



CANADIAN
MUSEUM
OF HISTORY
-
MUSÉE
CANADIEN
DE L'HISTOIRE



CANADIAN
WAR
MUSEUM
-
MUSÉE
CANADIEN
DE LA GUERRE

ANNUAL REPORT 2020-2021

**CANADIAN MUSEUM
OF HISTORY**

Information and Services:
819-776-7000 /
1-800-555-5621

Teletype (TTY):
819-776-7003

Group Reservations:
819-776-7014

Facility Rentals:
819-776-7018

Membership: 819-776-7100

Volunteers: 819-776-8320

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1-800-256-6031

Publications: 1-800-555-5621

Online Gift Shop:
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warmuseum.ca/boutique

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War Museum: 819-776-8618

Canadian Museum of History
100 Laurier Street
Gatineau, QC K1A 0M8
historymuseum.ca

Canadian War Museum
1 Vimy Place
Ottawa, ON K1A 0M8
warmuseum.ca

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YEAR AT A GLANCE

COVID-19 Rewrites the Rules

While the ongoing pandemic forced both the Canadian Museum of History and the Canadian War Museum to revisit the ways in which they plan, develop and deliver on behalf of Canadians, the Museums have continued to offer a range of exhibitions, programs and educational resources for all ages, both online and on site at their iconic buildings.

Work to build the Museums' collections, advance unique research and share expertise has remained a priority throughout the past year, as has ensuring that the Museums build and strengthen relationships with Indigenous communities, partners, donors and Members.

While the ways in which the Museums meet their mandate may have been adjusted to reflect new realities, both the Museum of History and the War Museum have continued to offer their audiences the safe, inspiring and engaging experiences they have come to expect from their national history museums.





DIVERSE EXHIBITIONS AND DISPLAYS



Highlights From the Rick Hansen Man In Motion World Tour Collection featured 18 iconic objects documenting the Tour. This special display presented custom-made equipment, souvenirs of life on the road and public tributes revealing the power of teamwork and public support to inspire global change.



UNCEDED - Voices of the Land brought Indigenous experiences to life through the work of Indigenous architects and designers. Originally scheduled to close in September 2020, it was extended until February 28, 2021.

Beyond Bluenose - The William James Roué Collection display introduced visitors to Canada's most famous naval architect and designer of the *Bluenose* fishing and racing schooner, whose international success in match racing throughout the 1920s and 1930s made it an enduring symbol of Nova Scotia and of Canada. The presentation of this display has been extended until December 2021.



Legion National Foundation's Poster and Literary Contest shared the winners of this annual competition, resulting in a display of art and creative writing by students to celebrate Remembrance and honour Canada's veterans.

Liberation! Canada and the Netherlands, 1944-1945 pairs powerful photographs and archival items in a wall display that showcases key events of the liberation and personal stories that highlight the enduring connection between the two nations. This display is also available in a virtual format.





Canadian Forces Artists Program - Group 8 displayed works created by the most recent group of civilian artists to deploy with the Canadian Forces. The artists selected for Group 8 were deployed entirely on Canadian soil, with several artists travelling to northern Canada. The resulting art contributes to our understanding of what it means to serve with the Canadian military at home.

Women in Service - The War Art of Molly Lamb Bobak examines the life and work of an important Canadian female official war artist in a virtual exhibition.



Canada at War Against Japan, 1941-1945 explores Canadian involvement in the war against Japan – including the Battle of Hong Kong, prisoner-of-war camps, and the forced relocation of Japanese Canadians. Originally planned to open on site in June 2020, it was adapted to an online format and launched in August 2020.

Forever Changed - Stories From the Second World War features the diverse stories of military men and women, as well as civilians caught up in the conflict or supporting the war effort from the home front. Originally planned to open in May 2020 to mark the 75th anniversary of VE Day, it opened in December 2020.



Anne Frank - A History for Today examines the increasing Nazi persecution of Jewish people in Europe through photographs, artifacts, documents and excerpts from Anne's famous diary. Originally planned to open in April 2020, the exhibition opened in early March 2021.



THOUGHT-PROVOKING PROGRAMS



Normally home to a range of on-site activities and events in celebration of Black History Month, the Museum of History went virtual this year with thought-provoking and immensely popular online conversations with novelists Edem Awumey and Blaise Ndala, and author-broadcaster Desmond Cole.

Both the Museum of History and the War Museum welcomed visitors back to their sites last summer with an exciting selection of outdoor activities, including dance performances by Indigenous Experiences and live demonstrations of military vehicles in action.

Commemorating the 75th anniversary of VE Day, the War Museum created a bilingual video entitled *Telling Our Story: Canada and the 75th Anniversary of Victory in Europe*, which examines Canada's massive effort during the Second World War and was widely shared through the Museum's website and social media channels.

The War Museum marked 15 years since the opening of its now iconic building on LeBreton Flats with a tribute video, unique social media content and media interviews featuring the building's architect, Raymond Moriyama.

Inspired by the special exhibition **Forever Changed - Stories From the Second World War**, the War Museum's virtual *Make Do and Mend* workshop series reacquainted participants with many of the household skills that were part of everyday life in wartime Canada, such as learning to mend clothing or reducing food waste. Each event featured a wartime "skill" and one of the Museum's experts to provide historical context.

With additional safety measures in place, the War Museum's popular **Supply Line** program continued to bring the First and Second World Wars to life for students across the country. Discovery Boxes featuring hands-on clothing and artifacts, documents, photographs and engaging lesson plans were sent out for free to schools for two-week loans. In addition, a new **History Box** program is being developed, for launch in 2022, sharing reproduction artifacts from Canadian history.

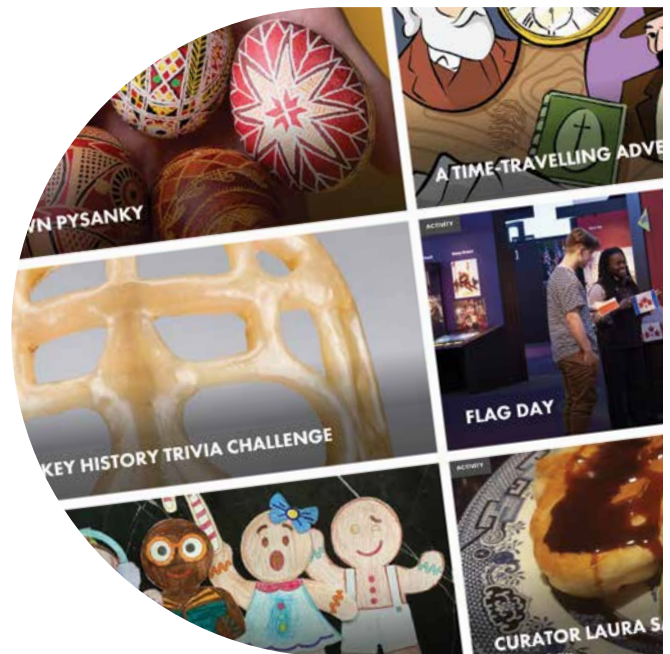


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ENGAGING VIRTUAL RESOURCES

- In response to closures, the Museum of History and the War Museum developed Museum at Home, an online portal to centralize exciting new content to support families, students and individuals everywhere. Offerings included lectures, blogs, videos, exhibitions, crafts, games, CINÉ+ movies and even a 360° virtual tour of the Canadian History Hall.
- The Teacher's Zone is a new resource launched to provide additional support to teachers working both online and in classrooms. As part of this, the Museum of History developed new content-rich packages featuring digitized objects, archival materials, video clips and activity suggestions.
- New self-guided activities, including special activity sheets to enhance visitors' on-site experiences, were developed for families at the Museum of History and the War Museum, and made available through the Museums' websites.
- The War Museum launched a new online resource in fall 2020 to support educators looking to develop materials about Remembrance Day.



INNOVATIVE RESEARCH

- Museum experts published 46 new stories of content in the Canadian History Hall, providing further insight into a number of fascinating chapters in Canada's history.
- Over 10,000 pages of archival material were digitized, making the Museum's resources more easily accessible for external researchers and members of the public.
- Research continued on a number of upcoming exhibitions, including for the Museum of History's adaptation of **Queens of Egypt** and the Museum's own upcoming **Lost Liberties** exhibition, as well as the War Museum's **War Games** exhibition and one on women and war art.
- The War Museum's Military History Research Centre researched and responded to over 1,100 inquiries from the public.
- The Museums' experts took part in dozens of historical talks, podcasts, virtual conferences and symposiums, speaking on topics ranging from notable figures in Canada's political past, to our country's military history and the complex history of Indigenous peoples and museums in Canada.

FRUITFUL PARTNERSHIPS

Canadian Museum of History

In collaboration with the Rick Hansen Foundation, the Museum of History hosted a highly successful virtual event to announce the donation of the Man In Motion World Tour Collection. The event included a discussion between Mr. Hansen and a Museum expert.



The Museum of History partnered with the Department of Canadian Heritage to contribute to the virtual celebration in honour of Canada Day, as well as IllumiNATION, a virtual celebration of holiday lights across the country.

Both Museums partnered with the Royal Canadian Mint, contributing to special videos announcing the launch of coins commemorating the 100th anniversary of the birth of artist Bill Reid, as well as the 75th anniversaries of the end of the Second World War and the creation of the United Nations.

Canadian War Museum

The War Museum partnered with the Vimy Foundation for their webinar series *Beyond the Ridge*, which included interviews with two War Museum historians discussing the First World War and its legacies in contemporary Canada.

The War Museum partnered with the Friends of Simon Wiesenthal Center for Holocaust Studies to present two powerful webinars featuring the testimony of Holocaust survivors.

INFORMATIVE PUBLICATIONS

- *Pier 21: A History*, by Steven Schwinghamer and Jan Raska (August 2020), was co-published with the Canadian Museum of Immigration at Pier 21 and the University of Ottawa Press.
- Published in December 2020, the exhibition catalogue for **Forever Changed - Stories From the Second World War** was written by the War Museum's Tim Cook and Britt Braaten.
- Part of the Studies in Canadian Military History Series, *Canada 1919: A Nation Shaped by War* (March 2021) was published by UBC in association with the War Museum. The book was edited by the War Museum's Tim Cook and by J. L. Granatstein.

INCREDIBLE ACQUISITIONS

- A corn-husk chess set, produced by Hodinohso:ni Confederacy artist Angel Doxtator.
- A wealth of new musical material, including the important Jean Trudel Collection, comprising French-Canadian songs and field recordings, as well as material from other legendary Canadian musicians including The Tragically Hip, Pierre Lalonde, The Dishrags and Michèle Richard.
- The generous donation of the Rick Hansen Man In Motion Tour Collection.
- The oil painting *Normandy Warrior* – a portrait of Second World War Indigenous veteran Philip Favel, by Ottawa artist Elaine Goble.
- The Lieutenant James W. Fairholme Collection, consisting of 19th-century letters written by Fairholme, who was lost on the Franklin Expedition.
- A wide range of artifacts and archival material, including photographs and illustrations of an allied prisoner-of-war camp and the white ensign from a torpedoed Canadian ship.
- A Crater Analysis Kit used by UN observers and peacekeepers.
- A notebook belonging to Flight Lieutenant Samuel “Sam” Malcolm Estwick, documenting his experiences as a Black Canadian serving during the Second World War.



A Year of Challenge and Adaptation

Despite the challenges posed by an entire year of pandemic, the Museum of History and the War Museum adapted and reimagined many of their planned initiatives, continuing to provide informative and compelling content in a variety of ways. Exhibitions and on-site experiences were adapted to ensure a safe and engaging experience for visitors, and unique summer and fall offers were developed at both

Museums to welcome visitors back following the first closures in 2020.

With the easing of the pandemic in sight, we look forward to continuing to engage with Canadians everywhere, as we explore Canada’s shared history and its power to inspire curiosity, discussion and change.

GENEROUS DONATIONS

Donors - Providing Support During Challenging Times

While many households faced challenges because of COVID-19, the Museum was grateful that Canadians continued to demonstrate their support, helping both Museums to continue their work.

Donations and Acquisitions

Fundraising activities over the past year brought in **\$3,433,210** from donors in every Canadian province and territory, a **34% increase over the previous year.**

RAISING FUNDS TO PRESERVE AND PRESENT OUR PAST

THE MUSEUM RAISED

\$3,433,210

THIS YEAR,

WHICH REPRESENTS

▲ 114%

OF THE \$3,020,000 TARGET,

AND RECEIVED GIFTS-IN-KIND VALUED AT

\$866,777

THE MUSEUM HAS

6,507

ACTIVE DONORS.

OF THE 2,736 NEW DONORS THIS YEAR,

2,722

WERE WELCOMED INTO THE ANNUAL GIVING PROGRAM.

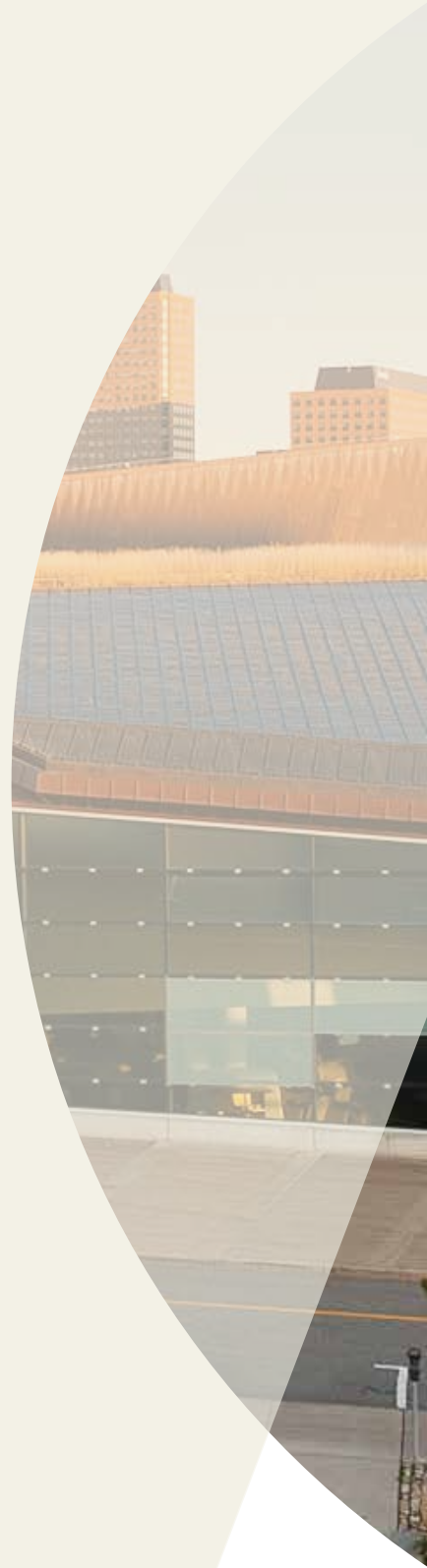
ABOUT THE CORPORATION

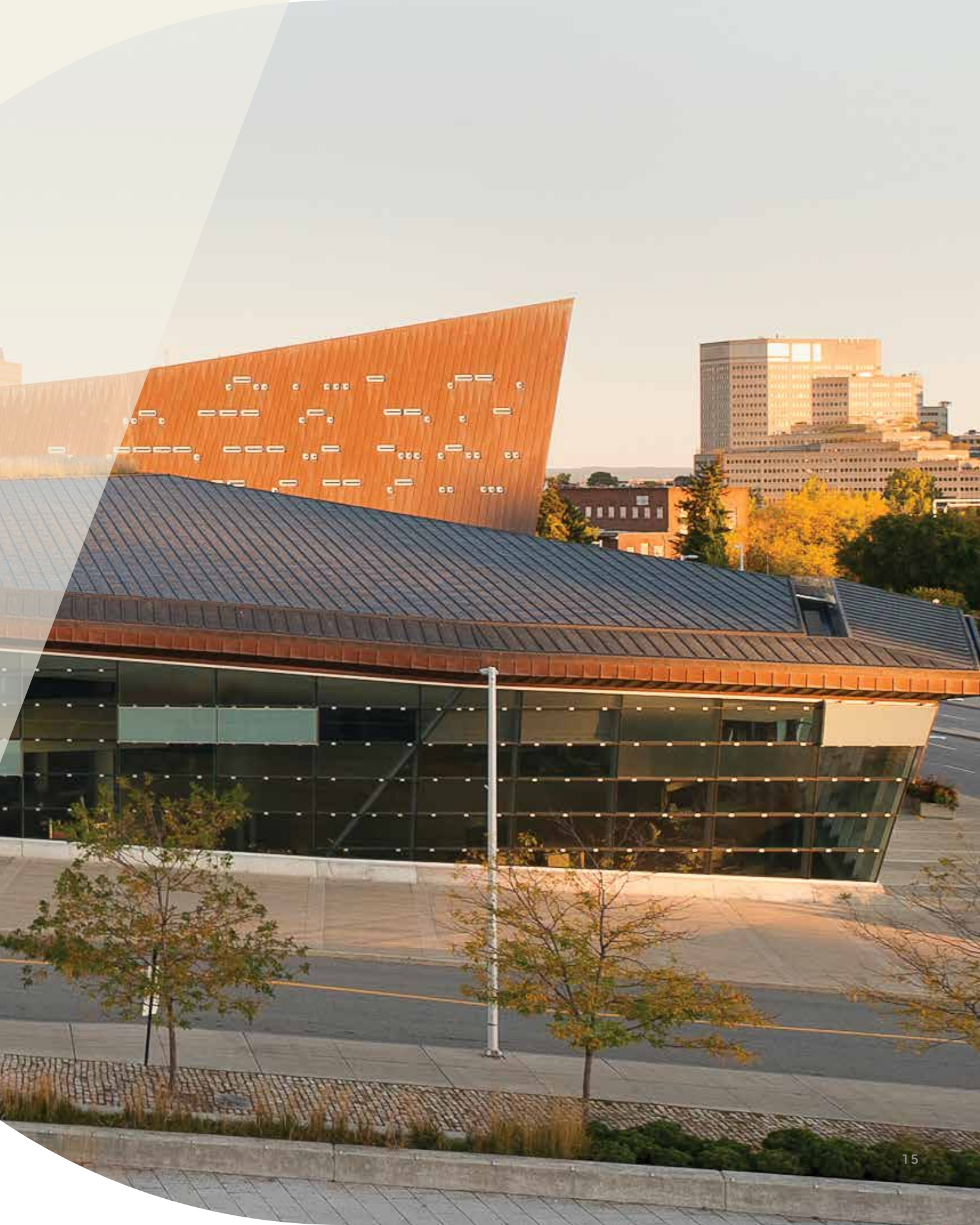
OVERVIEW

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 and military 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 a national investment program, Digital Museums Canada, and a virtual museum site, the Virtual Museum of New France.

