada Council for the Arts in 1997, where he served for six years. For four of these, he was the Board's appointee to the Executive Committee and Chair of the Governance Committee. He served on the sectoral committee of the Canadian Commission for UNESCO and as the Council's representative on the Public Lending Rights Commission. Between 2001 and 2008, he was a member of the Board of Governors of the National Theatre School of Canada and the Board of Governors of the Nova Scotia College of Art Design University, where he chaired the Development Committee. He served on the Board of Directors of the Salvation Army Centre of Hope for many years where he chaired the Capital Campaign for the Centre of Hope. In the fall of 2017, he was appointed to the Board of Directors of the Governor General's Performing Arts Awards Foundation. Mr. Brinton has received the Meritorious Service Medal as well as the Queen Elizabeth II Diamond Jubilee Medal.

December 2017 to December 2020

MS. ANDREA T. BOBKOWICZ

WESTMOUNT, QC

Andrea Bobkowicz is an Investment Advisor with National Bank Financial, Private Wealth Management. Ms. Bobkowicz previously worked in Global Institutional Equity Sales at RBC Dominion Securities in New York and, as a result, has business experience in South Africa, Australia and Latin America. She is fluent in English, French and Spanish. Her volunteer work in the community included leadership roles with the Foundation of Catholic Community Services, Kinkora Activity Camp and the St. Patrick's Society of Montréal. In addition, Ms. Bobkowicz has served as a member of several major professional and policy-shaping organizations, including the Canadian Council for the Americas, the Canadian Society of New York, the Couchiching Institute on Public Affairs, Women in Capital Markets and the Financial Women's Association of New York. She is a proud mentor of the next generation through the National Bank's Women's Symposium for young women seeking careers in the finance sector, and students of the Ken Woods Portfolio Management group at John Molson School of Business. She was awarded Investment Advisor of the Year in 2016, Social Commitment Award of Excellence in 2018 and Finance Monthly Wealth Management Advisor of the Year for Canada in 2019.

*November 2012 to March 2021
(on second term)*

MS. PATRICIA JEAN GIGUÈRE

WINNIPEG, MB

Jean Giguère has a long and distinguished record of leadership and achievement within the Canadian cultural community. A founding member of Culture Days, she is past Vice-Chair of the National Culture Days Board as well as founder and past Chair of Culture Days Manitoba. Ms. Giguère was appointed Director of Business for the Arts in 2009. She was elected to the Board of the prestigious Royal Winnipeg Ballet, where she served as the company Chair for five years after which she was appointed Chair Emeritus. After serving five years on the Canadian Arts Summit Steering Committee, she chaired the 2009 Summit in Montréal. At the Royal Manitoba Theatre Centre, she has served as Vice-President responsible for fundraising and sponsorship, Chair of Special Events, and she is currently a member of the Advisory Board. Ms. Giguère is a founding member of the Winnipeg Theatre Awards and sits on its Advisory Council. She also serves on the Board of the international ballet company Q Dance, from Winnipeg. Ms. Giguère was the inaugural recipient of the Winnipeg Art Council's Making a Difference Award and received the Queen Elizabeth II Diamond Jubilee Medal for her "outstanding contribution to artistic life in Canada." She received the Ramon John Hnatyshyn Award for Voluntarism in the Performing Arts in 2014. She is a Member of the Order of Canada.

*December 2013 to March 2022
(on second term)*

MS. AMANDA KINGSLEY MALO

SUDBURY, ON

Amanda Kingsley Malo is an elementary school teacher and community organizer. She holds a Bachelor of Arts with a major in history from the University of Ottawa, as well as a Bachelor of Education from Laurentian University. A proud Franco-Ontarian, she is a French Immersion teacher who specializes in early childhood education. Having long ago discovered that she feels most like herself when giving back to others, Ms. Kingsley Malo has dedicated herself to the betterment of her community. She is involved with numerous local organizations and has volunteered in various capacities, including as a tutor for newly arrived Syrian refugees, a mentor for tween and teenage girls looking to learn entrepreneurial and leadership skills with AmbiSHEous, an organizer for Sudbury's first Women's March and a Board member with the Art Galley of Sudbury/Galerie d'art de Sudbury. In recognition of her efforts, Ms. Kingsley Malo was a Samara Everyday Political Citizen nominee, as well as the winner of CBC's #WeAretheChange contest, which highlighted innovative community changemakers all across our country in honour of Canada150. Ms. Kingsley Malo lives in her hometown of Sudbury, Ontario with her husband Jeffrey and their young daughter.

*March 2018 to March 2021***DR. RODNEY NELSON**

OTTAWA, ON

Rodney Nelson is an advocate for economic development within Indigenous communities worldwide and is passionate about retaining traditional knowledge. He is a professor at Carleton University where he teaches at the Centre for Initiatives in Education, in the Faculty of Social Science, and co-coordinates the Indigenous Enriched Support Program. He is also the current CEO and Principal of Governance for the Global Governance Group. His interests include board governance, economic development, education, ethics, traditional knowledge and Indigenous relations. Rodney is a corporate anthropologist with over 25 years' of

experience working with both the public and private sectors including many Indigenous organizations and communities. He is the current Co-Chair of Carleton University's Indigenous Education Council and is the outgoing Chair of the Aboriginal Financial Officers Association. Dr. Nelson's Ph.D. is in Indigenous/Canadian Studies through Carleton and Trent universities with a concentration on economic development and traditional governance. He holds a Master's Degree in medical and corporate anthropology and two Bachelor's Degrees in psychology and anthropology. He is a certified Chartered Director from The Directors College at McMaster's Degroote School of Business. He is also a Certified Aboriginal Professional Administrator (CAPA) and a Professional Aboriginal Economic Developer (PAED).

*March 2018 to March 2022***MS. JENNIFER PEREIRA**

SASKATOON, SK

A partner at Robertson Stromberg LLP, Ms. Pereira is a lawyer whose practice focuses on legal disputes that may ultimately end up in court. She has been recognized by *Lexpert Magazine* as a leading Canadian Lawyer under 40 and by Best Lawyers in the area of Insurance Law. Ms. Pereira is Past President of both the Saskatchewan Trial Lawyers Association and the Saskatoon Bar Association and has sat as the Chair of the Canadian Bar Association's (Sask) Professional Image Committee. She has shared her knowledge of the law as a speaker with many organizations including the College of Law at the University of Saskatchewan. Ms. Pereira's commitment to her profession is mirrored by her commitment to giving back to her community. She is presently the Chair of the Board of TCU Place, a performing arts and convention centre in Saskatoon. Ms. Pereira has been recognized by the CBC as one of Saskatchewan's Top 40 under 40 and the University of Saskatchewan has honoured her with an Alumni Achievement Award.