The terms “the Museum” and “the Corporation” in this document refer 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 averages more than 500,000 visitors each year to its iconic building. As a national centre for remembrance, education and historical research, the Museum also facilitates informed discussion of military affairs past, present and future.

DIGITAL MUSEUMS CANADA

Administered by the Canadian Museum of History, the Digital Museums Canada investment program supports online projects by Canadian museums and heritage organizations, helping them build digital capacity and share stories and experiences with people everywhere. The renewed program (formerly the Virtual Museum of Canada) launched in 2020, with a streamlined application process, a grant management system, and a new brand and website.

CANADIAN MUSEUM OF HISTORY

The Canadian Museum of History is located on the Ottawa River in Gatineau, Quebec, across from Parliament Hill, the seat of Canada's national government. On average, the Museum welcomes more than one million visitors annually. Its 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 highly popular Canadian History Hall. The Museum is also home to the Canadian Children's Museum, the Canadian Stamp Collection and the CINÉ+ theatre, which screens large-format films.

VIRTUAL MUSEUM OF NEW FRANCE

This innovative online project explores the history, culture and living legacy of early French settlements in North America. Covering an area extending 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 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 to enhance their awareness of world history and cultures.





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

The Corporation 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.









MESSAGE FROM THE CHAIR

On behalf of the Board of Trustees for the Canadian Museum of History and the Canadian War Museum, I am pleased to present the 2020-2021 Annual Report.

The past year is one that none of us will soon forget. It presented significant challenges to people and organizations the world over, forcing all of us to adjust many aspects of our lives in order to help protect ourselves, our loved ones, and our communities. How we work, play and learn has changed dramatically. And organizations everywhere, including our own Museums, have had to swiftly re-envision many of the ways we interact with audiences. Yet, despite the unprecedented situation in which we found ourselves, 2020-2021 has provided numerous opportunities for change, and for reflection upon how we serve Canadians.

As is the case in a more typical year, the activities of our Museums are guided by a set of strategic directions established by the Board. A new set of six directions came into effect in 2020-2021, and will remain in place for the next five years. These directions reflect evolving priorities and new external environments to which the Museums must respond, and include: inspiring Canadians to learn about their history, ensuring excellence in research, engaging in respectful collaboration with Indigenous communities and partners, building a collection representative of Canada's diversity, seeking opportunities for cultural diplomacy and the exchange of ideas, and fostering an empowered corporate culture to ensure sustainability and museological excellence.

In addition to framing the Corporation's work through these strategic directions, the need to remain flexible and innovative has never been more important for Canada's national history museums. Whether this involves revisiting how we deliver exhibitions, events and programs; how we connect with our donors and partners; or how we support the Museum's workforce; 2020-2021 provided an occasion for creative solutions.

For both Museums, exhibitions form a core part of our activities. This year, both the Canadian Museum of History and the Canadian War Museum completely re-envisioned their exhibition plans – adjusting the schedules of some projects, and changing the means by which they delivered others – all while continuing to ensure a safe and engaging experience. Through our exhibitions, Canadians were offered in-person and virtual encounters with important Canadian stories, including our country’s role in the liberation of the Netherlands during the Second World War, the innovative and insightful work of the Indigenous architects of Turtle Island, and the art of trailblazing war artist Molly Lamb Bobak. The Museums’ public programs have been equally engaging and popular, often attracting unprecedented attendance for discussions on race in Canada, sustainable living and its wartime connections, and the stories of notable figures such as Rick Hansen and Anne Frank. The Museums have also worked to increase digital offerings and resources for teachers, reaching Canadians from the comfort of their own homes or classrooms, regardless of where in the country – or world – they may live.

If the pandemic has taught us one thing, it is that we are all stronger when we work together. The newly re-envisioned and rebranded Digital Museums Canada (DMC, formerly the Virtual Museum of Canada) supported opportunities for museums and heritage organizations across the country to share engaging and sometimes lesser-known Canadian stories. Digital projects such as those supported by the DMC took on even greater importance during the past year, when many of us were not able to explore our country in person. The Museums also collaborated with Global Affairs Canada on virtual initiatives to introduce new Ambassadors and High Commissioners to our Museums, inspiring them to learn even more about our country’s history.

Given that the current situation presents obvious financial challenges, support from our donors has never been more crucial. As such, the Museums have found new ways of connecting with donors and keeping them apprised of the value of their involvement and their contributions. Fundraising targets were surpassed by 14% during the past year, and we welcomed

2,722 new donors to the annual giving program. My fellow Trustees, Museum staff, and I were deeply heartened to see how our donors stood by us throughout this period. We could not be more grateful for this show of support, and we thank all of those who continue to work with us to preserve and present Canada’s rich and fascinating stories.

“This year, both Museums completely re-envisioned their exhibition plans – adjusting the schedules of some projects, and changing the means by which they delivered others – all while continuing to ensure a safe and engaging experience.”

The past year also presented challenges beyond those resulting from the pandemic – notably a number of changes to senior leadership. I am honoured to have been appointed to the role of Chair of the Board of Trustees in May 2021, and extend my appreciation and thanks to Jean Giguère for her leadership and guidance as Interim Chair. I look forward to her ongoing contributions as a Trustee. I also extend thanks to all my fellow Trustees for their work, and for the leadership role they continue to play at a unique time in the

life of this institution. They bring a wide range of backgrounds, perspectives and expertise to the Board, and I am pleased to have the opportunity to work with them.

The Museums were also under the leadership of an Acting President and CEO for a significant portion of the year, placing additional pressure on the Corporation to cover dual roles. The Board of Trustees has been committed to working closely with the Acting President and CEO to guide the Museums throughout this period, and through the eventual transition once a permanent appointment is made. The Board would like to thank Heather Paszkowski for her leadership in this acting role for a period of several months as the Museums worked to adapt to initial closures and gradual reopenings. We also thank Caroline Dromaguet, our current Acting President and CEO, as she continues to advance the Museums' mandate. The Trustees and I have complete confidence in the leadership team at the helm of the Corporation, and their work on behalf of all Canadians.

Each day, we are presented with unique challenges, and no one can be certain what the future will bring, but the Board of Trustees of the Canadian Museum of History and the Canadian War Museum takes great pride in the commitment and determination of its outstanding staff. In the face of new realities, the Museums' teams are working tirelessly to keep Canadian history alive by developing and presenting their offerings through a fresh lens, while continuing to ask how we can best serve Canadians.

Over the past year, in recognition of how vital the health and well-being of our most important asset is, the Board launched a workforce assessment to collect feedback on our employees' experiences and impressions of key issues related to employee engagement, corporate culture, diversity and inclusion, and wellness. With the findings of this assessment, the Board and senior management will be taking concrete action to ensure that employees feel heard, supported and valued. The Museums are staffed by hundreds of dedicated professionals who are proud of their work for this institution, and are passionate about showing

Canadians all that we have to offer. The Trustees and I recognize that our employees are truly the heart of the Museums.

I would like to thank my predecessor, Dr. James Fleck, for his dedicated leadership of the Museum's Board of Trustees over the past three years, and for the important Museum initiatives which were realized during his time at the helm.

I also wish to thank the Honourable Steven Guilbeault, Minister of Canadian Heritage, and the Government of Canada for their generous and ongoing support throughout the challenges of the past year.

Finally, I would like to express my deepest appreciation for the ongoing support of our Members, donors, partners and visitors – including those who join us on site at our buildings, and those we are pleased to welcome through our digital offerings. The Museums strive for excellence in everything they do, and much of our success is due to those who continue to engage with the Museums, demonstrating their shared passion for Canada's unique history and cultures.

Carole Beaulieu

Chair of the Board of Trustees





MESSAGE FROM THE ACTING PRESIDENT AND CEO

I think it is fair to say that the past year has been unlike any other. Whether responding to evolving health and safety guidelines designed to keep staff and visitors safe, or finding ways of keeping families occupied for extended periods at home, we have all had to quickly adapt and make the most of a situation few of us could ever have imagined. It has been an undeniably challenging time for individuals, communities and organizations the world over. But with these challenges comes opportunity – an opportunity for innovation, growth, and building or strengthening relationships.

Both the Canadian Museum of History and the Canadian War Museum have recognized this chance to change. I could not be prouder of how our employees have come together in the face of this challenge. They have demonstrated unwavering dedication, unmatched expertise, and a strong desire to find ways of continuing to engage Canadians with stories of the people, places, events and objects that make up this country's unique history.

Over the past year, the Museums have opened and closed multiple times in response to provincial lockdowns. Many exhibitions, programs and events were either postponed or adapted to virtual platforms. New health and safety protocols were instituted for visitors and staff. Complicating matters further, the Museum of History is located in the province of Quebec, and the War Museum is in Ontario, which meant that public health guidelines in both provinces had to be considered. It was no small feat, but the Museums' employees truly rose to the occasion.

When so much of the world we knew began to change and the Museums were closed to the public, the majority of our workforce transitioned to telework. A selection of Museum staff also continued vital work on site in the Museums' buildings to ensure the safety of collections, buildings and infrastructure.

In order to fulfill their mandate within a virtual world, the Museums developed and launched Museum at Home, an online portal that centralizes a diverse range of exciting and educational resources, virtual exhibitions, activities and games that Canadians can enjoy from the comfort and safety of their own homes. We also developed the Teachers' Zone,

a platform designed to meet the needs of educators seeking an accessible and enriching range of tools and programs to share with students in classrooms, or via virtual learning. Engagement on social media increased significantly as well, and connected with women in particular. A number of exhibitions planned for presentation on site were completely reimagined as virtual exhibitions, including **Canada at War Against Japan, 1941-1945**, or were adapted to include virtual components, such as **Liberation! Canada and the Netherlands, 1944-1945** at the War Museum.

The Museums also transformed their events and announcements from the physical to the virtual realm. Last summer, the Museum of History hosted a virtual event in partnership with the Rick Hansen Foundation, formally announcing the acquisition of a major new collection reflecting the Rick Hansen Man In Motion World Tour. Audiences across the country tuned in for this once-in-a-lifetime chance to hear directly from the Canadian legend and some of the people who worked closely with him on the Tour. The Museum of History also hosted two immensely popular virtual programs marking Black History Month, as part of its ongoing An Evening With... series. Featuring authors Desmond Cole, Blaise Ndala and Edem Awumey, these events explored the experience of being Black in Canada, and welcomed a combined total of nearly 1,500 registrants – one of the highest program registrations in the Museums' history.

We have also had to think outside the box when it comes to the presentation of some of our most significant annual commemorations, including Remembrance Day at the War Museum. People from around the country joined a live webcast of a deeply touching event that happens once a year at 11 a.m. on November 11: the fleeting moment when a beam of sunlight illuminates the headstone representing Canada's Unknown Soldier in the Museum's Memorial Hall. Plans to celebrate the 15th anniversary of the opening of the War Museum in its current building on LeBreton Flats were also adapted to a digital format, with special video messages and media interviews highlighting this milestone in the life of the Museum.

Throughout the year, the Museums furthered innovative research on a range of topics, in support of upcoming exhibitions, publications and conference opportunities. Topics ranged from classic Canadian children's television, to the experiences of contemporary Indigenous peoples around the world, to the history of war games.

The work of building our collections continued, with hundreds of objects reviewed by the Museums' acquisition review committees. We maintained our focus on developing a collection representative of the diversity and complexity of Canadian culture, with objects from popular music, notable moments in Canada's military history, Indigenous art, and materials documenting Canadians' experiences during the ongoing pandemic.

“We were truly grateful for the support of our donors toward several important projects in development, including new resources for schools and an upcoming display at the Senate of Canada.”

Respectful collaboration with Indigenous communities and organizations remains a key priority and, over the past year, the Museums have worked to find new ways to continue connecting with Indigenous communities around the country when travel is discouraged. We also developed ways to safely welcome partners and community representatives on site. In addition, the Museums furthered the implementation of the Framework for Indigenous Relations. Launched in 2019-2020, this framework defines the Museums' commitment to working with Indigenous peoples across Canada, while laying out a respectful and mutually beneficial way forward. Throughout the past year, all employees took part in Indigenous cultural sensitivity training. Employees also undertook important reviews and revisions of key policies and procedures in Collections Management, Research and Repatriation.

Cultural diplomacy and the exchange of ideas are central to our mandate, and enabled the Museums to continue work on important projects such as **Anne Frank - A History for Today** at the Canadian War Museum, developed by the Anne Frank House in the Netherlands, and with the support of the Embassy of the Kingdom of the Netherlands. The upcoming presentation of the exhibition **Queens of Egypt** at the Canadian Museum of History is being developed in partnership with Museo Egizio in Italy and Pointe-à-Callière, Montréal Archaeology and History Complex, and with the vital support of the Embassies of the Arab Republic of Egypt and the Republic of Italy in Canada. This much-anticipated exhibition would also not be possible without the involvement of our partners.

This past year underscored the importance of working to ensure the Corporation's sustainability through fundraising, including the generous support of donors and our dedicated Members. We were truly grateful for the support of our donors toward several important projects in development, including new resources for schools and an upcoming display at the Senate of Canada.

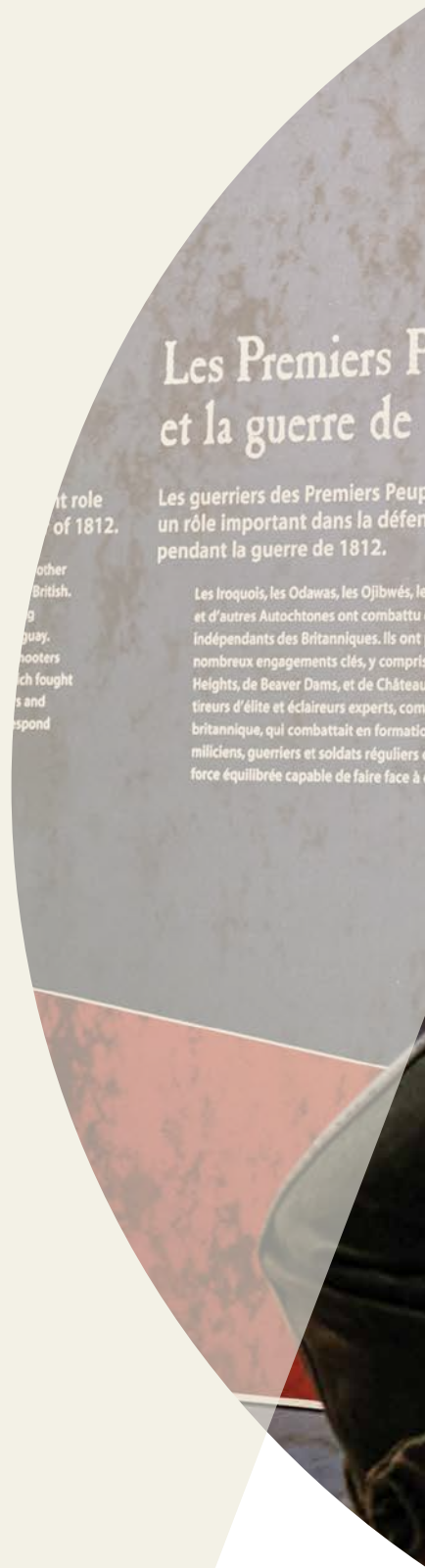
The challenges that we have all faced over the past year also emphasized the importance of demonstrating to our employees how much we value their input and their well-being. Feedback received from employees as part of workforce assessment processes consistently spoke to the need for a renewed commitment to more transparent communications, encouraging open dialogue, and supporting our employees' mental health and well-being, with the aim of working together to build a healthy and diverse workplace culture for the benefit of current employees and those yet to come.

Looking back over the past 12 months, I would like to express my gratitude to everyone who continues to support and engage with our Museums in various ways. I thank the members of the Board of Trustees for their guidance, and the confidence they have placed in the Corporation's management and staff. I thank the Museums' employees for their passion and dedication to bringing Canadians the unforgettable encounters with history that they have come to expect from our Museums, as well as for their many contributions to a healthy and engaging Museum environment. And I thank the Museums' donors, Members, partners, volunteers, and all of our visitors who continue to inspire us to delve ever deeper into explorations of our country's rich and layered histories.

Caroline Dromaguet
Acting President and CEO

THE YEAR IN REVIEW: ACHIEVEMENTS

The Museum undertakes its work guided by six strategic directions. High-level priorities are determined for each strategic direction, within an overall five-year planning period. Key achievements within each of the strategic directions are also described in this report.



Les Premiers Peuples et la guerre de 1812

Le rôle important des Premiers Peuples dans la défense pendant la guerre de 1812.

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Les Iroquois, les Odawas, les Ojibwés, les
et d'autres Autochtones ont combattu
indépendants des Britanniques. Ils ont
nombreux engagements clés, y compris
Heights, de Beaver Dams, et de Château
tireurs d'élite et éclaireurs experts, com
britannique, qui combattait en formatio
militiens, guerriers et soldats réguliers
force équilibrée capable de faire face à

Peuples 1812

les ont joué
se du Canada

es Mississaugas
en tant qu'alliés
participé à de
ceux de Queenston
guay. Ces guerriers
plétaient l'infanterie
n. Avec les
constituaient une
diverses menaces.