*March 2018 to March 2022***DR. WILLIAM YOUNG**

OTTAWA, ON

In December 2011, Bill Young completed a six-year term as Parliamentary Librarian of Canada where, as Deputy Minister, he was responsible for research, information, public outreach and education for the Canadian Parliament. He received his Ph.D. in history from the University of British Columbia (1978) and taught at York, Simon Fraser, and McGill Universities, and is a By-Fellow of Churchill College, Cambridge. Dr. Young has authored or co-authored four books, in addition to parliamentary publications, conference papers, and academic and popular articles. After joining the Library of Parliament in 1987, Dr. Young conducted and supervised research for parliamentarians, as well as prepared reports for parliamentary committees dealing with social issues. He served as Director of the Library's Political and Social Affairs Division and in 2004 was seconded to the public service as the senior policy adviser to the Minister of Social Development and Minister of Canadian Heritage. When he returned to the Library as CEO in 2005, he initiated and carried out a process of organizational renewal and refocused the Library's services to Parliament and the public.

*June 2018 to June 2021***DR. LAURIER TURGEON**

QUÉBEC, QC

Laurier Turgeon is a full professor of ethnology and history in the historical sciences department at Université Laval. He has directed the Laboratoire d'enquête ethnologique et multimédia (LEEM) (Laboratory for Ethnological and Multimedia Inquiry) since 2004 and held the Canada Research Chair in Heritage from 2003 to 2017. From fall 2013 to spring 2014, he was a visiting scientist at the Massachusetts Institute of Technology Media Lab in Boston, where he conducted research on transmedia storytelling in the field of heritage. He was Director of the Institute of Cultural Heritage at Université Laval from 2005 to 2012 and, in 2006, he held the William Lyon Mackenzie King Chair in Canadian Studies at the Weatherhead Center for International Affairs

at Harvard University, where he led a seminar on the political and social issues of intangible cultural heritage. He was also a visiting professor at the École des Hautes Études en Sciences Sociales (School of Advanced Studies in the Social Sciences) (Paris), at Université Paris 1-Sorbonne, at Université de Provence, and a fellow at the Newberry Library (Chicago), at Beinecke Library at Yale University, and at the John Carter Brown Library at Brown University. In his career, he has published about 10 books, around 40 peer-reviewed articles, and approximately 40 book chapters and articles in composite works. His most recent book, *Une histoire de la Nouvelle-France : Français et Amérindiens au XVI^e siècle*, was published by Belin in Paris in 2019. Throughout his career, he has received several awards and acknowledgements, including the Luc-Lacourcière Medal, awarded every two years to underline the excellence of a French-language work in the field of ethnology published in North America (*Patrimoines métissés*, 2003); the Summit International Awards for Creative Media - Visionary Award Category (2014); the Office Québécois de la langue française award, in the "solutions mobiles" (mobile solutions) category (2014) for the Découvrir Québec (Discover Quebec) mobile application; the Marius Barbeau Medal in 2016 from the Folklore Studies Association of Canada for his remarkable contribution to folklore and ethnology; and the Excellence in Teaching Prize from Université Laval, in the Graduate Coaching category (2017). In 2018, he was elected a Fellow of the Royal Society of Canada.

September 2018 to September 2022

MS. NARMIN ISMAIL-TEJA

CALGARY, AB

Ms. Ismail-Teja has been a Principal of impact@work inc. since 1992. She has a depth of experience working across the organization's three sectors – consulting, training, and facilitating – both locally and globally. She brings solid commitment and motivation, as well as skills in creating highly effective training and consulting. Ms. Ismail-Teja is an active member of the community. She currently serves as a Board Member with the Canadian Forces Liaison Council, Board Member with Theatre Calgary, Chair of the Board for Canadian Women for Women in Afghanistan, member of Calgary Foundation Impact Investment Committee and as a Senator at the University of Calgary. She recently finished her term as a Board member and as Board Chair with YMCA Calgary. Her past work has included working with the Aga Khan Agency for Microfinance in Switzerland, Famous 5 Foundation, Vertigo Theatre, and several other Calgary-based organizations.

*January 2019 to January 2023***MR. ALEX MACBEATH**

MURRAY HARBOUR, PEI

Alex MacBeath is a graduate of the University of Prince Edward Island (B.Sc.) and Dalhousie University (MBA), is a Fellow of the Institute of Chartered Professional Accountants and holds his ICD.D designation through the Rotman School of Management, University of Toronto. Mr. MacBeath was with Grant Thornton LLP for 35 years, 26 of those as partner. He was CEO and Executive Partner from 2001 to 2008. From 2008 until his retirement in 2012, he was 'Global Leader, Markets' and 'Regional Leader, Asia Pacific' at Grant Thornton International, based in London, UK. He has extensive experience in business strategy, risk management, national and international markets and managing change in large and complex organizations. He is currently the Founder and Managing Partner of Island Capital Partners, a venture capital fund; Executive Director at PEI Bridge; Chair of Island Water Technologies Inc., Regen Wastewater Technologies Inc. and Wallace McCain Institute; as well as Board Member of the University of Prince Edward Island, UPEI School of Mathematics and Computational Sciences, National Angel Capital Organization, MedicAlert Foundation of Canada and Confederation Center of the Arts; Director and past Chair of the StartUp Zone, an incubator in Charlottetown; past Chair of the audit committee and of the long-term vision task force of Health PEI.

May 2019 to May 2023

When this report was prepared, the Chair of the Board's term had expired. In addition, the terms of three other trustees will expire in 2020-2021. It should be noted that pursuant to the *Museums Act*, trustees continue in office until an appointment is made to replace them.



Dean Brinton, Vice-Chair of the Board of Trustees, Dr. James Fleck, Chair of the Board of Trustees, and Mark O'Neill, President and Chief Executive Officer

BOARD OF TRUSTEES COMMITTEES

The Members of the Board of Trustees each sit on up to six committees that advise the Board on a range of issues related to the governance of the Museums.

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

Dr. James Fleck (Chair)
Dean Brinton
Andrea T. Bobkowicz
Jean Giguère

- The **Audit Committee** serves as the Board's advisor on audit-related matters; ensures the maintenance of sound internal controls; and reviews internal audit plans, financial statements, and observations made by the Auditor General of Canada relating to the Museum.