General Service

STRATEGIC DIRECTIONS FOR 2021-2026

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

The Board of Trustees established the strategic directions to guide the Corporation’s activities and programs. The directions align with the Corporation’s three core responsibilities, and establish parameters in relation to planning and reporting.

To deliver on these strategic directions and core responsibilities, the Museums continued to advance research and planning for a diverse range of exhibitions, as well as developing engaging programs for audiences of all ages. They continue to collaborate with Indigenous organizations and communities, as well as partnering with other museums, cultural institutions, diplomatic missions and government organizations.




Facing additional challenges over the past year, the Museums also continue to develop innovative and responsible strategies for diversifying revenue streams and ensuring the sustainability of the Corporation.

DELIVERING ON ITS MANDATE

The Corporation takes pride in its ability to plan and deliver on its mandate. 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. This framework was recently renewed 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
<hr/>	
	Results within 11-24% of target
<hr/>	
	Results 25% or more below target

INSPIRING CANADIANS TO ENGAGE WITH THEIR SHARED HISTORY

PRIORITIES

1. **Strengthen learning and programming activities at both Museums, particularly those aimed at family audiences.**

The Canadian History Hall, which opened in 2017, is the world's largest and most comprehensive exhibition on the history of Canada. The Canadian Museum of History Learning Agenda is a new five-year initiative aimed at developing inquiry-based school encounters, both on site and online, reflecting stories and content explored in the Canadian History Hall.

In a similar vein, the Canadian War Museum continues to develop and provide learning and programming activities on Canada's military and peacekeeping history, for visitors of all ages.

2. **Advance the renewal of the Canadian Children's Museum.**

Planning for the renewal of the Canadian Children's Museum has been temporarily put on hold, although plans are to reopen the current exhibition in late 2021, following remediation to address concerns surrounding the potential spread of COVID-19.

The reimagined Canadian Children's Museum will occupy the current footprint, and a temporary offering for young visitors is being developed for an alternate space inside the Canadian Museum of History, once renovations begin.

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

As national museums, the Canadian Museum of History and the Canadian War Museum are committed to connecting with audiences across the country. Travelling exhibitions and digital technology are two key ways of broadening the Museums' reach. Although travelling exhibitions were curtailed this year due to the pandemic, both Museums have considerably expanded their digital outreach.

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

Since 2014, the Canadian Museum of History has managed the Virtual Museum of Canada, which was relaunched in 2020-2021 as Digital Museums Canada. This federally funded investment program helps museums and heritage organizations across the country build digital capacity and share their stories and collections through online projects like virtual exhibits, virtual tours and educational resources. There is an annual call for proposals in three investment streams: Small (\$15,000), Medium (\$50,000 to \$150,000) and Large (\$150,000 to \$250,000). Funded organizations are supported by program staff throughout the development of their project.

INDICATORS AND TARGETS

The Corporation has developed three indicators to measure its achievements in relation to this strategic direction.

ON-SITE ATTENDANCE (IN '000S)

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

RESULT



ANALYSIS

On-site attendance in 2020-2021 was profoundly affected by the pandemic. Both Museums were closed for the entirety of the first quarter, only opening in late July with a limited summer offer. The Museums opened more broadly in September, but still with limited capacity, and faced subsequent closures in the third and fourth quarters due to continuing public health restrictions. On-site attendance suffered greatly from the loss of international and Canadian tourists, who usually represent a significant proportion of visitors. At both Museums, the cancellation of festivals and events, including Bluesfest, also had an impact on overall attendance. The Museums attracted approximately 43,000 visitors to their grounds in 2020-2021, which was 97% less than the annual target of 1,625,000 and 97% lower when compared to the previous year. The Museums pivoted quickly to increase digital offerings while the physical sites were inaccessible: in mid-April, the Museums launched Museum at Home, a portal located on their websites, leading visitors directly to a selection of virtual exhibitions, games and learning resources.

PAID ATTENDANCE (IN '000S)

Measures the number of visitors who purchase admission tickets.

RESULT



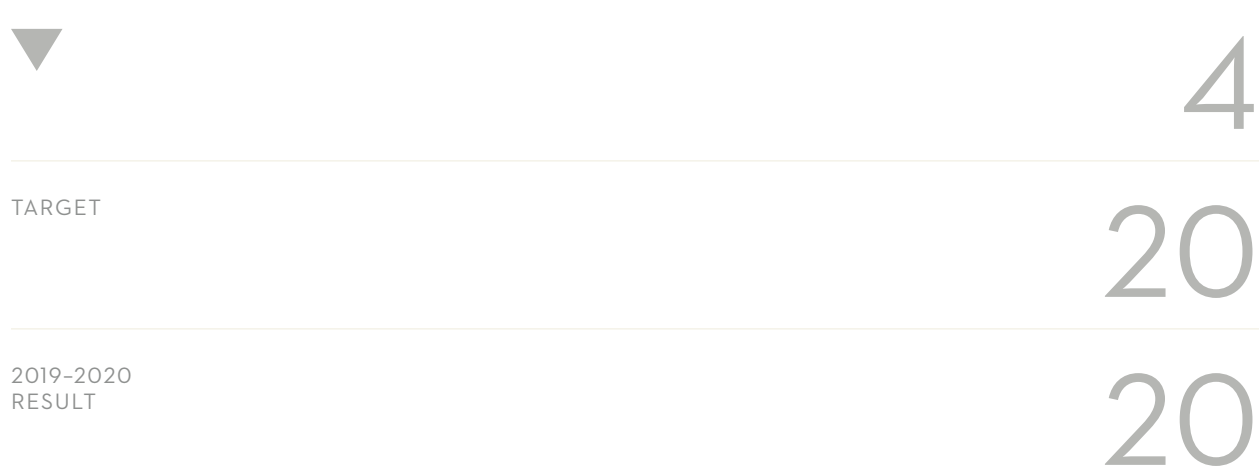
ANALYSIS

With the Museums closed for all of the first quarter and significant parts of the remaining quarters, paid attendance in 2020-2021 at both Museums combined was 94% below the annual target and 93% less than the previous year. Admission fees were waived for the summer offer and were only reinstated in September. The decline in paid attendance was slightly more significant at the Museum of History (96%) than at the War Museum (90%), since the Museum of History is more reliant on international tourism, which was virtually non-existent in 2020-2021. In addition, the continued closure of the Canadian Children’s Museum impacted the ability to attract families. Ticket sales increased at the War Museum during Remembrance Week and at the Museum of History during the Quebec March Break, but these increases were not significant in the overall context of closures, limited capacity, and general reluctance to visit public spaces.

NUMBER OF TRAVELLING EXHIBITIONS

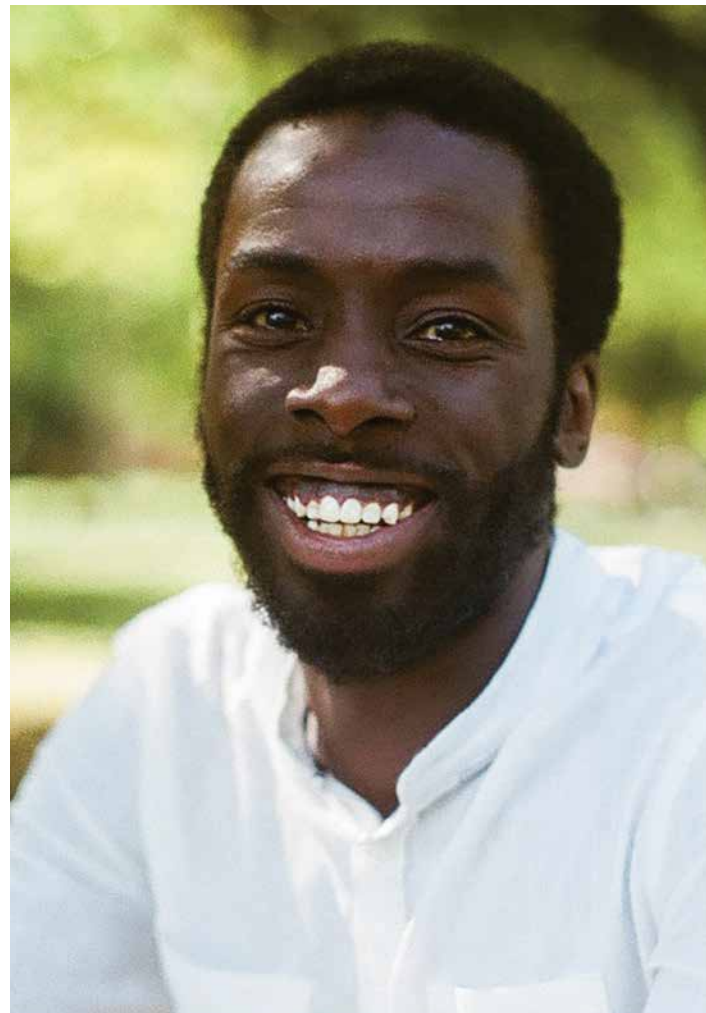
Measures travelling exhibitions developed by the two Museums, which include Canadian content, are on a national tour, and are being presented in venues considered to be either traditional museums or new types of venues.

RESULT



ANALYSIS

The Museum of History opened four travelling exhibitions at venues across the country, which was 80% less than the target of 20. The exhibitions that travelled this year were **Snapshots of Canada, Hockey, Lace Up! Canada’s Passion for Skating** and **The Ones We Met – Inuit Traditional Knowledge and the Franklin Expedition**. Other planned bookings were cancelled or postponed due to the pandemic. The Museums reviewed existing travelling exhibitions to identify and implement any modifications required to ensure a safe experience and facilitate future travel.



KEY ACTIVITIES

VISITING FROM THE COMFORT OF HOME

As the pandemic deepened, both the Canadian Museum of History and the Canadian War Museum developed new programming for adults, families, Members, students and educators. Lectures, special events, crafts, games, online adventures, activities for Black History Month and National Indigenous History Month, and seasonal content helped keep both Museums front-and-centre as sources of valuable educational and thought-provoking information for audiences of all ages.

TEACHERS' ZONE

To provide additional support to educators struggling to balance the demands of online and on-site teaching, the Museum of History developed a new online educational platform. The site offers educational packages for teachers and their students, reflecting topics covered in pan-Canadian curricula. Three modules were delivered this year, looking at the story of Confederation, women in New France, and how to work with primary source evidence – with more modules currently in the works. This project was generously supported by the Rossy Foundation, the Wilson Foundation and individual donors across Canada.

VIRTUAL LEARNING RESOURCES

In response to the pandemic, the War Museum introduced a series of monthly virtual drop-in sessions called “Office Hours,” intended for educators to ask questions and learn more about the Museum’s online educational resources and programs.

The War Museum also continued to develop online school programs that were already being planned before the pandemic, and tested these with participating schools, to help shape and refine the new products. These new online school programs, featuring live interactions with Museum staff, will be formally launched in September 2021.

PROGRAMS FOR ALL AGES

Both Museums offered a range of virtual programs throughout the year. Some highlights include the Black History Month events as part of the *An Evening With...* series at the Museum of History. Featuring authors Desmond Cole, Edem Awumey and Blaise Ndala, these events explored their experiences as Black men in Canada. The events set new registration records for the Museum, with over 1,500 people registering to take part from around the country and internationally.

The War Museum saw success with its series *Make Do and Mend*, a program that was particularly topical this past year, when the current pandemic evoked the hardships experienced during the Second World War: uncertainty, family separation, and in some cases, limits on certain consumer goods. Inspired by the special exhibition **Forever Changed - Stories From the Second World War**, the virtual workshop series reacquainted participants with many of the household skills that were part of everyday life in wartime Canada, and paired Museum experts with Canadian artists and entrepreneurs.

The War Museum also held two special virtual school programs in partnership with the Friends of Simon Wiesenthal Center for Holocaust Studies, introducing participants to first-hand witnesses to this chapter in the world’s history that must never be forgotten.

HISTORY IN A BOX

A Second World War themed Supply Line Discovery Box was launched in 2019 by the War Museum, building upon the immense popularity of the original First World War Discovery Boxes. This initiative was awarded the Public History Prize from the Canadian Historical Association in 2020. While bookings have been impacted due to periodic school closures around the country, health and safety protocols are in place as part of this program, and interest remains high.

In addition, the Museum of History began work on its History Box initiative. Featuring discovery boxes exploring the three time periods covered in the Canadian History Hall, the History Box will be beta-tested by teachers in the new fiscal year.

Of the 1,000 reproduction objects created this year by the two Museums, the majority were to augment the Supply Line and History Box programs. All reproductions of Indigenous material created for the History Box initiative were produced directly by Indigenous artists and artisans.



A SUMMER TO REMEMBER

During the summer of 2020, both the Museum of History and the War Museum reopened to on-site visitors. In the early days of the reopenings, access to exhibitions was very limited, and a highly successful range of free outdoor family programming was developed to fill the gap at each Museum. The Museum of History's partnership with Indigenous Experiences continued, with this group offering Powwow dance demonstrations. At the War Museum, crowds were treated to immensely popular live demonstrations of military vehicles and tanks. Tickets for this activity were almost completely sold out for each of over 80 presentations. Families were also invited to take part in guided and self-guided activities throughout the Museums and their grounds. As the summer progressed and indoor spaces were adapted to meet new health and safety guidelines, exhibition access expanded somewhat, although some areas remained unavailable to visitors, and on-site services were limited due to COVID-19 restrictions. Both Museums moved to timed ticketing and five-day-a-week visiting hours. Despite these limitations, ticket slots at both Museums sold very well, as visitors expressed how happy they were to return to their Museums.





BRINGING STORIES FROM THE CANADIAN HISTORY HALL TO LIFE

Through a new agreement signed with the Rossy Family Foundation, in support of the Canadian Museum of History Learning Agenda, research undertaken during the development of the Canadian History Hall is being developed into an exciting range of learning and programming activities complementing the existing selection. These are expected to launch in 2022.

CONTINUING TO CONNECT WITH OUR YOUNGEST VISITORS

Due to the situation with COVID-19, the Museum of History made the responsible decision to put the renewal of the Canadian Children's Museum on pause for the time being. New public health and safety guidelines will have to be incorporated into the planning of the renewed Children's Museum, and the Museum looks forward to announcing new timelines for the renewal once they have been established.

As planning continued to ensure a safe and engaging experience for our youngest visitors and their families, an enhanced lineup of family-friendly content, including hands-on virtual activities and programs, was developed to ensure that these visitors are engaged and stimulated through fun learning experiences. Both Museums also offered free admission to children 7 years of age and under throughout the past year.

HELPING BUILD DIGITAL CAPACITY IN THE HERITAGE COMMUNITY

Since its transfer to the Canadian Museum of History in 2014, the Virtual Museum of Canada has played a key role, supporting museums and heritage organizations around the country in showcasing unique Canadian stories online.

Following a multi-year renewal process involving research, national consultation and stakeholder analysis, the Digital Museums Canada (DMC) investment program launched in late 2020 with a streamlined application process, a new brand, and a new user-centric, resource-rich website. For its rebrand and website, the DMC was selected as a 2021 GLAMi award finalist in the Design category.

Through an annual call for proposals in three investment streams, Digital Museums Canada provides investments of between \$15,000 and \$250,000, and the expertise of program staff, to support online projects like virtual exhibits, virtual tours, web-based games, web apps, educational resources and more. A total of \$2.2 million in investments is available annually, and the process is competitive. DMC support helps cultural institutions build their digital capacity and reach. The wide range of funded projects attests to the wealth of content being developed for and shared with diverse audiences. In 2020-2021, the DMC funded 29 projects out of a record 77 proposals, investing more than \$2.1 million. Subjects range from the edible species of the Saint Lawrence to sites of significance to the Tlicho people on their land in the Northwest Territories. Over the course of the year, there were approximately 90 projects in development, representing large and small museums and heritage organizations from Charlottetown, PEI to Rossland, BC.

MAKING CONNECTIONS – SOCIAL MEDIA

Multiple lockdowns and closures drove a considerable amount of social engagement to the online world.

Throughout the fiscal year, both Museums saw continued and steady growth of followers across all digital platforms, including their social media channels.

The Museums saw considerable engagement on their channels, as they shared content related to exhibitions, commemorations, anniversaries and collections highlights. A large part of the content over the past year also focused on keeping followers informed of the closures and reopenings of the Museums as a result of evolving public health guidelines.

The Museum of History saw high levels of engagement on a range of posts discussing topics such as the maple leaf dress worn by Her Majesty Queen Elizabeth II during a 1957 state banquet at Rideau Hall, the 100th anniversary of the birth of Haida artist Bill Reid, as well as some of the more lighthearted content shared by the Museum to mark Easter.

Notable War Museum posts from this year included one discussing the acquisition of *Normandy Warrior*, including a close-up of the painting of Indigenous veteran Philip Favel. It went viral, garnering over 1.5 million views and over 85,000 likes and comments in a multitude of languages, thanking Mr. Favel for his service during the Second World War. The Museum's contributions to the Bovington Tank Museum's TankFest event was also very popular, as was the range of content created to mark the 75th anniversary of the end of the Second World War, which elicited an incredible response from followers who shared stories of their own family connections to this historic occasion.



Canadian Museum of History

During the past fiscal year, engagement for the Museum of History via social media included 90,545 followers on Twitter (2.38% increase), 66,347 followers on Facebook (17.18% increase) and 15,028 followers on Instagram (49.62% increase). In addition, the Museum’s website had 7,190,195 pageviews (8.1% increase).

7,190,195

PAGEVIEWS

▲ 8.1%

90,545

FOLLOWERS ON TWITTER

▲ 2.38%

66,347 15,028

FOLLOWERS ON FACEBOOK

▲ 17.18%

FOLLOWERS ON INSTAGRAM

▲ 49.62%

Canadian War Museum

Social media figures for the War Museum included 132,568 followers on Twitter (0.23% increase), 50,945 followers on Facebook (22.33% increase) and 9,151 followers on Instagram (71.17% increase). The War Museum's website received 5,879,382 pageviews (0.8% increase).

5,879,382

PAGEVIEWS

▲ 0.8%

132,568

FOLLOWERS ON TWITTER

▲ 0.23%

50,945 9,151

FOLLOWERS ON FACEBOOK

▲ 22.33%

FOLLOWERS ON INSTAGRAM

▲ 71.17%

The overall social media audience **grew by 7.5%** over the past year.

The War Museum has also achieved a **20% increase in female engagement** on its English Facebook channel over the past year.

MEDIA HIGHLIGHTS

Traditional media remains an important means through which the Museums connect with Canadians around the country. Print, television and online media provide invaluable opportunities for sharing resources and expertise.

As with social media, a large part of the Museum's media coverage over the past year resulted from announcements of the multiple closures and reopenings as a result of changing public health guidelines. Discussions about changes in senior leadership also figured prominently in the coverage.

Notable news items for the Museum of History included extensive coverage around the closings and reopenings, the summer offer that was launched after the first reopening, and the virtual holiday tree-lighting ceremony in December 2020. Over this period, the Museum of History generated 3,232 news items with an approximate reach of 23 million people.

Over the course of the year, the War Museum generated 4,130 articles, with an approximate reach of 51 million people. Notable news items this year included extensive coverage of the Museum's commemoration of the 75th anniversary of the end of the Second World War, its many exhibitions and programming offers, the 15th anniversary of the War Museum opening on LeBreton Flats, as well as its summer offer, which included operable vehicle demonstrations, and the reopening offer in the fall.

More than 1,700 news items were generated in the third quarter (between October and December), with interviews appearing in the *Globe and Mail*, Canadian Press, Post Media, CTV, CBC and other outlets. The wide array of subjects included the Second World War; Black Canadian military service; the donation of *Normandy Warrior*, the portrait of Indigenous veteran and community advocate Philip Favel; and the launch of the exhibition **Forever Changed – Stories From the Second World War** in early December. Remembrance Day coverage featured Dr. Tim Cook on CBC's National Remembrance Day ceremonies and Dr. Dean Oliver, on Global TV, for their national Remembrance ceremony coverage.

FROM GIANT SCREEN TO HOME THEATRE

With the forced closure of movie theatres everywhere, the CINÉ+ theatre at the Museum of History joined forces with Giant Screen Films to develop a streaming platform. As part of this initiative, viewers can pay a fee to view a selection of films from the comfort of their home. In addition, the new CINÉ+ in Your Classroom streaming service will make numerous documentary films available to teachers and their students. Developed this past fiscal year, both initiatives launched in January 2021.

TAKING THE SHOW ON THE ROAD

As travel has been discouraged over the past year, the Museum's travelling exhibitions program was evidently also impacted by the pandemic. Exhibitions already on loan were either extended or closed by the presenting institution. The Museums reviewed existing travelling exhibitions to identify and implement any modifications required to ensure a safe experience and facilitate future travel.

There were four new presentations of travelling exhibitions from the Canadian Museum of History during this period. **Snapshots of Canada**, created in partnership with Canada's History Society, was presented to audiences in Sydney, Nova Scotia. **Hockey**, presented in St. Thomas, Ontario, shared personal stories and anecdotes connected to our country's national pastime. **Lace Up! Canada's Passion for Skating** shared the history of another favourite winter activity with visitors in The Pas, Manitoba.

While many planned openings of the exhibition were cancelled in 2020-2021, **The Ones We Met – Inuit Traditional Knowledge and the Franklin Expedition** was presented in Belleville, Ontario, this year and is already booked through to the end of 2022.

The War Museum's planned presentations during this period were all either cancelled or postponed, but bookings have resumed for June 2021.

Canadian Museum of History

TRADITIONAL MEDIA RESULTED IN

3,232 NEWS
ITEMS

WITH AN APPROXIMATE REACH OF

22.6 MILLION

Canadian War Museum

TRADITIONAL MEDIA RESULTED IN

4,130 NEWS
ITEMS

WITH AN APPROXIMATE REACH OF

55.1 MILLION



POSITIONING THE MUSEUM AS A TRUSTED SOURCE OF HISTORICAL KNOWLEDGE

PRIORITIES

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

Both the Canadian Museum of History and the Canadian War Museum are working research institutions. Research is the foundation for collections and conservation activities across the Corporation, and supports its role in helping Canadians engage with their history.

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

2. Present exhibitions on key topics in Canadian history.

Exhibitions are the primary means of disseminating knowledge and perspectives generated by research. Over the past year, despite challenges arising from the COVID-19 pandemic, work continued on special exhibitions at both the Canadian Museum of History and the Canadian War Museum.

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

In 2025, the War Museum's galleries will be 20 years old. Planning has begun at the Museum for a renewal of both the content of the galleries, and of the overall visitor experience.

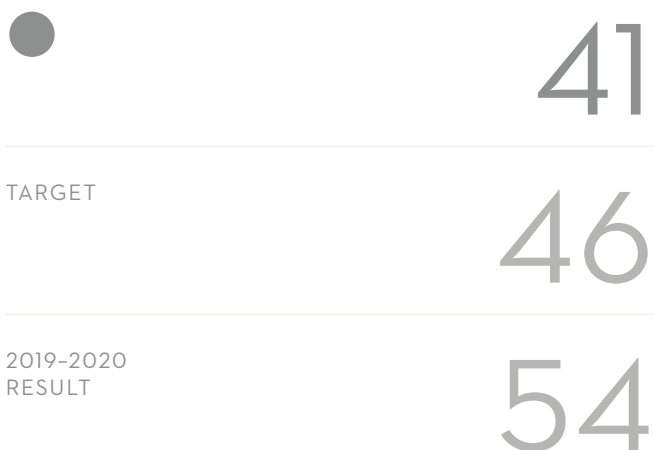
INDICATORS AND TARGETS

The Corporation has developed two indicators to measure its achievements in relation to this strategic direction.

KEY PROJECTS PROGRESSING AS PLANNED OR COMPLETED

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

RESULT



ANALYSIS

The Museums saw a productive year in the area of research, although some projects were delayed or modified because of the pandemic. Archaeological fieldwork planned for summer 2020 was cancelled, some oral history interviews were put on hold, and reduced access to collections delayed some repatriation and collections evaluation files. Nonetheless, researchers found ways to move these areas forward, whether by planning work for future activities or by working virtually, and some researchers were reassigned to projects related to Museum reopening and digital engagement. Targeted collecting also continued, guided by a newly developed contemporary collecting plan. Over the course of the year, major work was undertaken on upcoming exhibitions,

SPECIAL EXHIBITIONS, VIRTUAL EXHIBITIONS AND DISPLAYS

Canadian Museum of History

UNCEDED – Voices of the Land

May 3, 2019 to February 28, 2021

Highlights From the Rick Hansen Man In Motion World Tour Collection

September 17, 2020 to February 28, 2021

Beyond Bluenose – The William James Roué Collection

July 1, 2017 to December 5, 2021

*Special exhibition attendance was not tracked during 2020-2021 due to changes in admission procedures stemming from COVID-19.

including exhibitions on children’s television, popular music, the experiences of Indigenous peoples abroad, war games, and women war artists. The 75th anniversary of the end of the Second World War saw the culmination of a number of projects at the War Museum, including the major exhibition, **Forever Changed – Stories From the Second World War**; a video, *Telling Our Story: Canada and the 75th Anniversary of Victory in Europe*; and the launch of a Remembrance Day online resource. Museum curators and historians were also active in terms of public presentations and publications, including *Canada 1919: A Nation Shaped by War and The Fight for History: 75 Years of Forgetting, Remembering, and Remaking Canada’s Second World War*.





SPECIAL EXHIBITIONS, VIRTUAL EXHIBITIONS AND DISPLAYS

Canadian War Museum

Liberation! Canada and the Netherlands, 1944-1945

September 25 to January 2, 2020
(also includes a digital version)

Forever Changed - Stories From the Second World War

December 4, 2020 to September 6, 2021

Anne Frank - A History for Today

March 4 to April 25, 2021

Legion National Foundation's Poster and Literary Contest Winners 2020

October 22, 2020 to June 20, 2021

The Canadian Forces Artists Program - Group 8

February 14 to May 18, 2020

Canada at War Against Japan, 1941-1945

(virtual exhibition)

Women in Service - The War Art of Molly Lamb Bobak

(virtual exhibition)

*Special exhibition attendance was not tracked during 2020-2021 due to changes in admission procedures stemming from COVID-19.

NUMBER OF SPECIAL EXHIBITIONS

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



1

TARGET

2

2019-2020
RESULT

6

ANALYSIS

The Museums presented one borrowed exhibition over the course of 2020-2021. In March, the War Museum hosted **Anne Frank - A History for Today**, a travelling exhibition developed by the Anne Frank House, Amsterdam. The exhibition tells the story of Anne Frank, juxtaposing personal photographs, stories and diary entries, as well as one original artifact and two reproductions, with a timeline of the Nazis' escalating persecution of Jewish people.

TRAVELLING EXHIBITIONS

Plans and schedules for travelling exhibitions were impacted by the pandemic and the forecasted number of presentations was reduced as a result. However, during the past year, the Museum of History presented exhibitions in Nova Scotia, Ontario and Manitoba.

- ① Sydney
- ② St. Thomas
- ③ The Pas
- ④ Belleville



**Lace Up! Canada's
Passion for Skating**
The Pas, Manitoba

③

LEGEND

● CANADIAN MUSEUM OF HISTORY



**Snapshots
of Canada**
Sydney,
Nova Scotia

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

Hockey
St. Thomas,
Ontario

KEY ACTIVITIES

SHARING UNIQUE STORIES

Research for upcoming exhibitions is key to ensuring an informative, rewarding and memorable visitor experience. Throughout the year, staff historians and curators continued working on a number of exhibitions. At the Canadian Museum of History, these included the major exhibitions **Queens of Egypt** (postponed to June 2021), **Lost Liberties** (postponed to December 2021), **Indigenous Stories Beyond Borders** (postponed to spring 2024), as well as an exhibition looking at popular Canadian children’s television programs over the past seven decades (planned for summer 2022). Exhibition research at the Canadian War Museum involved **Forever Changed - Stories From the Second World War** and **Canada at War Against Japan, 1941-1945**.

While long-term research for upcoming exhibition projects continued, in the short term, research priorities shifted to the development of online content and modifications to exhibition spaces. In addition, travel restrictions limited the ability to advance some research projects, including fieldwork and collaborative partnerships.

THE WHO, WHAT, WHEN, WHERE AND WHY OF BEING CANADIAN

The Canadian History Hall was conceived as a living exhibition, changing as new information comes to light and as history unfolds. In addition, the Grand Hall, the First Peoples Hall, the Virtual Museum of New France, and even the Canadian Children’s Museum benefit from ongoing research into the story of what it means to be Canadian, both at home and within the wider world. Over the past year, staff historians and curators undertook a wide range of directed research on contemporary Canada, including politics, daily life, communities and traditions, and projects in collaboration with Indigenous peoples.

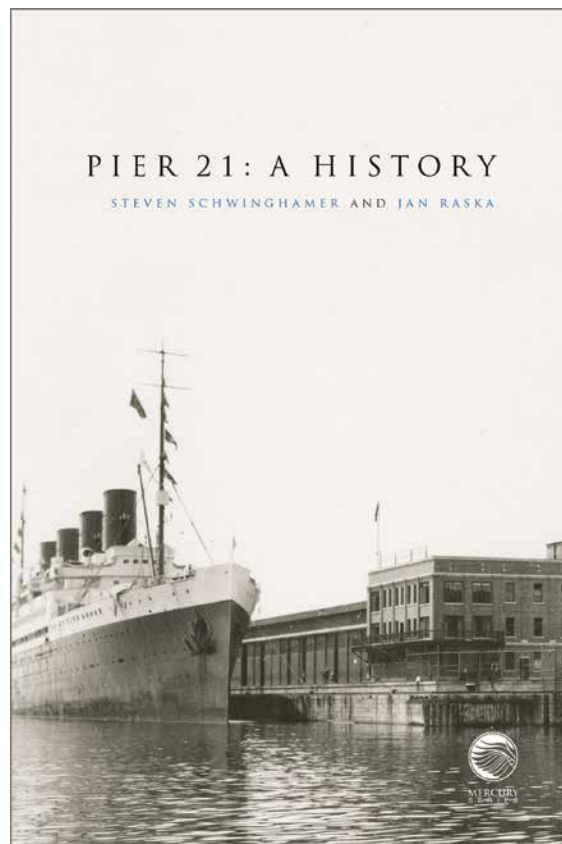
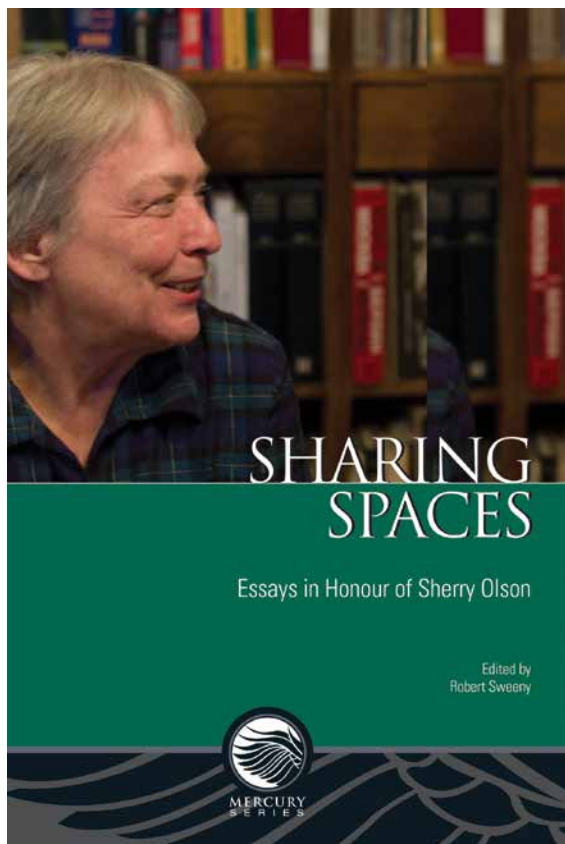
Museum experts also contributed to 46 “deep dive” explorations of stories featured in the Canadian History Hall. These include topics such as the October Crisis, the national flag debate and the history of LGBTQ rights in Canada. They are featured on the Museum’s website.

PRESERVING THE PAST

The Museum of History and the War Museum are both actively involved in ongoing research designed to preserve the past before it is too late. One exciting Museum of History initiative is the ongoing COASTAL project, aimed at assessing and preserving Indigenous material history under threat by coastal erosion in the Atlantic region. This project is progressing in collaboration with the University of New Brunswick, the Mi’kmaq Rights Initiative, the Acadia First Nation and the Nova Scotia Museum.

At the War Museum, an ongoing oral history project has been preserving the memories and experiences of Canadian veterans and their families to build a valuable archive of the impact of military service on history, nations and individuals. Over the past year, 12 interviews have been undertaken by Museum experts and the Museum digitized over 400 hours of audio cassettes, containing unique histories and perspectives recorded since 2005.





A BOOK IS FOREVER

The results of research undertaken by the Museum of History and the War Museum are often published in the form of pocket-sized exhibition catalogues and new volumes in the scholarly Mercury Series, the Museum's primary vehicle for publishing academic research. Although some publication dates were adjusted in response to the pandemic, the Museums have continued to launch new publications over the past year. These included one title in the Mercury Series, *Pier 21: A History*, which explores the story of the historic immigration facility and subsequent site of commemoration. This publication was nominated for a Foreword Indies Award in the History category. The Museum also marked the release of one of last year's Mercury volumes, *Sharing Spaces: Essays in Honour of Sherry Olson*, with a virtual launch event in October 2020.

The War Museum also published a book in its popular series of souvenir exhibition catalogues, in conjunction with the presentation of the exhibition **Forever Changed – Stories From the Second World War**.

The proceedings of a successful 2019 conference at the War Museum led to a book edited by Tim Cook and J. L. Granatstein, *Canada 1919: A Nation Shaped by War* (Vancouver: UBC Press, 2020).

SHARING CURATORIAL EXPERTISE

Historians and curators at both the Museum of History and the War Museum are known around the world for their knowledge and expertise. Throughout the year, they continued to connect with audiences in Canada and abroad through dozens of podcasts, seminars, lectures, teaching sessions, interviews, articles and more – further enhancing the reputations of both Museums as centres of research excellence. One of the highlights of the past year was the involvement of staff from the Museum of History in a working group and various sessions on Indigenous collections at the Ontario Museum Association Indigenous Collections Symposium: *Mashkawatgong-mamawewiziwin - Strengthening Our Bonds, Sharing Our Practices*.

ASSISTING THE PUBLIC

As part of its work, the Military History Research Centre at the War Museum researched and responded to over 1,100 inquiries from the public. This included research related to military history, physical heritage (artifacts/antiques), genealogical research through military records, as well as many other unique requests.

MUSIC MATTERS

The Museum of History has an outstanding collection of musical instruments and is actively involved in a wide variety of music-oriented organizations and research initiatives – particularly within the fields of folk and traditional music, popular music, and music as a reflection of its time.

This year, the Museum of History served as Co-Chair of the organizing committee for the annual Society of Ethnomusicology conference. While the event was moved to a virtual format due to the pandemic, the conference welcomed 1,000 delegates and featured a series of workshops and concerts.