Alex MacBeath (Chair)
Andrea T. Bobkowicz
Dean Brinton
Dr. James Fleck
Dr. Rodney Nelson
Dr. Laurier Turgeon
Dr. William Young

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

Jean Giguère (Chair)
Dean Brinton
Dr. James Fleck
Andrea T. Bobkowicz
Jennifer Pereira

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

Andrea T. Bobkowicz (Chair)
Dean Brinton
Dr. James Fleck
Alex MacBeath
Jennifer Pereira
Dr. William Young

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

Dr. James Fleck (Chair)
Dean Brinton
Jean Giguère
Narmin Ismail-Teja
Amanda Kingsley Malo
Dr. Rodney Nelson
Jennifer Pereira

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

Dean Brinton (Chair)
Dr. James Fleck
Narmin Ismail-Teja
Amanda Kingsley Malo
Dr. Rodney Nelson
Dr. Laurier Turgeon

EXECUTIVE MANAGEMENT

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

CORPORATE OFFICERS

- **Mark O'Neill**, President and Chief Executive Officer
- **Heather Paszkowski**, Chief Operating Officer and Senior Vice-President, Museum Services
- **Chrissie Unterhoffer**, Corporate Secretary and Director, ATIP and Policies

EXECUTIVE MANAGEMENT TEAM

In addition to the Corporate Officers, the Executive Management cadre also includes, as of March 31, 2020:

- **Jean-Marc Blais**, Director General, Canadian Museum of History and Vice-President
- **Caroline Dromaguet**, Acting Director General, Canadian War Museum and Vice-President
- **Marie-Josée Lacombe**, Vice-President and Chief Financial Officer
- **Sylvie Madely**, Vice-President, Development
- **Megan Richardson**, Director, Virtual Museum of Canada
- **Julie Sylvestre**, Vice-President, Human Resources
- **Lisa Walli**, Vice-President, Public Affairs and Marketing

GOVERNANCE STRUCTURE

Comprising a cross-selection of executives, directors and managers, these five Planning Groups provide a forum for strategic discussions of corporate planning and management, and for the alignment of resources with corporate priorities. These groups also provide a mechanism to further integrate risk management into all of the Corporation's planning, monitoring and decision-making activities.

- **Corporate Planning Group:** Provides overall direction to the Corporation's planning; ensures performance measurement and risk-management frameworks are effective and integrated into the planning processes; monitors performance and makes course corrections as required; ensures that the Museums have effective practices in place for sound governance and workplace values and ethics.
- **Resource Planning Group:** Ensures resources are aligned with corporate priorities and that effective stewardship practices are in place.
- **Human Resources Planning Group:** Provides advice and assists in the management of the Museum's human resources.
- **Research and Collections Planning Group:** Provides advice and assists in the management of the Museum's research and collections activities.
- **Exhibitions Planning Group:** Provides advice and assists in the management of the Museum's exhibitions, including special and travelling exhibitions.

To ensure flow of communication throughout the Management cadre, the governance structure also includes a Managers' Forum. Including all executives, directors and managers in the Corporation, the Managers' Forum meets throughout the year for information-sharing purposes.

HUMAN RESOURCES PRACTICES AND OFFICIAL LANGUAGES POLICY

The Corporation follows human resource management practices. It is committed to a learning culture that promotes continuous development and training, and provides the necessary tools for adaptation in an ever-changing environment. It works proactively with labour unions to address and resolve issues of concern, and to maintain a meaningful, professional and positive work environment.

In addition, the Corporation actively promotes official languages through linguistic evaluation and appropriate second-language training for its employees. The Corporation continues to meet the high standards of client services to the public in both official languages.

EMPLOYMENT EQUITY AND MULTICULTURALISM

Because of its proactive approach to talent management, the Corporation recruits, engages and retains a workforce within an environment that is dedicated to museological excellence. Through its opportunities for continuous development, the Corporation provides a diverse and inclusive workplace committed to the principles of employment equity and multiculturalism, which is complementary to its mandate of preserving, promoting and exploring Canada's rich history and cultural diversity.

The year saw significant renewal with respect to employment equity at the Museums. It was a year of study, realignment and new foundations for employment equity and diversity, supported by a revised Framework and Terms of Reference. An Employment Equity survey using an inclusive and automated self-identification questionnaire was conducted, in which 80% of employees participated.

The Diversity and Inclusion Group ran a successful recruitment campaign, resulting in 10 new members.

THE CONTRIBUTION OF VOLUNTEERS

Volunteers make an important and valuable contribution – not only to the Museums but also to the hundreds of thousands of visitors who benefit directly from the knowledge, enthusiasm and commitment of those volunteers. In 2019-2020, over 300 volunteers worked within exhibitions and on a variety of projects in the areas of research, archives, library services, special events, programs and administration. Both Museums deeply appreciate the support of their dedicated volunteers.

DONORS AND SPONSORS

The Museum is extremely grateful for the generous contributions of donors, and for investments made by its corporate sponsors. The support of donors and sponsors is instrumental in helping to achieve goals related to exhibitions, programming and collections development, at both the Canadian Museum of History and the Canadian War Museum.

Thank you for your support.



DONATIONS AND PLEDGES

The following donors and sponsors have made financial donations of more than \$1,000, or pledge instalments for major gifts, during the fiscal year. The category in which each donor is listed reflects the value of the gift or pledge instalment received during the 2019-2020 fiscal year and does not represent the total gift generously offered to the Museum.

\$100,000+

- Canadian First World War Internment Recognition Fund
- The Fredrik Eaton Family
- Margaret and Jim Fleck
- Friends of the Canadian War Museum
- RBC Foundation
- The W. Garfield Weston Foundation
- The Wilson Foundation
- Sterling Conrad
- Dawne Deeley
- Maurice Dupasquier
- Rick and Pam Ferrell
- Scott Fraser
- Elinor Gill Ratcliffe, C.M., O.N.L., LL.D. (hc)
- Walter Gorecki
- R. Allan Gould
- Vanda Incretolli
- IODE Walter Baker Chapter
- Jackman Foundation
- Geoffrey P. Joyner
- Paul Kavanagh
- Litens Automotive Group
- Norbert J. Logan
- Lower Canada College
- Paul MacPherson
- Sylvie and Peter Madely
- Canadian Association of Defence and Security Industries
- The Honourable René J. Marin, C.M., OMM, Kt.St., CD (QC), JD LLd (Hon) and Mrs. Thérèse B. Marin, RN, OS.J.
- Laurie R. McLean
- Yasmine Mingay
- Ann R. Mooney
- Bill and Doreen Motz
- Nesbitt Family
- David and Patricia Noakes
- Dean F. Oliver
- Janice, Caroline, Patrick and Mark O'Neill
- Jennifer Pereira and Kurt Soucy
- Ridley College
- Royal Canadian Legion Branch 32, Nipigon
- Don and Jean Rutherford
- Donald Rutherford
- John and Donna Schwartzburg
- John N. Tilley
- Second Lieutenant Richard Iorweth Thorman, R.C.A.
- Laurier Turgeon
- Chrissie Unterhoffer
- W. A. Waselovich
- Donna Lee and J. W. Zaleski
- Anonymous donors (2)

\$10,000 TO \$99,999

- The Azrieli Foundation
- BCU Foundation
- CIBC
- Arthur B. C. Drache, C.M., Q.C. and Judy Young Drache
- HCol (Ret'd) Brian Hastings
- HCol Stanley A. Milner
- TD Bank Group

\$1,000 TO \$9,999

- John Anderson
- Karen and Bill Barnett
- Raymond and Audrey Beaulieu
- The British Columbia Regiment (D.C.O.) Association Charitable Trust
- Dr. Frederick J. Brooks-Hill
- P. E. Bryden

LEGACY CIRCLE

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

- J. L. Granatstein
- Col (Ret'd) Jarrott W. Holtzhauer
- Ernest Howard
- Geoffrey P. Joyner
- Paul Kavanagh
- General Paul Manson
- The Honourable René J. Marin, C.M., OMM, Kt.St., CD (QC), JD LLd (Hon) and Mrs. Thérèse B. Marin, RN, OS.J.
- Ann R. Mooney
- John and Donna Schwartzburg
- Ljubica Stonjanovic
- Second Lieutenant Richard Iorweth Thorman, R.C.A.

ARTIFACT DONORS

These individuals and organizations have chosen to be recognized for their artifact donations this year. Their generous donations represent a remarkable acknowledgement of the value of our shared history, culture and identity.

- Don Ablett
- Kelly L. Adams
- Roy Allen
- The Biroh Family
- Donald Bull and Family
- Théâtre de l'avant-pays Collection
- Estate of Frances Gage
- Richard Gateman
- Jeffrey, Anna, Thomas and Emma Goudie
- Elizabeth Hardin
- Shirley E. Lancaster Hobden
- Hon. Serge Joyal, C.P.
- John M. Kelly
- Hon. Marjory LeBreton, P.C. and Kathleen (Kay) Stanley
- Byrn Livingstone
- Steve Marissink
- The Family of Stoker Petty Officer William John Keith McCormick
- Nancy Morris
- Hazel Morton
- Family of Charles Millar Paradis

- Elizabeth J. Powers
- Christine Pryde
- Margaret A. Samsoumar
- Stephen Schaenfield
- Sandra Smith
- Elaine (Joyce) Taylor
- Lorraine Tomkewich (née Klassen)
- Louise Walker
- Doug Ward

FINANCIAL STATEMENTS

Year ended March 31, 2020



NARRATIVE DISCUSSION

OVERVIEW

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

STRATEGIC DIRECTIONS

In June 2014, the Corporation's Board of Trustees unveiled five strategic directions that introduced new priorities and broadened the Corporation's scope of activities. A detailed set of goals and objectives addresses each direction. The Corporation's five strategic directions are as follows:

1. Establish the Museum as a hub of Canadian history for Canada and the world.
2. Connect Canadians to their history and reflect this personal connection in all aspects of the Museum experience.
3. Develop a collection that best reflects Canada's history and distinctiveness.
4. Engage dynamic partnerships and networks across Canada and internationally for mutual benefit.
5. Ensure the Museum has the financial resources to carry out its Mandate.

STATEMENT OF OPERATIONS

The Corporation's net results of operations for the year that ended March 31, 2020 reflects a surplus of \$0.6 million, compared to \$1.9 million for the prior fiscal year.

Parliamentary Appropriations

The Corporation recognized \$80.4 million of parliamentary appropriations in 2019–2020, a decrease of \$0.6 million when compared to the 2018–2019 fiscal year.

The 2019–2020 parliamentary appropriations include the fourth of a five-year approval for additional capital funding, approved in Budget 2016, to address urgent health and safety related capital projects.

Donations and Sponsorships

The Museum continued to enrich its collection in 2019–2020, thanks to the generosity of donors. Donations and sponsorships represent \$2.8 million in 2019–2020, in comparison to \$3.4 million in 2018–2019.

Net investment Income

Net investment income represents \$2.0 million in 2019–2020, \$1.8 million for the comparative year.

Operating Revenues

The Museum recognized \$15.0 million in operating revenues, a decrease of \$1.1 million when compared to the \$16.1 million achieved in 2018–2019. The decrease is mainly explained by lower attendance at both Museums in 2019–2020 and the closure in March 2020 due to the COVID-19 pandemic.

Expenses

The Corporation's operating expenses were \$99.5 million in 2019–2020, in comparison to \$100.4 million in 2018–2019. The decrease is mainly explained by lower collection acquisition and amortization of capital asset costs in 2019–2020. The overall expense decrease is partially offset by higher personnel costs resulting from salary increases negotiated as part of collective agreements.

STATEMENT OF FINANCIAL POSITION

The Museum's unrestricted net assets as of March 31, 2020 represent \$13.5 million, compared with \$12.8 million as of March 31, 2019.

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

OUTLOOK

On March 11, 2020, the World Health Organization declared the new coronavirus (COVID-19) a global pandemic. Based on public health recommendations, and along with the other national museums, the Corporation made the decision to close its two sites to visitors and non-essential staff on March 14, 2020, until further notice.

As the current situation continues to evolve, the extent of its impact on Museum operations is not yet known. It is anticipated, however, that this situation will have significant negative effects on the 2020–2021 operating results, and subsequent fiscal years, due in part to the impact of the pandemic on international tourism.

On June 18, 2020, the Honourable Steven Guilbeault, Minister of Canadian Heritage announced an emergency investment intended to support the national museums to face the impacts of the COVID-19 pandemic. The Museum welcomes this new funding of \$4.3 million that will alleviate some of the financial pressures the Corporation is currently experiencing.

Escalating non-discretionary accommodation costs and capital repairs also remain a challenge. The Corporation is responsible for two iconic national sites, one of which is 30 years old and the other is approaching 15 years old.

The Museum will return to an annual base capital funding of \$2.5 million in future years as 2020–2021 is the last year of the five-year one-time funding allocation, approved through Budget 2016 to complete health and safety related projects. Base funding remains below the levels necessary to keep aging infrastructure in good condition. The Corporation will continue to work with the Department of Canadian Heritage on a long-term solution to address operating challenges such as escalating non-discretionary costs and the need to address critical capital projects.

MANAGEMENT'S RESPONSIBILITY FOR FINANCIAL STATEMENTS

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

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

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

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



Mark O'Neill
President and Chief Executive Officer



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

June 23, 2020



Office of the
Auditor General
of Canada

Bureau du
vérificateur général
du Canada

INDEPENDENT AUDITOR'S REPORT

To the Minister of Canadian Heritage

Report on the Audit of the Financial Statements

Opinion

We have audited the financial statements of the Canadian Museum of History (the Corporation), which comprise the statement of financial position as at 31 March 2020, and the statement of operations, statement of changes in net assets and statement of cash flows for the year then ended, and notes to the financial statements, including a summary of significant accounting policies.

In our opinion, the accompanying financial statements present fairly, in all material respects, the financial position of the Corporation as at 31 March 2020, and the results of its operations and its cash flows for the year then ended in accordance with Canadian public sector accounting standards.