The Museum of History is also home to one of the finest collections of Canadian traditional music in the world, on media ranging from early wax cylinders to the latest digital formats. As one of the founding members of the new Culture of Sound Network – aimed at the creation, preservation and dissemination of knowledge relating to music and culture – the Museum co-produced *Doughboys and Molasses, Oh! Traditional Songs from the Gros Morne Region*, in association with Memorial University's Music, Media, and Place initiative. The CD features 22 tracks of traditional Newfoundland music from the Museum's archival collections.





COMMEMORATING THE END OF THE SECOND WORLD WAR

Research at the War Museum this year focused primarily on supporting exhibitions and programming marking the 75th anniversary of the end of the Second World War. Exhibitions produced by the Museum included **Forever Changed - Stories From the Second World War** (postponed, but opened on site in December 2020), **Canada at War Against Japan, 1941-1945** (originally planned for on-site presentation, but moved entirely online), and **Liberation! Canada and the Netherlands, 1944-1945**. During this period, the Museum's **Great Women During the War: 1939-1945** exhibition remained on display at the Juno Beach Centre in France. In addition, Museum staff worked to refine and enhance content for a newly launched Second World War iteration of its popular Supply Line program, and released *Telling Our Story: Canada and the 75th Anniversary of Victory in Europe*, a bilingual online video featuring Museum experts. The Museum also launched a new online resource for Remembrance Day ceremonies, offering new, easy-to-use materials for educators to deliver lessons and ceremonies in the classroom, at home, or in the wider community. This new resource is generously supported by the Royal Canadian Legion, Dominion Command and the Friends of the Canadian War Museum.

SUPPORTING POST-DOCTORAL RESEARCH

This past year, the War Museum welcomed its first post-doctoral student. Dr. Matt Barrett is working under the supervision of staff historian Dr. Tim Cook, and is conducting research into the use of graphic art to convey historical thinking concepts from Canada's military history.

SHARING KNOWLEDGE THROUGH EXHIBITIONS

Exhibitions at both the Museum of History and the War Museum were considerably affected by pandemic-led closures. At the Museum of History, the major international exhibition presenting historic women of power and influence, **Queens of Egypt**, was originally slated to open in late spring 2020, but was postponed to June 2021. **UNCEDED - Voices of the Land**, sharing Indigenous experiences as seen through the eyes of 18 Indigenous architects, was scheduled to close in September 2020 but was extended until early February 28, 2021. **Beyond Bluenose - The William James Roué Collection** display was extended for several months, remaining open until June 2020. **Lost Liberties**, which explores the vulnerability of rights in times of tragedy, was planned to open in October 2020, on the 50th anniversary of the October Crisis, but is now postponed until December 2021. A display highlighting the major acquisition of a collection of items related to Rick Hansen and the Man In Motion World Tour was delayed, but opened on site in September 2020.

Smaller exhibitions at the Museum of History included **Revealing Objects - Treasures From Library and Archives Canada**. Originally planned to open in November 2020, it has been indefinitely postponed. **Very Eric Carle**, celebrating the work of the famed children's author and illustrator – originally planned to open in January 2021 – was cancelled entirely.

At the War Museum, audiences were invited to engage with the human heart of conflict in **Forever Changed - Stories From the Second World War**, which was originally planned to open in May 2020 to mark the 75th anniversary of VE Day, but was delayed until December 2020. **Canada at War Against Japan, 1941-1945**, originally planned to open in June 2020, was adapted to an online format and launched in August 2020. **Anne Frank - A History for Today** tells an unforgettable story that continues to resonate with audiences. It was planned for April 2020, but was postponed until March 2021. Smaller exhibitions included the **Canadian Forces Artists Program - Group 8**, which featured works created by the most recent group of civilian artists to deploy with the Canadian Forces. It opened in February 2020 and was presented until May 2020.

The exhibition **Liberation! Canada and the Netherlands, 1944-1945** was launched both on site and in a digital format. The virtual exhibition **Women in Service - The War Art of Molly Lamb Bobak** introduced audiences to the life and work of Canada's first female war artist.

EXHIBITION RENEWAL AT THE CANADIAN MUSEUM OF HISTORY

Work was undertaken at the Museum of History to refresh Zone 2 of the First Peoples Hall in consultation with Indigenous communities. Maintenance, refurbishment, and rotations of objects and displays are also ongoing in the Canadian History Hall and the Grand Hall.

REFRESHING THE STORY OF CANADA'S MILITARY HISTORY

Work on renewing the galleries at the War Museum, including consultations with Indigenous communities, was delayed this year. This was due primarily to the reallocation of resources in response to the pandemic and an increased focus on providing educators and the general public with a wider range of online content.

In the coming fiscal year, the intellectual work underpinning the renewal of the galleries will continue with a goal of making them more diverse and inclusive, exploring Indigenous history and stories, and reflecting upon the ways that our military history continues to shape and influence contemporary Canada.



STRENGTHENING RELATIONSHIPS WITH INDIGENOUS PEOPLES

PRIORITIES

- 1. Implement the Framework for Indigenous Relations, including the enhancement of collections access and consultation protocols that reflect the goal of shared stewardship.**

Over the past several decades, the Canadian Museum of History has worked to develop ways of sharing authority and collections with Indigenous communities. The new Framework for Indigenous Relations is designed to formalize and expand these evolving institutional practices.

- 2. Build or strengthen collaborative partnerships with Indigenous communities.**

Increasing our understanding of Indigenous histories and sharing the stories of the cultural heritage in the Museum's care must be undertaken in concert with the communities in which they originated. Recognizing the right of Indigenous peoples to control and protect their cultural heritage, the Canadian Museum of History and the Canadian War Museum continue to build relationships with Indigenous communities, regionally, nationally and internationally.

- 3. Renew the Indigenous Internship Program.**

Since 1993, the Indigenous Internship Program has provided First Nations, Métis and Inuit participants from across the country with professional and technical training in various aspects of museum work. Graduates have gone on to a range of positions in museums and the broader cultural sector. Redefinition and renewal of the program is underway, with a focus on increasing opportunities and support for youth and participants from Northern communities and for cultural centres.

INDICATORS AND TARGETS

In 2020-2021, the Corporation monitored this new strategic direction through the implementation plan associated with the Framework for Indigenous Relations. A formal performance indicator was developed and will be reported on in 2021-2022.

KEY ACTIVITIES

IMPLEMENTING THE FRAMEWORK FOR INDIGENOUS RELATIONS

Initiated during the previous fiscal year, the Framework for Indigenous Relations lays the groundwork for a renewed relationship with Indigenous communities. 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. Achieved objectives over the past year include mandatory Indigenous cultural sensitivity training for all employees, and reviews and revisions of key policies and procedures in Collections Management, Research and Repatriation.

PARTNERING ON KEY INITIATIVES

The Museum developed a Memorandum of Understanding with the Aanischaaukamikw Cree Cultural Institute to guide a co-operative and mutually beneficial relationship focused on the access, sharing and exhibition of Eeyouch cultural material. This agreement is expected to be formalized in spring 2021.

A notable partnership that the Museum of History has been furthering in recent years has been the COASTAL initiative. The project (which stands for Community Observation, Assessment and Salvage of Threatened Archaeological Legacy) is a partnership between the Museum, the University of New Brunswick, the Mi'kmaq Rights Initiative, the Acadia First Nation and the Nova Scotia Museum, in collaboration with schools and Indigenous communities in the Atlantic region. As part of this initiative, the Museum has been providing guidance and support in local efforts to assess and collect material history from numerous coastal Indigenous sites threatened by rising sea levels and erosion. Moving forward, this important project is being expanded as CANCARE (CANadian Coastal Archaeology Rescue Effort).

As part of this, the Museum is seeking means to address the destruction of archaeological heritage on a national level, in consultation with archaeological experts, provincial and territorial archaeologists, and Indigenous leaders.

Both Museums continued to participate in special events and partnerships designed to develop and enhance relationships with Indigenous communities and organizations. As part of the popular summer offer, the Museum of History partnered with Indigenous Experiences, bringing Indigenous history and culture to life through engaging, authentic and interactive programming, including dance performances in regalia, as well as mini-tours of their installations.

INTERNATIONAL CONTRIBUTIONS OF INDIGENOUS PEOPLES

For more than 400 years, Indigenous peoples have travelled overseas as diplomats, performers, artists, scholars and soldiers. Over the past year, work continued on the upcoming exhibition **Indigenous Stories Beyond Borders**, which will explore this fascinating and little-known aspect of Indigenous history. It is expected to open in 2024.





EXPLORING THE FREDERICK WAUGH COLLECTION

Before his mysterious disappearance in 1924, Frederick Waugh was an ethnologist with the Anthropology Division of the Geological Survey of Canada, from which the Canadian Museum of History springs. In association with members of the Hodinohso:ni Confederacy, the Museum has begun a research project focusing on material from the Frederick Waugh collection, related to his research among the Hodinohso:ni and Anishinaabeg.

INDIGENOUS PEOPLES AND THE CANADIAN WAR MUSEUM

Although work on renewing the galleries and consultations with Indigenous communities on this topic has been delayed by a necessary reallocation of resources in response to the COVID-19 pandemic, efforts will resume in the coming fiscal year to expand Indigenous content across all areas of the War Museum's activities, including research initiatives, exhibitions, collections and programs.

In late 2020, the War Museum was honoured to acquire the portrait of Indigenous veteran Philip Favel. *Normandy Warrior*, which was painted by Ottawa-based artist Elaine Goble, was generously donated by the artist to the Museum and will be added to the national collection. The painting was presented to the Museum during a private ceremony on Indigenous Veterans Day, which was attended by Mr. Favel's granddaughter, the National Chief of the Assembly of First Nations, and senior representatives of the Government of Canada and the Canadian Armed Forces. The portrait was then displayed at the Museum for several months.

In addition, the War Museum is working to further enhance awareness of Indigenous Veterans Day through increased public programming and community engagement.

SENSITIVE MATERIALS

Initial planning and assessments are underway for a separate storage area for sensitive material of Indigenous origin. The refurbished storage area will be larger than existing storage for sacred and sensitive materials, involve extensive consultation with Indigenous communities, and include a dedicated area for visits, ceremonial care and discussions. Incorporating layout space and an area for ceremonies adjacent to the storage area will allow for privacy, culturally appropriate care, and minimize the movement of sensitive cultural items.

INDIGENOUS INTERNSHIP PROGRAM

For nearly 30 years, this program has not only trained Indigenous interns in museum practices, but has also proven an invaluable way for the Museum to expand its knowledge of Indigenous traditions and worldviews. In 2020-2021, pandemic restrictions made it impossible to welcome interns on site, so the Museum took this opportunity to review the program.

In response to this review, plans are underway to ensure that the program continues to meet the needs of Indigenous communities by revamping the existing program and its structure, creating an alumni network of program graduates, and increasing the involvement of alumni in Museum projects and consultations.

REPATRIATING INDIGENOUS CULTURAL MATERIAL

For many years, the Museum has had a team dedicated to repatriation and treaty-based claims, which became a model of its kind internationally. Over the past year, 11 cultural belongings were repatriated under the Maa-nulth Final Agreement to the Yuułu?ił?ath Government (Ucluelet First Nation) in British Columbia. The Museum also shares 35 other items with the Yuułu?ił?ath Government as part of a Custodial Arrangement Agreement. The objects, which were welcomed by the community in October 2020, are displayed in specially made cabinets in the government's offices.

Behind the scenes, the Museum developed collections database modules in relation to treaties and repatriation, including modules related to cultural groups, treaties, repatriation, object use, physical anthropology and tasks. There were also changes to two existing modules (events and catalogue), to help track expanding work related to repatriation, treaty negotiations and obligations, sacred materials project visits, and community access to

Indigenous cultural material. These upgrades will facilitate reporting, access to information, institutional accountability and transparency with Indigenous partners.

In addition, the Museum maintains a pro-active repatriation plan, to be updated every five years, with a view to the proactive return of ancestral remains, sacred cultural material and other cultural material to Indigenous communities.



BUILDING AND SHARING A COLLECTION REFLECTING CANADA AND CANADIANS

PRIORITIES

1. Actively pursue acquisitions of national significance.

Through its Collections Development Plan, the Corporation has laid out a cohesive corporate vision to guide collections development and refinement at the Canadian Museum of History and the Canadian War Museum for the period of 2016-2026. The plan establishes priorities for the development of new collections, enrichment of current collections, and strengthening of the national mandate at both Museums.

As part of their regular duties, curators and collections specialists undertake research on potential additions to the collection, and work to develop and maintain productive relationships with potential donors. Acquisitions may be made in various ways, including purchase, donation, bequest, transfer or fieldwork. Careful selection is essential, and potential acquisitions are assessed in relation to the Museums' mandate and resources.

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

As part of their enhancement of post-Confederation collections, both Museums have been continuing key oral history projects, documenting current events – including the ongoing pandemic – and targeting new objects for acquisition. At the Canadian War Museum, this includes the pursuit of additional Victoria Cross medal sets from the First and Second World Wars, large objects reflecting advances in military technology, and material relating to Canada's involvement in the War in Afghanistan.

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

The Museums' collections are an invaluable source of information for academics, school groups, media and the general public, and have the potential to foster a greater understanding of the complexity of the Canadian experience. Care in relation to conservation, storage and security is combined with ensuring that collections remain accessible. The Museums work to make the collections known through scholarly activities, programs for the general public, loans and new technologies.

INDICATORS AND TARGETS

Because the timing of acquisitions is difficult to predict, the Museums do not set formal quarterly targets. Acquisitions are reported on through the CEO's quarterly Report to the Board of Trustees.

KEY ACTIVITIES

BUILDING TRULY NATIONAL COLLECTIONS

A collections plan focused on the next 6 to 12 months was developed for both Museums. The plan focuses on high-priority approved projects, Indigenous topics and contemporary issues, including COVID-19-related collecting.

Over the past year, despite challenges related to the pandemic and a lack of in-person meetings, the Museums continued to nurture relationships with collectors and potential donors. The Museums focused on strategic acquisitions related to priorities set out in the current Research Strategy, and remained ready to respond proactively to opportunities to acquire artifacts and collections of national significance as they arose.

COLLECTIONS MANAGEMENT

Before an object enters the collection of either the Museum of History or the War Museum, it must be carefully assessed for its value to the collection, its ability to enhance national narratives, its provenance, its quality and condition, and more. Over the past year, Museum of History staff reviewed more than 280 acquisition offers, toward their potential inclusion in the collections or their release for acquisition elsewhere. At the War Museum, 704 lots comprising 18,864 objects were presented to the Collections Committee for assessment.

This year, the Museum of History's Collections Division also initiated a strategic planning framework and completed a SWOT (Strengths, Weaknesses, Opportunities and Threats) analysis, along with a mission, vision and values exercise. In addition, it contributed to an update of the repatriation and human remains policy, a risk assessment for culturally sensitive material, and a review and update of the collections management and conservation policies.

Maintenance, conservation and repair of objects and materials in the collections are also an integral part of collections management. One of the key achievements this year was the War Museum's restoration of a Ram Kangaroo – a legendary Canadian Second World War Armoured Personnel Carrier.

MITIGATING RISKS TO COLLECTIONS

Collections are one of the most important assets for any museum. The Museum of History's existing Collections Risk Assessment was reviewed this year, as working groups reassessed risks and risk-mitigation strategies. One of the key initiatives was a survey of lighting in storage vaults, along with the renewed study of deteriorating storage materials.

Risk assessment was also important in response to the pandemic, as museums everywhere began operating with skeleton crews. During lockdowns, teleworking conservation staff ran a rota of on-site rounds, inspection, monitoring and maintenance of exhibitions and storage areas.

COLLECTING GUIDELINES AND SPECIAL COLLECTING INITIATIVES

In addition to developing a new set of Contemporary Collecting Guidelines to help direct collections activities, the Museums responded this year with a form of "rapid-response collecting," aimed at documenting Canada's pandemic experience. The *COVID-19 Pandemic: Research and Collecting Program, 2021-2022* will help preserve evidence of one of the most challenging events in recent memory.

LIBRARY ACCESS

The Museum of History and the War Museum launched a new library database system this year, migrating more than 130,000 records. Library collections at both Museums can now be explored via the new interface, which helps connect their libraries to other libraries around the world and increases the discoverability of the Museums' collections.

ENRICHING THE ONLINE EXPERIENCE

Although digital collections initiatives have been part of the Corporation's DNA since the mid-1990s, over the past year online content has expanded considerably, partly in response to challenges posed by the COVID-19 pandemic. The Resource Centre at the Museum of History digitized more than 10,000 additional pages of text archives, lists and finding aids, and there were more than 89,000 Wiki Commons

views of Museum of History content in February 2021 alone. In addition, 46 new stories were published via Canadian History Hall's webpage, featuring "deep dive" content from all three of the Hall's galleries.

In addition, all artifacts from the recently acquired Man In Motion World Tour Collection from the Rick Hansen Foundation have now been catalogued and digitized for online viewing. Similarly, nearly 4,000 artifacts and archival documents, including manuscripts, sound recordings, films and lantern slides, have been digitized as well.

The War Museum has also digitized all video in the Garth Pritchard Collection, comprising nearly 300 hours of video that Pritchard recorded as part of his documentary film work in Bosnia, Indonesia (the site of the 2004 tsunami) and Afghanistan.



KEY ACQUISITIONS

Canadian Museum of History

Notes From the Past

The Jean Trudel Collection, consisting of numerous recordings of traditional French-Canadian music. Between 1965 and the late 1970s, Trudel recorded hundreds of French-Canadian musicians at festivals, concerts, dances and in their own homes. Many of the recordings in this collection are unique. The collection also includes his handwritten notes to provide additional context.

Victim of an Ill-Fated Voyage

The Lieutenant James W. Fairholme Collection, consisting of 19th-century letters written by Fairholme, a member of the Royal Navy who was lost on the Franklin Expedition.

Stories From Confederation

The Joan and Derek Burney Collection, featuring items evoking various aspects of social life in pre- and early post-Confederation Canada. Objects in this collection include an 18th-century armoire, a carved bust and a painted portrait of Madilla Mary Smith, whose family came to Canada from the United States in the 1780s.

A collection related to Sir Oliver Mowat, one of the Fathers of Confederation. The collection features official correspondence related to his promotion to the Orders of St. Michael and St. George, and other items recalling Mowat's public life and legacy. Although rightly counted among the Fathers of Confederation for his participation in the 1864 Quebec Conference, Mowat is better remembered for his achievements as Liberal premier and attorney general of Ontario from 1872 to 1896.

A Unique Gaming Piece

A Hodinohso:ni corn-husk chess set by artist Angel Doxtator from Six Nations of the Grand River, Ontario. The set speaks of important aspects of the Hodinohso:ni Confederacy and contains important teachings about some of the visual identity markers of the Kanien'kehá:ka (Mohawk) and the Onöndowa'ga:' (Seneca). The set also speaks to the history of English and Hodinohso:ni relationships in the Six Nations community through the hybridization of a traditionally non-Indigenous game with Hodinohso:ni imagery and style.

Music to Our Ears

A number of acquisitions in advance of an upcoming exhibition on popular music, including items related to The Tragically Hip's final concert in 2016; clothing, awards and audio-visual materials associated with musician, actor and TV personality Pierre Lalonde; instruments and interviews with The Dishrags founding member Jade Blade; and awards, stage dresses and interview recordings with Québécoise singer and performer Michèle Richard.

First-Hand Accounts

Interviews with Syrian refugees to Canada, conducted as part of the Museum's research commitment to exploring migration narratives, identity and contemporary Canada. These interviews, currently being transcribed and accessioned, constitute one of Canada's most detailed and intimate collections of refugee experiences.

Testimony and objects gathered in support of a major project on Canadians' diverse experiences with food, food preparation and food culture. From cookbooks to commerce, this unique multicultural, multigenerational project is a major collections, research and – likely – exhibition project in the coming years.



Canadian War Museum

A Prisoner's Perspective

A collection of archival and photographic material and illustrations of the German-run prisoner-of-war camp Stalag Luft III. The materials recall the Second World War experiences of Lieutenant Colonel Joseph Geoffrey Armond Emile St. Arnaud.

Fighting for Change

A notebook containing typed and handwritten notes by Flight Lieutenant Samuel "Sam" Malcolm Estwick. These notes relate Estwick's experiences of military service as a Black Canadian with the Royal Canadian Air Force during the Second World War, including the racist resistance that he encountered when he initially tried to enlist.

Contemporary History

A collection of objects from General (ret'd) John de Chastelain, O.C., C.M.M., C.D., from his two tenures as Chief of the Defence Staff for Canada, reflecting Canada's changing international relations and overseas commitments.

Report From an Ace

A post-action battle report by Lieutenant Wilfred Reid "Wop" May, O.B.E., D.F.C., a distinguished Canadian pilot, describing a dogfight on August 27, 1918. May would go on to become a flying ace, achieving 13 victories.

A Flag Recovered

A White Ensign from the river-class frigate HMCS *Chebogue*, obtained by James Coultis after the ship was torpedoed by German submarine *U-1227* in 1944.

War and Peace

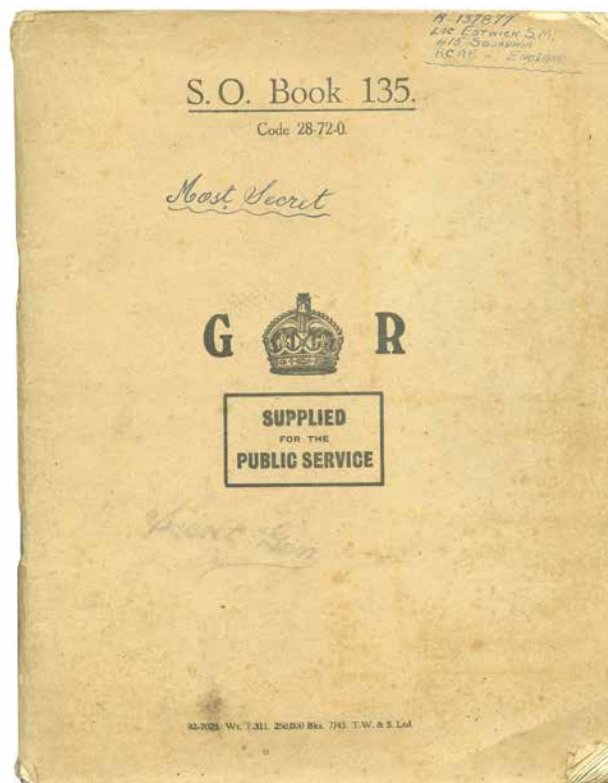
A Crater Analysis Kit and related material, used by UN observers and peacekeepers to assess enemy firepower and location.

Notable Figure

A matched pair of flintlock pistols, a miniature pinfire pistol on a watch fob chain, and a set of miniature silver spurs belonging to Colonel Colley Lyons Lucas Foster. Foster served in the War of 1812 and was Assistant Adjutant General and Commander of all troops in Upper Canada.

Portrait of a Hero

Normandy Warrior, a portrait of Second World War Indigenous veteran Philip Favel, by Ottawa artist Elaine Goble.



PURSUING CULTURAL DIPLOMACY NATIONALLY AND INTERNATIONALLY

PRIORITIES

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

The Canadian Museum of History and the Canadian War Museum have continued to build relationships with leading museums around the world, developing initiatives of mutual benefit that bring knowledge, collections and stories of world history and cultures to Canadians. By the same token, partnerships with international institutions make it possible to showcase Canadian history and the Corporation's expertise abroad, while supporting the federal government's priorities on the world stage.

2. **Enhance cultural and museological relationships with like-minded institutions.**

The Canadian Museum of History and the Canadian War Museum regularly seek out and establish partnerships with like-minded institutions and organizations for events at the Museums and off-site. These partnerships increase the Museums' visibility and present opportunities to bring in new and diverse audiences.

In addition, the Museum of History leads the History Museums Network, a national network that promotes a greater understanding of Canadian identity, history, arts and culture across Canada and around the world.

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

Both Museums have developed expertise in cultural diplomacy and are sought out by numerous partners. The Canadian Museum of History and the Canadian War Museum are key instruments of Canadian diplomacy, providing exceptional venues for official and diplomatic functions, as well as opportunities to form partnerships in relation to exhibitions and programming.

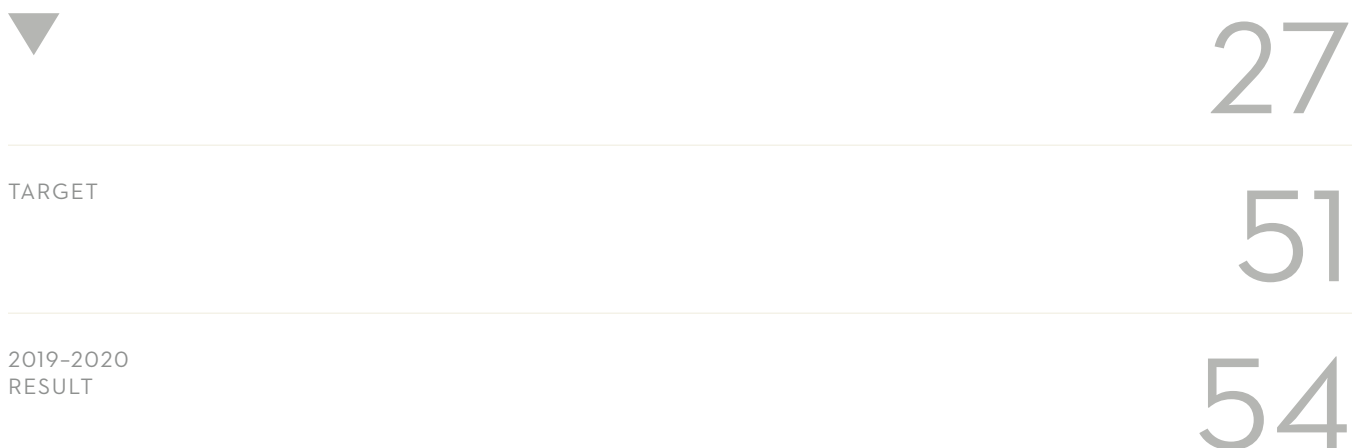
INDICATORS AND TARGETS

The Corporation has developed two indicators to measure its achievements in relation to 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

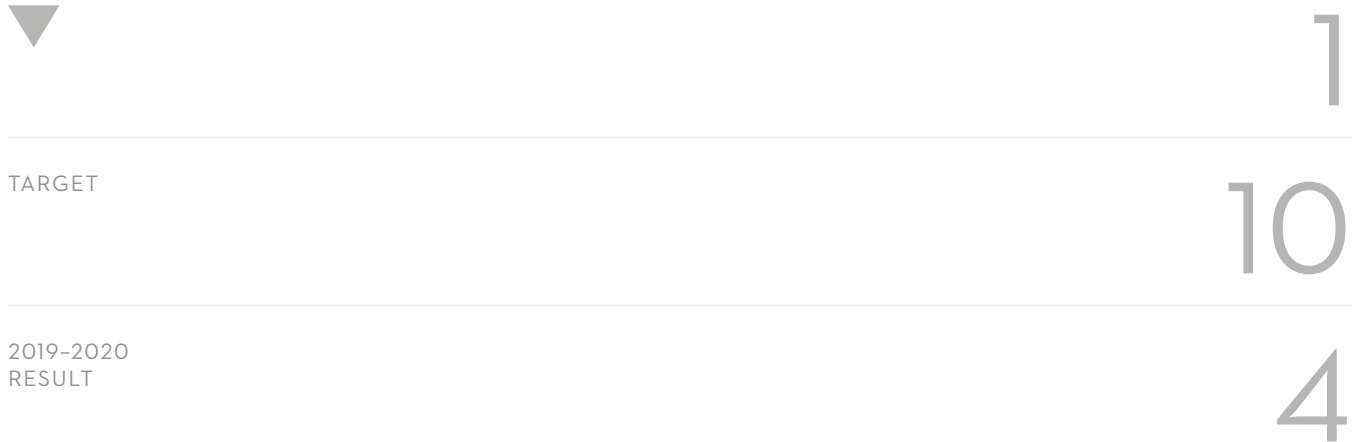
Although the pandemic significantly limited the capacity to hold in-person events, the Museums seized opportunities to maintain an online presence and delivered a number of partnerships and collaborations virtually. There were 27 partnerships and collaborations over the course of 2020-2021, slightly more than half the annual target. The Museum of History worked with the Department of Canadian Heritage to deliver online programming for Canada Day and Winterlude, and for the filming of the cross-Canada IllumiNATION ceremony in December. Other partnership events at the Museum included a collaboration with the Rick Hansen Foundation to announce the donation of the Man In Motion World Tour Collection, a collaboration with the Royal Canadian Mint to unveil the \$2 commemorative coin in honour of Haida artist Bill Reid, and an Indigenous Collections Symposium held in collaboration with the Ontario Museum Association.

The War Museum partnered with the Vimy Foundation for their webinar series Beyond the Ridge, with the Bovington Tank Museum in the U.K. for their first virtual TankFest, and with Parks Canada for a Hometown Heroes event honouring Staff Sergeant Harry Lovelace of the Royal Canadian Electrical and Mechanical Engineers. In partnership with the Department of National Defence, the War Museum hosted an event on Indigenous Veterans Day to unveil a portrait of Philip Favel, a 97-year-old Indigenous veteran and activist, donated by artist Elaine Goble. The Museum was the location for the filming of an ANZAC ceremony to commemorate the Gallipoli campaign, as well as a virtual launch for **Anne Frank - A History for Today**, in partnership with the Anne Frank House, the Embassy of the Kingdom of the Netherlands, and the Centre for Holocaust Education and Scholarship. In addition, the Museum partnered with Veterans Affairs Canada to present a virtual panel, *The Gulf War - Canadian Veterans Reflect, 30 Years Later* and with the Friends of Simon Wiesenthal Center for Holocaust Studies to present a virtual conversation with Holocaust survivor Andy Réti.

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 – 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

The History Museums Network was less active in 2020-2021 because of the impact of the pandemic, not only on the Museum of History and the War Museum but on partner museums throughout the country. Only one agreement was undertaken through the History Museums Network: this was an addendum to the agreement with Pointe-à-Callière, Montréal Archaeology and History Complex, regarding an upcoming exhibition project.

KEY ACTIVITIES

PARTNERING IN CHALLENGING TIMES

Despite limited programming due to ongoing closures, the Canadian Museum of History and the Canadian War Museum continued to work with cultural institutions, foundations, corporations, community and diplomatic organizations, and individuals to bring visitors exhibitions, programs, educational initiatives and special events.

Our sincere thanks to all our partners for their ongoing collaboration and flexibility over the past year.

PARTNERING TO BRING CANADIANS OUTSTANDING INTERNATIONAL EXHIBITIONS

Although postponed this fiscal year due to pandemic closures, **Queens of Egypt** has proven a highly successful partnership between the Museum of History, the Museo Egizio in Italy, and Pointe-à-Callière, Montréal History and Archaeology Complex. The exhibition will feature women of power and influence in Ancient Egypt's New Kingdom – including queens such as Nefertiti, Nefertari and female pharaoh Hatshepsut – through dazzling virtual environments and some 300 artifacts. At the time of writing, the exhibition is anticipated to open at the Museum of History in June 2021.

Also this year, the War Museum partnered with the Anne Frank House in Amsterdam to bring visitors the exhibition **Anne Frank - A History for Today**. While postponed due to the pandemic, the exhibition opened toward the end of the fiscal year.

In addition, both Museums continue to work with international partners on upcoming exhibitions, most of which are initiated several years in advance.



PARTNERSHIPS WITH EMBASSIES AND INTERNATIONAL CULTURAL ORGANIZATIONS

Canada is the Guest of Honour at the 2020 and 2021 Frankfurt Book Fairs. The 2020 Fair was curtailed due to the pandemic, but the Museum of History is expected to have a virtual presence at the Fair in October 2021, showcasing content from its highly successful Black History Month programs featuring renowned authors Desmond Cole, Blaise Ndala and Edem Awumey.

The War Museum has been continuing its work with the City of Ortona and the Canadian Embassy in Italy to help redevelop an Ortona museum dedicated to Canadian involvement in the Italian Campaign during the Second World War. Planning for this initiative is still in the preliminary stage.

In addition, both Museums have continued to foster strong relationships with embassies and cultural communities. The War Museum partnered with the Embassy of the Kingdom of the Netherlands and other European consulates in commemorations of the 75th anniversary of the end of the Second World War. The Embassy of Italy in Canada assisted in bringing priceless Egyptian treasures from the Museo Egizio in Turin, Italy, to the Museum of History for its upcoming presentation of **Queens of Egypt**, a project that is also supported by the Embassy of the Arab Republic of Egypt in Canada. The War Museum's presentation of the exhibition **Anne Frank - A History for Today** was supported by the Embassy of the Kingdom of the Netherlands in Canada. VIP tours, high-profile diplomatic events, special programming and other forms of partnership also contribute to mutually beneficial interactions between the Museums and other countries and cultural communities. Activity on this front was very limited over the past year, but the Museums look forward to resuming these types of initiatives when public health guidelines permit.

In late 2020, the Museums were honoured to partner with Global Affairs Canada to create a special video introducing the heads of mission and other members of the diplomatic community to all that the Museums have to offer, both on site and through their numerous online resources.

SHARING CANADIAN STORIES WITH THE WORLD

The exhibition **Thomas D'Arcy McGee - A Son of Louth, A Father of Modern Canada**, developed by the Museum of History in partnership with the Thomas D'Arcy McGee Summer School and the Dundalk Institute of Technology in County Louth, Ireland, was originally expected to open in Ireland in August 2020, but was delayed due to the pandemic. It is now expected to open in fall 2021.

The War Museum partnered with the Bovington Tank Museum in the United Kingdom on their annual TankFest event, which was offered in a virtual format this year to military vehicle enthusiasts from around the world. As part of this, the War Museum contributed photos and videos of the restoration of a Second World War Ram Kangaroo in its collection.



*Portrait of Thomas D'Arcy McGee
Frederic Marlett Bell-Smith, 1868*



HELPING CANADIANS REMEMBER

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

The War Museum partnered with Parks Canada for their Hometown Heroes series, which included a hybrid event featuring a combination of on-site and virtual elements honouring the wartime contributions of Staff Sergeant Harry Lovelace of the Royal Canadian Electrical and Mechanical Engineers. The Museums also partnered with Historica Canada on a new video in the popular Heritage Minute series. This installment looked at Canada's role in the liberation of the Netherlands and was released to mark the 75th anniversary of this event. Museum experts also collaborated with Canada Post on the creation of two commemorative stamps for the 75th anniversary of VE Day.

Many of the planned partnerships surrounding the 75th anniversary of the end of the Second World War were not possible, but other opportunities arose during the quarter. The War Museum was able to partner with the Vimy Foundation for their webinar series, Beyond the Ridge, which included interviews with two War Museum historians.

The Museum of History continued its long-standing partnerships with the Department of Canadian Heritage to celebrate Canada Day, contributing online programming and videos to the virtual National Celebration, as well as contributing to IllumiNATION, a virtual celebration of holiday lights across the country, which featured online

performances by a range of Canadian artists. Portions of the national broadcast video were filmed outdoors on the Museum's grounds.

In collaboration with the Rick Hansen Foundation, the Museum of History hosted a highly successful virtual event to formally announce the Foundation's generous donation of the Man In Motion World Tour collection. The event took place on the 35th anniversary of the end of the Tour and included a conversation between Mr. Hansen and a Museum curator. They discussed Mr. Hansen's memories from the Tour and what it means to him that this collection will be preserved for the benefit of generations of future Canadians. The virtual event was broadcast live on Facebook and YouTube, with over 4,385 views.