Basis for Opinion

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

Other Information

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

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

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

-2-

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

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

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

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

Auditor's Responsibilities for the Audit of the Financial Statements

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

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

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

-3-

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

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

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

Report on Compliance with Specified Authorities

Opinion

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

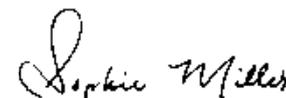
In our opinion, the transactions of the Canadian Museum of History that came to our notice during the audit of the financial statements have complied, in all material respects, with the specified authorities referred to above. Further, as required by the *Financial Administration Act*, we report that,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

Responsibilities of Management for Compliance with Specified Authorities

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

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

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



Sophie Miller, CPA, CA
Principal
for the Auditor General of Canada

Ottawa, Canada
23 June 2020

CANADIAN MUSEUM OF HISTORY**Statement of Financial Position**

As at March 31

(In thousands of dollars)

	2020	2019
Assets		
Current assets		
Cash	\$ 19,869	\$ 12,277
Restricted cash and investments (note 3)	6,182	4,017
Investments (note 4)	14,139	10,885
Accounts receivable	2,469	2,285
Inventories	832	863
Prepaid expenses	580	955
	<u>44,071</u>	<u>31,282</u>
Restricted investments (note 3)	8,737	10,651
Investments (note 4)	46,018	50,127
Collections (note 5)	1	1
Capital assets, net (note 6)	216,506	226,460
	<u>\$ 315,333</u>	<u>\$ 318,521</u>
Liabilities and net assets		
Current liabilities		
Accounts payable and accrued liabilities (note 7)	\$ 13,782	\$ 13,445
Deferred contributions (note 8)	14,508	12,145
Deferred revenues	825	1,309
	<u>29,115</u>	<u>26,899</u>
Deferred contributions – National Collection Fund (note 9)	10,714	10,497
Deferred contributions related to capital assets (note 10)	195,335	202,358
Employee future benefits (note 11)	10,983	10,208
	<u>246,147</u>	<u>249,962</u>
Net assets		
Unrestricted	13,482	12,800
Restricted for permanent exhibit renewal	14,836	14,891
Investment in capital assets	40,868	40,868
	<u>69,186</u>	<u>68,559</u>
	<u>\$ 315,333</u>	<u>\$ 318,521</u>

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

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

Approved by the Board of Trustees



Chairperson



Trustee

CANADIAN MUSEUM OF HISTORY**Statement of Operations**

For the year ended March 31

(In thousands of dollars)

	2020	2019
Revenues		
Donations and sponsorships (note 12)	\$ 2,778	\$ 3,395
Net investment income (note 13)	2,023	1,812
Operating (schedule 1)	14,993	16,050
	<u>19,794</u>	<u>21,257</u>
Expenses (schedule 2)		
Collect and research	12,524	13,639
Exhibit, educate and communicate	29,334	29,378
Accommodation	37,970	38,236
Corporate management	19,689	19,113
	<u>99,517</u>	<u>100,366</u>
Excess of expenses over revenues before parliamentary appropriations	(79,723)	(79,109)
Parliamentary appropriations (note 14)	80,350	81,029
Net result of operations	<u>\$ 627</u>	<u>\$ 1,920</u>

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

CANADIAN MUSEUM OF HISTORY

Statement of Changes in Net Assets

For the year ended March 31

(In thousands of dollars)

	Unrestricted	Restricted for permanent exhibit renewal	Investment in capital assets	2020	2019
Net assets, beginning of year	\$ 12,800	\$ 14,891	\$ 40,868	\$ 68,559	\$ 66,639
Net result of operations	682	(55)	-	627	1,920
Net assets, end of year	\$ 13,482	\$ 14,836	\$ 40,868	\$ 69,186	\$ 68,559

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

CANADIAN MUSEUM OF HISTORY

Statement of Cash Flows

For the year ended March 31

(In thousands of dollars)

	2020	2019
Operating activities		
Cash receipts from clients and other receivables	\$ 19,599	\$ 21,347
Cash receipts from parliamentary appropriations	64,109	63,045
Cash paid to and on behalf of employees	(39,370)	(39,792)
Cash paid to suppliers	(46,077)	(47,431)
Restricted contributions and related investment income	2,382	2,334
Interest received	2,006	1,812
Total cash flow provided by operating activities	2,649	1,315
Investing activities		
Principal repayments of investments	-	3
Increase in investments and restricted investments	(8,254)	(9,893)
Decrease in investments and restricted investments	8,972	5,558
Total cash flow provided by (used for) investing activities	718	(4,332)
Capital activities		
Acquisition of capital assets	(7,287)	(6,903)
Financing activities		
Parliamentary appropriations for the acquisition of capital assets	11,716	13,311
Increase in cash and restricted cash	7,796	3,391
Cash and restricted cash, beginning of year		
Cash	12,277	9,376
Restricted cash	2,311	1,821
	14,588	11,197
Cash and restricted cash, end of year		
Cash	19,869	12,277
Restricted cash	2,515	2,311
	\$ 22,384	\$ 14,588

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

CANADIAN MUSEUM OF HISTORY

Notes to the Financial Statements

Year ended March 31, 2020

(In thousands of dollars)

1. Mission and mandate

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

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

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

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

Collect and research

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

Exhibit, educate and communicate

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

Accommodation

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

Corporate management

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

Travel, hospitality, conference and event expenditures

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

The Corporation has complied with this directive, including implementing subsequent amendments in 2017 to Treasury Board’s Directive on Travel, Hospitality, Conference and Event Expenditures.

CANADIAN MUSEUM OF HISTORY

Notes to the Financial Statements

Year ended March 31, 2020

(In thousands of dollars)

2. Significant accounting policies

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

Significant accounting policies are as follows:

(a) Financial assets and financial liabilities

Upon initial recognition, restricted and non-restricted cash and investments in bonds and guaranteed investment certificates are measured at fair value and are subsequently measured at amortized cost using the effective interest rate method through the Statement of Operations. Short-term investments have maturity dates within the next fiscal year.

Transaction costs related to the acquisition of investments are added to the amortized cost.

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

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

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

(b) Inventories

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

(c) Collections

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

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

CANADIAN MUSEUM OF HISTORY

Notes to the Financial Statements

Year ended March 31, 2020

(In thousands of dollars)

2. Significant accounting policies (continued)

(d) Capital assets

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

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

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

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

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

(e) Foreign currency translation

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

CANADIAN MUSEUM OF HISTORY

Notes to the Financial Statements

Year ended March 31, 2020

(In thousands of dollars)

2. Significant accounting policies (continued)

(f) Employee future benefits

(i) Pension benefits

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

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

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

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

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

The cost of the accrued benefit obligations earned by employees is actuarially determined using the projected benefit method prorated on service and management's best estimates of future costs and events. Actuarial gains (losses) on the accrued benefit obligation arise from differences between actual and expected experience and from changes in the actuarial assumptions used to determine the accrued benefit obligation. Actuarial gains (losses) are recognized on a systematic basis over the remaining service life of active employees covered by these benefits.

CANADIAN MUSEUM OF HISTORY

Notes to the Financial Statements

Year ended March 31, 2020

(In thousands of dollars)

2. Significant accounting policies (continued)

(g) Revenue recognition

(i) Museum operations

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

(ii) Interest on cash and investments

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

(iii) Cash donations, sponsorships and contributions

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

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

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

(iv) In-kind sponsorships and artifact donations

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

(v) Volunteer services

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

CANADIAN MUSEUM OF HISTORY

Notes to the Financial Statements

Year ended March 31, 2020

(In thousands of dollars)

2. Significant accounting policies (continued)

(g) Revenue recognition (continued)

(vi) Parliamentary appropriations

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

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

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

(h) Contingencies

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

(i) Measurement uncertainty

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

(j) Related party transactions

(i) Inter-entity transactions

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

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

CANADIAN MUSEUM OF HISTORY

Notes to the Financial Statements

Year ended March 31, 2020

(In thousands of dollars)

2. Significant accounting policies (continued)

(j) Related party transactions (continued)

(i) Inter-entity transactions (continued)

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

(ii) Other related party transactions

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

3. Restricted cash and investments

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

	2020	2019
Deferred contributions from non-government sources	\$ 4,204	\$ 4,171
Deferred contributions – National Collection Fund (note 9)	10,715	10,497
	\$ 14,919	\$ 14,668

Restricted cash and investments consist of the following:

	2020	2019
Restricted cash	\$ 2,515	\$ 2,311
Guaranteed investment certificates	4,173	3,173
Corporate and government bonds	8,231	9,184
	14,919	14,668
Short-term restricted cash	(2,515)	(2,311)
Short-term restricted investments	(3,667)	(1,706)
	(6,182)	(4,017)
Long-term portion	\$ 8,737	\$ 10,651

CANADIAN MUSEUM OF HISTORY

Notes to the Financial Statements

Year ended March 31, 2020

(In thousands of dollars)

3. Restricted cash and investments (continued)

At March 31, 2020, the Corporation held guaranteed investment certificates and long-term bonds with a face value of \$12,331 (2019 - \$12,227), annual yield percentages ranging from 1.81% to 3.17% (2019 - 1.81% to 3.17%), and maturity dates ranging from December 18, 2020 to December 4, 2024 (2019 - December 1, 2019 to June 15, 2024). The fair value of restricted investments is \$12,599 (2019 - \$12,435).

4. Investments

	2020	2019
Corporate and government bonds	\$ 39,862	\$ 45,827
Guaranteed investment certificates	20,295	15,185
	60,157	61,012
Portion maturing in the next fiscal year	(14,139)	(10,885)
Long-term portion	\$ 46,018	\$ 50,127

Bonds and guaranteed investment certificates

At March 31, 2020, the Corporation held corporate and government bonds and guaranteed investment certificates with a face value of \$59,960 (2019 - \$60,786), annual yield percentages ranging from 1.29% to 3.63% (2019 - 1.29% to 4.1%), and maturity dates ranging from October 15, 2020 to June 2, 2025 (2019 - April 1, 2019 to June 2, 2025). The fair value of investments is \$61,656 (2019 - \$61,949).

Additional assets, included in cash and investments (note 4), totalling \$32,985 (2019 - \$26,219) are related to deferred parliamentary appropriations (notes 8 and 10).

CANADIAN MUSEUM OF HISTORY

Notes to the Financial Statements

Year ended March 31, 2020

(In thousands of dollars)

5. Collections

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

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

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

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

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

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

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

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

During the fiscal year ended March 31, 2020, the Corporation purchased \$521 (2019 - \$1,540) and acquired through donation \$614 (2019 - \$981), of items for these collections.

The Corporation did not record any revenues for the fiscal years ended March 31, 2020 or 2019 related to the sales of collection items.

CANADIAN MUSEUM OF HISTORY

Notes to the Financial Statements

Year ended March 31, 2020

(In thousands of dollars)

6. Capital assets

	Cost	Accumulated amortization	2020 Net book value	2019 Net book value
Land	\$ 40,868	\$ -	\$ 40,868	\$ 40,868
Buildings	356,909	(229,204)	127,705	136,628
Building improvements	83,162	(68,454)	14,708	15,748
Technical and informatics equipment	9,223	(6,764)	2,459	3,208
Office furniture and equipment	1,393	(790)	603	709
Motor vehicles	384	(285)	99	106
Permanent exhibits	32,835	(9,221)	23,614	26,897
Work in progress	6,450	-	6,450	2,296
	\$ 531,224	\$ (314,718)	\$ 216,506	\$ 226,460

The current year amortization expense is \$17,113 (2019 - \$17,523).

During the year, out-of-use assets with an original book value of \$550 (2019 - \$596) were removed from this schedule.

7. Accounts payable and accrued liabilities

Accounts payable and accrued liabilities are as follows:

	2020	2019
Trade accounts payable	\$ 6,387	\$ 7,490
Government departments, agencies and crown corporations	3,988	2,796
Accrued salaries and benefits	3,318	3,031
Current portion of employee future benefits (note 11)	89	128
	\$ 13,782	\$ 13,445

CANADIAN MUSEUM OF HISTORY

Notes to the Financial Statements

Year ended March 31, 2020

(In thousands of dollars)

8. Deferred contributions

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

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

	Non- government sources	Parliamentary appropriations	2020	2019
Balance, beginning of year	\$ 4,260	\$ 7,885	\$ 12,145	\$ 10,157
Additions				
Amounts received during the year	1,183	3,609	4,792	4,817
Deferred investment income	106	-	106	97
	1,289	3,609	4,898	4,914
Deductions				
Amounts recognized as revenue	(1,263)	(1,272)	(2,535)	(2,926)
Balance, end of year	\$ 4,286	\$ 10,222	\$ 14,508	\$ 12,145

CANADIAN MUSEUM OF HISTORY

Notes to the Financial Statements

Year ended March 31, 2020

(In thousands of dollars)

9. Deferred contributions – National Collection Fund

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

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

	Parliamentary appropriations	Non- government entities	2020	2019
Balance, beginning of year	\$ 9,306	\$ 1,191	\$ 10,497	\$ 10,295
Additions				
Amounts received during the year	-	29	29	153
Deferred investment income	213	27	240	232
	213	56	269	385
Deductions				
Amounts recognized as revenue	(38)	(14)	(52)	(183)
Balance, end of year	\$ 9,481	\$ 1,233	\$ 10,714	\$ 10,497

CANADIAN MUSEUM OF HISTORY

Notes to the Financial Statements

Year ended March 31, 2020

(In thousands of dollars)