Both Museums partnered with the Royal Canadian Mint over the past year, with experts providing input into special videos produced to announce the launch of a circulation coin commemorating the 100th anniversary of the birth of artist Bill Reid, as well as commemorative coins marking the 75th anniversaries of the end of the Second World War and the creation of the United Nations.

THE HISTORY MUSEUMS NETWORK

The History Museums Network is an informal coalition of Canadian museums working together to share resources, projects and venues. Although the pandemic severely curtailed the activities of the History Museums Network throughout 2020-2021, plans are to begin working on mutually beneficial projects again as soon as circumstances allow.



ENSURING SUSTAINABILITY AND EXCELLENCE THROUGH CORPORATE CULTURE

PRIORITIES

1. Continue to develop innovative and responsible revenue strategies, including fundraising.

Approximately 75% of the Museums' funding comes from an annual federal appropriation; the remaining 25% is derived from non-governmental revenues.

Commercial revenues – which include admissions, parking, facility rentals, food concessions, Gift Shop sales and Memberships – are critical in the support of operational priorities and the Museums' continued viability.

The Corporation has developed a three-year Strategic Roadmap for fundraising, focusing on three primary projects: renewal of the Canadian Children's Museum, key Museum of History initiatives, and the 75th anniversary of the Second World War. Funding in support of these strategic areas comes through major gifts and annual giving.

The Corporation is also strengthening stewardship activities for all levels of giving, to encourage long-term relationship-building between the Museums and their supporters.

2. Implement strategies to ensure leadership and museological capacity.

Professional staff in some core subject areas are nearing retirement and several key leadership positions are currently filled on an interim basis. As such, it is critical that the Corporation implement effective succession and capacity-building strategies with the aim of stabilizing the Museum's workforce.

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

As both Museum facilities age, repair costs are becoming critical, and the possibility of system failures has increased. In addition, many of the systems previously put into place are ready for replacement.

INDICATORS AND TARGETS

The Corporation has developed two indicators to measure its achievements in relation to 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

▲ **\$3,433**

TARGET **\$3,020**

2019-2020 RESULT **\$2,553**

ANALYSIS

Fundraising through the annual giving and major gifts streams brought in \$3.4 million in 2020-2021, exceeding the annual target by 14%. Several direct-giving appeals were launched, including a highly successful Remembrance appeal in November, which raised \$239,178 against a goal of \$91,500 and brought in 2,600 new donors.

Although the Children’s Museum Renewal Campaign was postponed, new funding priorities were identified and the Museums received a number of generous major gifts, including a \$950,000 gift that was confirmed during the fourth quarter. The overall 2020-2021 result for fundraising was 34% higher than the previous year’s result.

DOLLAR VALUE OF 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

▼ **\$2,425**

TARGET **\$18,025**

2019-2020 RESULT **\$17,016**

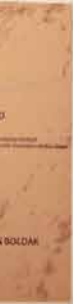
ANALYSIS

The Museums generated \$2.4 million in 2020-2021, which was 87% less than the annual target. Admission revenues were dramatically reduced due to the complete closure of the Museums in the first quarter, followed by a summer reopening with a limited and free offer, and subsequent closures and reopenings with limited capacity for visitors. Gift Shop sales were also reduced due to Museum closures, although the online shop was much more successful than in previous years. Most rentals and events were cancelled or postponed due to strict restrictions on gatherings. Memberships were put on hold during the closures, but the Museums remained actively engaged with the Membership base throughout the closures, and Members were eager to return during periods when the Museums were open. There were few cancelled Memberships during this period. Overall revenue for 2020-2021 at both Museums combined was 86% less compared to the previous year.

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Le soldat est équipé d'un équipement de combat complet, y compris un casque, des lunettes de protection, des gants, des bottes et une arme à feu. L'équipement est conçu pour offrir une protection maximale tout en permettant une grande mobilité.

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KEY ACTIVITIES

EXPAND AND ENHANCE MEMBERSHIPS

Memberships are an important source of direct and indirect revenues for both Museums. Over the past year, despite challenges posed by the pandemic, the Corporation continued to develop new strategies to attract new Members while maintaining existing Membership levels.

Following the first closures in March 2020, the Canadian Museum of History and the Canadian War Museum began focusing heavily on virtual initiatives to keep Members engaged and connected to the Membership program. Strategies included regular email communications promoting existing online and virtual content, in addition to providing exclusive Members-only content.

Members were also invited to attend virtual events, and a Members-only preview was given for the exhibition **Forever Changed – Stories From the Second World War**. Due to the periods of closure that the Museums underwent as a result of COVID-19, Membership extensions were offered to all Members.

In addition, a robust renewal campaign was deployed, with regular communication to those nearing the expiration of their Membership, encouraging them to renew. Overall, the Membership program ended the year with 287 Membership sales, contributing to a total of 5,581 active households (12,900 individual members).

FACILITY RENTALS

Most facility rentals and large-scale events were cancelled this year due to the pandemic. However, other events were postponed to a later date. Although limited capacity and physical distancing requirements have significantly reduced facility rental and partnership opportunities, the Museums were sometimes able to offer venues for smaller gatherings and meetings, and for virtual and hybrid events when public health guidelines permitted. Staff continued to promote Museum venues for 2022 and beyond by sending out proposals, conducting site visits and participating in virtual familiarization tours with tourism partners and event planners.

TOURISM

Throughout the year, staff continued to promote the Museums among tourism operators by participating in virtual tourism trade shows, virtual tours and virtual client presentations – either on their own, or in partnership with destination management organizations. Staff also met virtually with more than 200 different tour operators internationally, in the U.S., Ontario and Quebec.

Although group tours were unavailable during the pandemic, plans continued for tours in 2022. Both Museums are actively continuing networking and sales activities to ensure that this important segment, comprised of groups and independent tourists, returns in significant numbers in the years to come. Staff also participated in campaigns and promotional opportunities to keep the Museums top of mind among local tourists across the region and among tourists within short driving distances in Ontario and Quebec.

RESPONDING TO AUDIT RECOMMENDATIONS

The Museums made progress in 2020-2021 in responding to audit recommendations made by the Corporation's internal auditor. There was one outstanding recommendation at the beginning of 2020-2021, to which five more were added over the course of the year. Two of these recommendations were completed, one related to collections management and the other to IT security, leaving four outstanding recommendations.

LISTENING TO OUR EMPLOYEES

At the request of the Board of Trustees, the Museums launched a workforce assessment process, inviting an external firm to speak to staff and collect feedback on four primary areas of interest: employee engagement, corporate culture, diversity and inclusion, and mental health.

Employee feedback gathered through this process will serve to help the Museums develop a strategy with concrete steps toward building a working environment that is welcoming, supportive, inclusive and engaging for all employees.

TELEWORK, CYBERSECURITY AND IT UPDATES

The pandemic precipitated a rapid transition to teleworking in March 2020, and a transition through the summer and fall to a hybrid model, in which approximately 30% of the workforce returned to the workplace. Staff reintegration was undertaken carefully, based on health and safety considerations, physical distancing guidelines and operational needs. A number of tools and resources were developed to support employees, whether working from home or on site. New procedures were developed and workplace protocols were adapted to the new realities.

With the majority of Museum staff teleworking, the Museum actively enhanced its cybersecurity efforts, monitoring cyber threats and developing a cybersecurity awareness program for all staff.

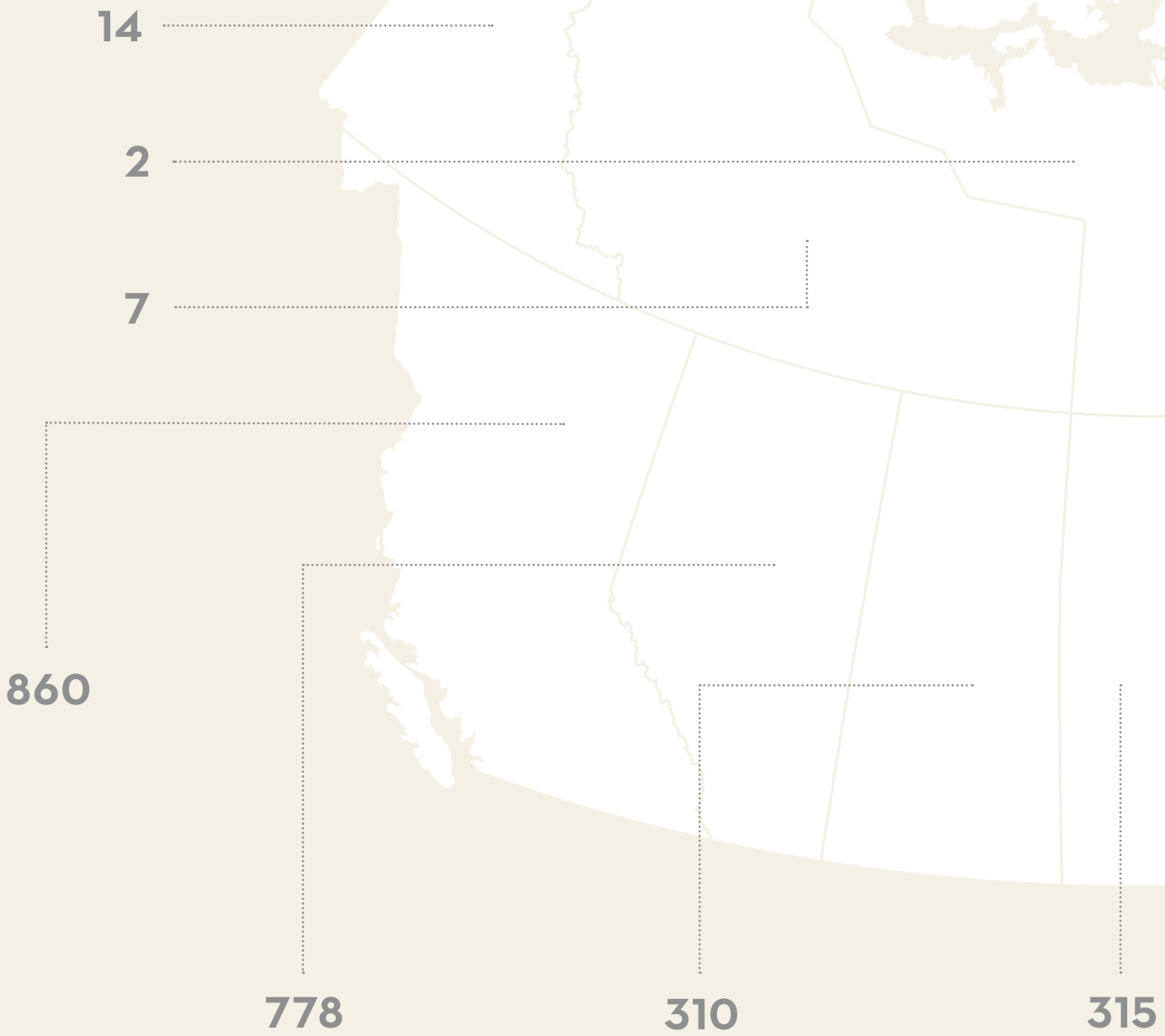
In addition, three IT infrastructure projects were completed in 2020-2021 – a financial system upgrade, the addition of WiFi in the War Museum's galleries and an upgrade of the parking system – and others were in progress.

FUNDRAISING – DONORS, SPONSORS AND FOUNDATIONS

Over the past year, the Corporation has adapted its Development operations in response to uncertainties surrounding the pandemic. Several campaign launches were delayed or cancelled, including the planned campaign for the renewal of the Canadian Children's Museum. Yet despite the inherent challenges, a wide variety of initiatives and approaches resulted in the raising of much-needed funds.

While the pandemic stripped away many of the social aspects surrounding traditional fundraising, the Museums found new ways to connect with stakeholders while focusing on their respective missions and why they are deserving of support. Much of this work was done virtually through personal email, virtual meetings and events, phone calls, regular digital newsletters and updates – not only enhancing staff skills and capacity, but also revealing how useful digital strategies can be, particularly in expanding fundraising reach.

DONORS ACROSS CANADA AND ABROAD



37 OUTSIDE CANADA

3,210

162

257

55

462

38

GENEROUS DONATIONS

IN 2020-2021, ANNUAL GIVING SURPASSED EXPECTATIONS AT

\$696,091

MEETING 127% OF THE ANNUAL TARGET OF \$550,000.

▲ 127%

THE PROGRAM ENGAGED WITH

6,507

ACTIVE DONORS,

OF WHOM

2,736

WERE NEWLY WELCOMED THIS YEAR.

THE MAJOR GIFTS TARGET
WAS SET AT

\$2,470,000

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

THE MUSEUM UNDERTOOK

32 NEW MAJOR GIFT SOLICITATIONS | **11** OF WHICH HAVE BEEN SIGNED,
TOTALLING MORE THAN **\$2,737,119**

ALTOGETHER IT HAS SUCCESSFULLY CONFIRMED

\$3,433,210 WHICH INCLUDES **\$175,000**
IN PLEDGES.

MEETING 114% OF THE \$3,020,000 TARGET.

▲ 114%

THE MUSEUMS HAVE WELCOMED 64 MEMBERS OF THE PARTNERS' CIRCLE PROGRAM, REPRESENTING

\$87,000

IN REVENUE.

MAJOR GIFTS

In accordance with the Museum's Development Strategy, the major gifts target, which also includes revenues generated from the Corporate and Community Engagement channel, was set at \$2,470,000. Combined, the Corporation undertook 32 new major solicitations – 11 of which have been signed, contributing to a revenue total of \$2,737,119, or 111% of the target. The expanded level of activities has helped to increase revenues through new sources of funding, including a wider group of Canadian private foundations, corporate leads and service clubs.

Over the past year, four generous donors provided support for a new and exciting program currently under development at the Museum of History. The Museum is grateful for the generosity of the Crabtree Foundation, Power Corporation of Canada, the Sifton Foundation and the Good Foundation – all of whom provided support of the Museum's new project **History Box**, which is expected to launch in 2022 and will share reproduction artifacts from Canadian history with classrooms around the country.

TD has continued its generous support for Black History Month programming. This marks the second year in a row that this organization has supported the presentation of Black History Month installments of the popular *An Evening With...* series.

Four donors have joined to support the Royal Sleigh Project in partnership with the Canadian Senate. This project will bring Queen Victoria's winter sleigh to Canada from the United Kingdom for display in the Senate building. The Museum thanks Colonel (ret'd) Stanley A. Milner, O.C., A.O.E., M.S.M., C.D., LL.D.; Carolyn and Don Elkington; Jeffrey Kanter; and Barbaree Nielsen, in memory of Leslie Nielsen.

Patrick O'Callaghan provided generous support for **Thomas D'Arcy McGee – A Son of Louth, A Father of Modern Canada**, an exhibition by the Museum of History, and Ireland's Thomas D'Arcy McGee Summer School and the Dundalk Institute of Technology. This exhibition will be displayed in Ireland in fall 2021.

DIVERSIFIED REVENUE STREAMS

Many of the Museums' typical revenue sources were impacted by the pandemic over the past year, with public health guidelines requiring the Museums to close to the public several times, resulting in reduced ticket sales and concessions, as well as impacting the possibilities for on-site events and programs. Circumstances in the past year have forced the Museums to move these activities to a virtual format where possible, and the Museums are exploring options for monetizing some of these programs.

The Museum publishes and sells popular souvenir catalogues for each major exhibition, in addition to publications by Museum researchers, historians and external experts. Theme merchandise related to each major exhibition is also a reliable source of revenue. The multiple closures of the Museums this year impacted Gift Shop sales on site, but sales through the Museums' online shops were higher.

Both Museums carefully monitor admission fees and rates for amenities such as parking and facility rentals. Memberships are also key. This year, 287 new Memberships were sold, contributing to a combined total of 12,900 Members at both Museums.

ANNUAL GIVING

By the end of March 2021, the Museum had confirmed \$696,091 from annual donors against the original annual goal of \$550,000, representing 127% of our target. We currently have more active donors than ever in our history – 6,507, the most generated by this program ever. The themes of the fundraising appeals included the 15th anniversary of the War Museum building at its site on LeBreton Flats, Remembrance Day and the Supply Line program to support students learning about Canada's military history.

PARTNERS' CIRCLE PROGRAM

The Partners' Circle Program is a new initiative aimed at cultivating current donors who give between \$1,000 and \$10,000, and at expanding the program by upgrading donors who are able to give more. Another focus is the attraction of new donors from sources with an affinity to the Museum of History and the War Museum, including regimental associations, branches of the Royal Canadian Legion, and service clubs. To date, the Museums have welcomed 64 members of the Partners' Circle program, representing \$87,000 in revenue.



One of the 2020 Legion National Foundation's Poster and Literary Contest Winners

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. They 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.



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

Trustees are nominated for a period not exceeding four years, and each is eligible to serve three consecutive terms (or, in the case of the 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.

As of March 31, 2021, there was one vacancy on the Board, as the term of the former Chair had expired and an Interim Chair was in place. In addition, the terms of three Trustees had expired; these Trustees continued in office, pending the appointment of their successors.

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.

In a typical year, the Board meets four times in Ottawa-Gatineau, and once in another Canadian city, in addition to holding conference calls. Four virtual Board meetings were held during the 2020-2021 fiscal year.

Reflecting its goal to fully engage Canadians across the country, the Board of Trustees also holds an Annual Public Meeting (APM) that alternates between taking place on site and at locations across Canada. This provides members of the public with an opportunity to learn more about the Museum's activities 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. This year's APM was held virtually in September 2020, from the Canadian Museum of History. The event was hosted by senior management and was well-attended by viewers across the country. Attendees were given an overview of the Museum's financial situation, with information about how it is adapting in the face of the pandemic, recent acquisitions, highlights of exhibitions and programming, and a sneak peek at upcoming projects. In addition, a virtual Q&A session allowed the general public to ask questions.