10. Deferred contributions related to capital assets

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

	Used for acquisitions		To be used for capital asset acquisitions	2020	2019
	Non- government sources	Parliamentary appropriations	Parliamentary appropriations		
Balance, beginning of year	\$ 1,708	\$ 182,316	\$ 18,334	\$ 202,358	\$ 208,963
Additions					
Capital asset acquisitions	-	5,616	-	5,616	4,468
Parliamentary appropriations deferred for capital asset acquisitions in future years	-	-	6,170	6,170	7,983
	-	5,616	6,170	11,786	12,451
Deductions					
Amount used during the year	(65)	(17,004)	(1,740)	(18,809)	(19,056)
Balance, end of year	\$ 1,643	\$ 170,928	\$ 22,764	\$ 195,335	\$ 202,358

CANADIAN MUSEUM OF HISTORY

Notes to the Financial Statements

Year ended March 31, 2020

(In thousands of dollars)

10. Deferred contributions related to capital assets (continued)

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

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

11. Employee future benefits

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

	Other post- retirement benefits	Accumulated sick leave benefit liability	Severance benefits	2020	2019
Balance, beginning of year	\$ 9,487	\$ 508	\$ 341	\$ 10,336	\$ 9,705
Expense for the year	943	299	44	1,286	1,266
Benefit usage and benefit payments	(257)	(237)	(56)	(550)	(635)
Balance, end of year	10,173	570	329	11,072	10,336
Less: current portion	-	-	(89)	(89)	(128)
Long-term portion	\$ 10,173	\$ 570	\$ 240	\$ 10,983	\$ 10,208

(a) Other post-retirement benefits

On July 1, 2006, the Corporation introduced defined benefit post-retirement health care and dental benefit plans for eligible employees. The cost of this plan is charged to income as benefits are earned by employees on the basis of service rendered. The plans are unfunded resulting in a plan deficit equal to the accrued benefit obligation. Actuarial gains (losses) are recognized on a systematic basis over the remaining service life of active employees covered by these post-retirement benefits, which is 12.4 years.

CANADIAN MUSEUM OF HISTORY

Notes to the Financial Statements

Year ended March 31, 2020

(In thousands of dollars)

11. Employee future benefits (continued)

(b) Accumulated sick leave benefit liability

The cost of the accrued benefit obligations related to sick leave entitlement earned by employees is actuarially determined using the projected benefit method. Actuarial gains (losses) are recognized on a systematic basis over the remaining service life of active employees covered by these sick leave benefits, which is 12.4 years.

(c) Severance benefits

This benefit is unfunded and thus has no assets, resulting in a deficit equal to the accrued benefit obligation. Actuarial gains (losses) are recognized on a systematic basis over the remaining service life of active employees covered by these severance benefits, which is 7.5 years.

(d) Accrued benefit obligation

The most recent extrapolated actuarial valuation for other post-retirement benefits, sick leave and severance benefits was completed by an independent actuary as at March 31, 2020. The Corporation measures its accrued benefit obligation for accounting purposes as at March 31 of each year.

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

	2020	2019
Accrued benefit obligation, beginning of year	\$ 12,649	\$ 12,098
Current service cost	841	783
Interest costs	245	269
Actuarial loss	1,613	134
Benefits paid	(550)	(635)
Accrued benefit obligation, end of year	14,798	12,649
Unamortized actuarial losses	(3,726)	(2,313)
Accrued benefit liability, end of year	11,072	10,336
Less: current portion of employee future benefits (note 7)	(89)	(128)
	\$ 10,983	\$ 10,208

CANADIAN MUSEUM OF HISTORY

Notes to the Financial Statements

Year ended March 31, 2020

(In thousands of dollars)

11. Employee future benefits (continued)

(d) Accrued benefit obligation (continued)

The significant actuarial assumptions used are as follows:

	2020	2019
Discount rate used to determine accrued benefit obligation:		
Post-retirement benefits	1.28%	1.94%
Severance and sick leave benefits	0.84%	1.75%
Inflation	2.0%	2.0%
Rate of increase in dental benefit costs	8% every 4 years	8% every 4 years
Rate of increase in health care benefit costs	8% every 4 years	8% every 4 years
Real wage increase	1% for the first 10 years	1% for the first 10 years

(e) Pension benefits

All eligible employees of the Corporation are covered by the Public Service Pension Plan (the "Plan"), a contributory defined benefit plan established through legislation and sponsored by the Government of Canada. Contributions are required by both the employees and the Corporation. The Government of Canada sets the required employer contributions based on a multiple of the employees' required contribution. The required employer contribution rate is dependent on when the employee joined the plan. For plan start dates before January 1, 2013, the Corporation's contribution rate effective at year end was 1.01 times the employee's contribution (2019 – 1.01); and for plan start dates after December 31, 2012, the Corporation's contribution rate effective at year end was 1.00 times the employee's contribution (2019 – 1.00).

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

	2020	2019
Corporation's contributions	\$ 3,011	\$ 2,970
Employees' contributions	2,899	2,878

CANADIAN MUSEUM OF HISTORY

Notes to the Financial Statements

Year ended March 31, 2020

(In thousands of dollars)

11. Employee future benefits (continued)

(e) Pension benefits (continued)

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

12. Donations and sponsorships

Donations and sponsorships revenue is composed of:

	2020	2019
Cash donations and sponsorships	\$ 2,164	\$ 2,409
In-kind sponsorships and artifact donations	614	986
	\$ 2,778	\$ 3,395

13. Net investment income

Net investment income is composed of:

	2020	2019
Interest	\$ 2,023	\$ 1,809
Gain (loss) on investments	-	3
	\$ 2,023	\$ 1,812

CANADIAN MUSEUM OF HISTORY

Notes to the Financial Statements

Year ended March 31, 2020

(In thousands of dollars)

14. Parliamentary appropriations

Parliamentary appropriations recognized as revenue:

	2020	2019
Main estimates amount provided for operating and capital expenses	\$ 75,630	\$ 75,953
Supplementary estimates and transfers	99	295
Total Parliamentary appropriations approved in current year	75,729	76,248
Less: current year Parliamentary appropriations not recognized as revenue:		
Used for capital asset acquisitions	(3,876)	(2,893)
Deferred for future capital asset acquisitions	(6,170)	(7,983)
Restricted for specific purposes	(3,609)	(3,400)
Add: prior year Parliamentary appropriations recognized as revenue in current year:		
Amortization of deferred capital funding	17,004	17,415
Restricted amounts used in current year	1,272	1,642
Parliamentary appropriations recognized as revenue	\$ 80,350	\$ 81,029

15. Related party transactions

The Corporation is related to all Government of Canada departments, agencies and Crown corporations, as well as key management personnel having authority and responsibility for planning, directing and controlling the activities of the Corporation. This includes senior management, all members of the Board of Trustees and immediate family members thereof. The Corporation enters into transactions with these parties in the normal course of business. These transactions are measured at the exchange amount, which is the amount of consideration established and agreed to by the related parties. During the year, the Corporation incurred expenses totalling \$12,794 (2019 - \$12,852) primarily related to payments in lieu of property taxes and employer contributions to employee benefits. The Museum recorded operating revenue of \$1,441 (2019 - \$830) with related parties.

CANADIAN MUSEUM OF HISTORY

Notes to the Financial Statements

Year ended March 31, 2020

(In thousands of dollars)

15. Related party transactions (continued)

As at March 31, the Corporation had the following balances on the statement of financial position related to transactions with related parties:

	2020	2019
Appropriations receivable	\$ 37	\$ 133
Refundable taxes	549	421
Other receivables	474	387
Accounts payable and accrued liabilities	3,988	2,796
Deferred revenues	60	180

16. Contingencies

As at March 31, 2020, the Corporation did not recognize any contingent liabilities in its Statement of Financial Position.

17. Contractual rights and obligations

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

As at March 31, 2020, the Corporation's contractual rights arise due to revenue contracts entered into which include donations and sponsorships, facility rental, events and food concessions and travelling exhibits.

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

The future minimum annual payments are as follows:

	Contractual Rights	Contractual Obligations
2020-21	\$ 2,062	\$ 19,424
2021-22	1,648	4,517
2022-23	1,150	173
2023-24	373	52
2024-25	240	28
2025 and thereafter	-	51
	\$ 5,473	\$ 24,245

CANADIAN MUSEUM OF HISTORY

Notes to the Financial Statements

Year ended March 31, 2020

(In thousands of dollars)

18. Financial risk management

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

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

(a) Credit risk

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

The maximum exposure to credit risk of the Corporation at March 31, 2020 is the carrying value of these assets.

(i) Accounts receivable

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

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

	2020	2019
Government of Canada	\$ 1,039	\$ 941
Other governments	592	377
Consumers	365	392
	1,996	1,710
Financial institutions	473	575
	\$ 2,469	\$ 2,285

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

CANADIAN MUSEUM OF HISTORY

Notes to the Financial Statements

Year ended March 31, 2020

(In thousands of dollars)

18. Financial risk management (continued)

(a) Credit risk (continued)

(i) Accounts receivable (continued)

The Corporation establishes an allowance for doubtful accounts that reflects the estimated impairment of accounts receivable and is based on specific accounts considering the Corporation's knowledge of the financial condition of its customers, the aging of accounts receivable, and other applicable factors. Accounts receivable from governments comprise more than 81% (2019 - 77%) of the Corporation's accounts receivable, excluding interest, and no allowance has been provided for related to these amounts.

An aging of accounts receivable is as follows:

	2020	2019
Less than 30 days past billing date	\$ 1,594	\$ 1,493
30 to 60 days past billing date	331	169
61 to 90 days past billing date	49	3
Greater than 90 days past billing date	22	45
	1,996	1,710
Interest receivable	473	575
	\$ 2,469	\$ 2,285

(ii) Cash, investments and restricted cash and investments

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

Credit risk is minimized substantially by ensuring that assets are invested in instruments that are securities of or guaranteed by the Canadian federal and provincial governments and Canadian Schedule 1 Banks.

(b) Market risk

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

CANADIAN MUSEUM OF HISTORY

Notes to the Financial Statements

Year ended March 31, 2020

(In thousands of dollars)

18. Financial risk management (continued)

(b) Market risk (continued)

(i) Currency risk

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

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

(ii) Interest rate risk

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

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

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

As at March 31, 2020, had prevailing interest rates increased or decreased by 1%, assuming a parallel shift in the yield curve, with all other variables held constant, the Corporation's financial instruments would have decreased or increased by a net amount of approximately \$1,340 (2019 - \$2,398), approximately 1.80% of the fair value of investments (2019 - 3.20%).

(c) Liquidity risk

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

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

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

CANADIAN MUSEUM OF HISTORY

Notes to the Financial Statements

Year ended March 31, 2020

(In thousands of dollars)

19. COVID-19

On March 11, 2020, the World Health Organization declared the new coronavirus (COVID-19) a global pandemic. Based on public health recommendations, and along with the other national museums, the Corporation made the decision to close its two sites to visitors and non-essential staff on March 14, 2020, until further notice. As the pandemic only impacted the last two weeks of 2019-20, the loss of operating revenues up to March 31, 2020 was not significant.

As the current situation continues to evolve and timeline for Museum reopening is not yet known, the extent of its impact on Museum operations cannot be estimated at this time. It is anticipated, however, that this situation will have significant negative effects on the Corporation's 2020-21 attendance, revenues and operations.

On June 18, 2020, the Honourable Steven Guilbeault, Minister of Canadian Heritage announced an emergency investment intended to support the national museums to face the impacts of COVID-19 pandemic. The Museum welcomes this new funding of \$4.3 million, that will alleviate some of the financial pressures the Corporation is currently experiencing.

The Corporation will continue to align itself with guidelines and directives from both provinces and the Government of Canada, while continuing to prioritize health and safety.

20. Comparative figures

In the year, the Corporation noted that the prior year comparative figures had a program activity misclassification related to the employer portion of employee benefit plan expenses.

As a result, the prior year balances on the Statement of Operations have been reclassified to conform with this year's presentation. The Collect and research line item was decreased by \$746 with a corresponding increase in the Exhibit, educate and communicate line item.

There was no impact on the net result of operations.

CANADIAN MUSEUM OF HISTORY

Schedule 1 - Operating Revenues

Year ended March 31, 2020

(In thousands of dollars)

	2020	2019
General admission and programmes	\$ 6,926	\$ 7,518
Facility rental, events and concessions	2,973	2,860
Boutique sales	1,998	2,199
Parking	1,892	2,117
Travelling exhibits	526	575
Memberships	525	612
Other	153	169
	\$ 14,993	\$ 16,050

Schedule 2 - Expenses

Year ended March 31, 2020

(In thousands of dollars)

	2020	2019
Personnel costs	\$ 40,278	\$ 38,784
Amortization of capital assets	17,113	17,523
Payments in lieu of property taxes	8,401	8,631
Building operations	6,398	6,557
Exhibit fabrication and rental	4,444	3,811
Professional and special services	3,861	3,875
Online programs assistance	3,368	3,742
Repairs and maintenance	3,285	3,097
Utilities	2,873	2,961
IT infrastructure and systems	2,302	2,342
Marketing and advertising	1,629	1,665
Collection acquisitions (note 5)	1,135	2,521
Cost of goods sold	1,127	1,178
Materials and supplies	1,095	1,343
Travel and hospitality	998	1,206
Rentals and leases	274	333
Royalties	151	113
Other	785	684
	\$ 99,517	\$ 100,366

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CANADIAN MUSEUM OF HISTORY

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