MEMBERS OF THE BOARD OF TRUSTEES

As of March 31, 2021, the Board of Trustees comprised the following members:

JEAN GIGUÈRE, C.M., INTERIM CHAIR

WINNIPEG, MANITOBA

Jean Giguère is a founding member of Culture Days, which is aimed at making culture a daily habit among Canadians. She was Vice-Chair of the Culture Days National Board, as well as founder and past-Chair of Culture Days Manitoba. In addition to serving as Director of the organization Business / Arts, she is a former Chair of the Board of the Royal Winnipeg Ballet, and still holds the position of Chair Emeritus.

Jean has extensive experience in board governance, fundraising and strategic planning. Following five years on the Canadian Arts Summit Steering Committee, she chaired the 2009 Summit in Montréal. For the Royal Manitoba Theatre Centre, she has been Vice-President responsible for fundraising and sponsorship, and Chair of Special Events, and is currently a member of its Advisory Board. In addition, she is a founding member of the Winnipeg Theatre Awards and sits on its Advisory Council. She also serves on the Board of Q Dance, an international ballet company based in Winnipeg. In 2020, after seven years as a Trustee of the Canadian Museum of History Board of Trustees, she was made Interim Chair.

Jean was the inaugural winner of the Winnipeg Art Council's Making a Difference Award and has received the Queen Elizabeth II Diamond Jubilee Medal. In 2014, she was honoured with the Ramon John Hnatyshyn (RJH) Award for Voluntarism in the Performing Arts. She is a Member of the Order of Canada.

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

DEAN BRINTON, M.S.M., M.A., VICE-CHAIR

ST. JOHN'S, NEWFOUNDLAND AND LABRADOR

Dean Brinton studied Philosophy and Comparative Religion at the University of Calgary and the University of Toronto, and has a Master's degree from the University of Toronto. He has worked in the arts-and-culture sector for more than 30 years and was CEO of The Rooms Corporation in St. John's, Newfoundland, from 2005 to 2019.

He has served on numerous boards, including the Canada Council for the Arts, where he was the Board's appointee to the Executive Committee, Chair of the Governance Committee, member of a UNESCO Sectoral Commission, and the Canada Council's representative on the Public Lending Rights Commission. Between 2001 and 2008, he also sat on the boards of the National Theatre School and the Nova Scotia College of Art Design University.

For many years, Dean was a member of the Board of the Salvation Army Centre of Hope, chairing a major capital campaign. In 2017, he was appointed to the Board of the Governor General's Performing Arts Awards Foundation and was made Vice-Chair of the Board of the Canadian Museum of History and the Canadian War Museum. He has received the Meritorious Service Medal, the Queen Elizabeth II Diamond Jubilee Medal, and the Barbara Tyler Award in Museum Leadership.

December 2017 to December 2020

ANDREA T. BOBKOWICZ, TRUSTEE*WESTMOUNT, QUEBEC*

Andrea Bobkowicz is an Investment Advisor with National Bank Financial, Private Wealth Management, and previously worked in Global Institutional Equity Sales at RBC Dominion Securities in New York City. She has business experience in South Africa, Australia and Latin America, and is fluent in English, French and Spanish.

Her community volunteer work has included leadership roles with the Foundation of Catholic Community Services, Camp Kinkora, and the St. Patrick's Society of Montreal. In addition, she 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.

Andrea is proud to mentor the next generation through the National Bank Women's Symposium, aimed at young women seeking careers in the finance sector, and through the Ken Woods Portfolio Management Program at the John Molson School of Business. She was named Investment Advisor of the Year in 2016, received the Social Commitment Award of Excellence in 2018, and was named Finance Monthly Wealth Management Advisor of the Year 2019 - Canada.

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

NARMIN ISMAIL-TEJA, TRUSTEE*CALGARY, ALBERTA*

Narmin Ismail-Teja is a Principal at impact@work Inc. Since 1992, she has provided advisory services, training and facilitation, bringing a high degree of skill, motivation and commitment to the delivery of effective programs at the local, national and international levels. Her work encompasses strategic leadership, team development, staff engagement and more, often incorporating theatre techniques, simulations and participatory learning to offer high-impact education that is both engaging and interactive.

She is also dedicated to her community, and currently serves on the boards of the Canadian Forces Liaison Council and Theatre Calgary. In addition, she is Chair of the Board of Canadian Women for Women in Afghanistan, a member of the Calgary Foundation Impact Investment Committee, and a Senator at the University of Calgary.

Narmin recently completed her term as a Board member and Chair with YMCA Calgary. In the past, she has also worked with the Aga Khan Agency for Microfinance in Switzerland, the Famous 5 Foundation, Vertigo Theatre, and various Calgary-based organizations.

January 2019 to January 2023

AMANDA KINGSLEY MALO, TRUSTEE*SUDBURY, ONTARIO*

Amanda Kingsley Malo is a French Immersion teacher and community organizer. She has a B.A. in History from the University of Ottawa, as well as a Bachelor of Education from Laurentian University. She is currently working toward a Master of Education in Educational Leadership and Policy with the Ontario Institute for Studies in Education.

Amanda specializes in early childhood education and inquiry-based learning. Her community service includes involvement in numerous local organizations – as a volunteer tutor for Syrian refugees, a mentor for tween and teenage girls learning entrepreneurial and leadership skills through AmbiSHEous, an organizer for Sudbury's first Women's March, and a Board member for the Art Gallery of Sudbury. In recognition of her efforts, Amanda was a Samara Everyday Political Citizen nominee, and a winner of CBC's #WeAretheChange contest during Canada150, which highlighted innovative community changemakers across the country.

Amanda was also the subject of a CBC documentary about the beginnings of PoliticsNOW and is the recipient of a Laurentian Alumni Trailblazer Award, a Greater Sudbury 40 Under 40 Award, and a Business and Professional Women (Greater Sudbury) Rachel Proulx Memorial Award.

*March 2018 to May 2024
(on second term)*

ALEX MACBEATH, TRUSTEE*MURRAY HARBOR, PRINCE EDWARD ISLAND*

Alex MacBeath has a B.Sc. from the University of Prince Edward Island and an M.B.A. from Dalhousie University. He is a member of the Canadian, Ontario and Prince Edward Island Institutes of Chartered Accountants, and was made a Fellow in 2003. He holds his ICD.D designation through the Rotman School of Management, and has completed Executive Education Programs at Harvard Business School, Oxford University and the Kellogg School of Management.

Alex 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. He has extensive experience in business strategy, risk management, national and international markets, and change management in large and complex organizations.

Alex is currently the Founder and Managing Partner of Island Capital Partners, a seed venture capital fund, and Executive Director at PEI Bridge. He is Chair of Sentry Water Monitoring Inc., Regen Wastewater Technologies Inc., and of the Wallace McCain Institute, and serves on the boards of Crosby Molasses Inc. and the Linkletter Group of Companies. Other current board appointments include the University of Prince Edward Island, the National Angel Capital Foundation, the MedicAlert Foundation of Canada, and the Confederation Centre of the Arts.

May 2019 to May 2023

DR. RODNEY NELSON, PH.D., C.DIR., PAED, CAPA, TRUSTEE*OTTAWA, ONTARIO*

Rodney Nelson is an advocate for sustainable economic development within Indigenous communities worldwide. He is a professor of International Business at Carleton University, where he teaches ethics, governance and international relations. He is also the current CEO and Principal of Governance for the Global Governance Group.

Rodney has a Ph.D. in Indigenous/Canadian Studies through Carleton University and Trent University. He holds a Master's degree in Medical and Corporate Anthropology, and Bachelor's degrees in Psychology and Anthropology. He has Chartered Director certification from the Directors College at McMaster's Degroote School of Business and is a Professional Aboriginal Economic Developer (PAED) and Certified Aboriginal Professional Administrator (CAPA).

Rodney is a corporate anthropologist with more than 30 years of experience working with both the public and private sectors. His interests include board governance, economic development, education, ethics, traditional knowledge and Indigenous relations. He also sits on the Board of the Indigenous Culture and Media Innovations Group and is past-Chair of the Aboriginal Financial Officers Association. He was also Chair of the Pandemic Preparedness Working Group for Canadian Businesses, and a member of the Deputy Minister of Health's Private Sector Working Group on Pandemics.

Rodney has presented to the United Nations Permanent Forum on Indigenous Issues and has represented Canada at the Asia-Pacific Economic Cooperation (APEC) forum on national pandemic planning.

March 2018 to March 2022

JENNIFER PEREIRA, Q.C., TRUSTEE

SASKATOON, SASKATCHEWAN

Jennifer Pereira is a partner at Robertson Stromberg LLP, where her legal practice focuses on disputes that may end up in court. She has been recognized by Lexpert magazine as one of its Rising Stars – Leading Lawyers Under 40, and by Best Lawyers in the area of Insurance Law.

Jennifer is past-President of both the Saskatchewan Trial Lawyers Association and the Saskatoon Bar Association. She has served as Chair of the Professional Image Committee of the Canadian Bar Association (Saskatchewan) and as a member of the Court of Queen's Bench Bar Judicial 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.

Jennifer's commitment to her profession is mirrored by her commitment to the community. She is past-Chair of the Board of TCU Place, a performing arts and convention centre in Saskatoon. She has also 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

LAURIER TURGEON, TRUSTEE

QUÉBEC CITY, QUEBEC

Laurier Turgeon is a Professor of Ethnology and History in the Department of Historical Sciences at Université Laval. He has directed the Laboratoire d'enquête ethnologique et multimédia (LEEM) since 2004 and held the Canada Research Chair in Heritage from 2003 to 2017.

He was a visiting scientist at the Massachusetts Institute of Technology Media Lab and was Director of the Institute of Cultural Heritage at Université Laval from 2005 to 2012. In 2006, he held the William Lyon Mackenzie King Chair in Canadian Studies at the Weatherhead Center for International Affairs at Harvard University.

Laurier has been a visiting professor at the École des Hautes Études en Sciences Sociales in Paris, the Université Paris 1-Sorbonne, and the Université de Provence. He was a Fellow at the Newberry Library, the Beinecke Library at Yale University, and the John Carter Brown Library at Brown University. He has authored 10 books, some 40 peer-reviewed articles and approximately 40 contributions to composite works. His most recent book is *Une histoire de la Nouvelle-France: Français et Amérindiens au XVI^e siècle* (2019).

He received the Luc-Lacourcière Medal for his book *Patrimoines métissés* (2003) and a Summit International Award for Creative Media (2014). In addition, he was given the Office québécois de la langue française award (2014) for the Découvrir Québec mobile app, the Marius Barbeau Medal (2016), and an Excellence in Teaching Prize from Université Laval (2017). In 2018, he was elected a Fellow of the Royal Society of Canada.

September 2018 to September 2022

DR. WILLIAM YOUNG, TRUSTEE

OTTAWA, ONTARIO

Bill Young is a former parliamentary officer and academic. In December 2011, he completed a six-year term as Parliamentary Librarian of Canada, overseeing parliamentary research, information, public outreach and education. He presided over the recent rehabilitation, conservation and upgrade of the iconic Library building, and initiated and implemented a process of organizational renewal that refocused the Library's services.

Bill joined the Library of Parliament in 1987, later serving as Director of the Library's Political and Social Affairs Division. In 2004, he was seconded to the Public Service as Senior Policy Advisor to the Minister of Social Development and Minister of Canadian Heritage.

Bill is a founding Board member of the Samara Centre for Democracy and was Director of both the Canadian Association of Research Libraries and the Association of Parliamentary Librarians in Canada. In addition, he has served on the Board of ESSA (now the Canadian Association of Professional Employees [CAPE]) and the Conservation Review Board of Ontario. He has received several academic scholarships and an award from the Council of Canadians with Disabilities, and was made an Honorary Member of the Canadian Association of Former Parliamentarians and Honorary Director of the Churchill Society.

Bill has a Ph.D. in History from the University of British Columbia, and taught at York, Simon Fraser and McGill Universities. He is a By-Fellow of Churchill College, Cambridge, and has authored or co-authored four books, in addition to parliamentary publications, conference papers, and academic and popular articles.

June 2018 to June 2021



BOARD OF TRUSTEES – COMMITTEES

Members of the Board of Trustees sit on six different committees.

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

Jean Giguère (Chair)
Andrea T. Bobkowicz
Dean Brinton
Dr. Rodney Nelson

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

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

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

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

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

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

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

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

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 achievement of its objectives.

CORPORATE OFFICERS (AS OF MARCH 31, 2021)

- **Caroline Dromaguet**, President and Chief Executive Officer (acting), and Director General, Canadian War Museum and Vice-President of the Corporation (acting)
- **Heather Paszkowski**, Chief Operating Officer and Senior Vice-President of 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, 2021:

- **Chantal Amyot**, Director General, Canadian Museum of History and Vice-President of the Corporation (acting)
- **Marie-Josée Lacombe**, Chief Financial Officer and Vice-President of Finance
- **Sylvie Madely**, Vice-President, Development
- **Megan Richardson**, Director, Digital Museums Canada
- **Julie Sylvestre**, Vice-President, Human Resources
- **Lisa Walli**, Vice-President, Public Affairs and Marketing

GOVERNANCE STRUCTURE

- **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 that 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 the 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 resources 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, while also ensuring that a high standard of client service is provided to the general public in both official languages.

EMPLOYMENT EQUITY, DIVERSITY AND INCLUSION

The Corporation is committed to a talent-management culture that recruits, engages and retains a talented workforce, by promoting continuous development in an inclusive and engaging environment dedicated to museological excellence. The Corporation maintains a commitment to a diverse and inclusive workplace committed to the principles of employment equity, diversity and inclusion that is complementary to our mandate of preserving, promoting and exploring Canada's rich history and cultural diversity. To that end, the Museum has retained the services of an external firm to help develop a formal corporate Diversity, Equity and Inclusion Strategy.

The Museums also have a staff-led Diversity and Inclusion Group made up of employees who work to support the Museums in becoming a diverse and fully inclusive workplace environment, where all people feel valued, heard and accepted. Over the past year, the Group gained 12 new members who are continuing the work of education, and enhancing employee awareness and knowledge of inclusivity and individual biases.

Over the past year, all Museum employees took part in an Indigenous Cultural Awareness training program, the content of which was created by a majority Indigenous-owned and managed organization. This training was aligned with the recommendations of the Framework for Indigenous Relations and supports the Museums' focus on prioritizing respectful relationships with Indigenous partners and communities.

All employees also took part in mandatory workplace harassment and violence prevention training, aligning with the new Canadian Labour Congress regulations launched in early 2021.

SUPPORTING EMPLOYEES

In addition to the workforce assessment process launched by the Board of Trustees, employees and their families were also provided with various resources and tools to help support wellness during these uncertain times, as well as enhanced opportunities for professional development through access to a new selection of virtual training programs offered in partnership with Algonquin College.

THE CONTRIBUTIONS OF VOLUNTEERS

Volunteers make an important and valuable contribution, not only to the Museum but also to the hundreds of thousands of visitors each year who benefit directly from their knowledge, enthusiasm and commitment. Due to public health guidelines in place in 2020-2021, the Museums' work with volunteers was paused, but both the Museum of History and the War Museum look forward to resuming work with their volunteers in future.

DONORS AND SPONSORS

The Museum is extremely grateful for the generous contributions of donors and for investments made by its corporate sponsors. This past year in particular, the support of donors and sponsors has been 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.



Wimy, 1917



DONATIONS AND PLEDGES

This following donors and sponsors have made financial donations of more than \$1,000, or pledged 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 2020-2021 fiscal year and does not represent the total gift generously offered to the Museum.

\$100,000+

- Canadian First World War Internment Recognition Fund
- Crabtree Foundation
- The Catherine and Fredrik Eaton Charitable Foundation
- Margaret and Jim Fleck
- The Rossy Foundation
- The Family of A. Britton Smith
- R. Howard Webster Foundation
- Weston Family Foundation

\$10,000 TO \$99,999

- The Azrieli Foundation
- BCU Foundation
- Carolyn and Don Elkington
- Friends of the Canadian War Museum
- Jeffrey Kanter
- Barbaree Nielsen, in memory of Leslie Nielsen
- Patrick O'Callaghan
- Power Corporation of Canada
- The Royal Canadian Legion, Dominion Command
- Carolyn Sifton Foundation Inc.
- TD Bank Group
- Robert G. Tucker

\$1,000 TO \$9,999

- John Anderson
- Karen and Bill Barnett
- Raymond and Audrey Beaulieu
- Scott McLean Bennie
- Birks Family Foundation
- Andrea T. Bobkowicz
- Canadian Association of Defence and Security Industries
- Paul Charbonneau
- Corporation du Fort St-Jean
- Barbara Currie
- Dawne Deeley
- Bryce and Nicki Douglas
- Maurice Dupasquier
- Russell C. Finch
- RAdm Patrick Finn
- Richard French
- Paul Gibbons
- Jean Giguère, C.M.
- Elinor Gill Ratcliffe, C.M., O.N.L., LL.D. (hc)
- R. Allan Gould
- Donald F. Greer
- Narmin Ismail-Teja and Mohamed Teja
- Geoffrey P. Joyner
- Audrey Kenny
- Linda Kincaid
- J. V. Th. Knoppers
- Litens Automotive Group
- Alison T. Love
- Paul MacPherson
- Sylvie and Peter Madely
- General Paul Manson
- Virginia McLaughlin
- Bruce J. Morrison
- David and Patricia Noakes
- Constance O'Donnell
- Janice, Caroline, Patrick and Mark O'Neill
- Col Kevin Pehr
- Jennifer Pereira, Q.C. and Kurt Soucy
- H. Graham Rawlinson, Catherine E. Salo and family
- Sherry Richardson
- Dr. John Munro Ross
- Royal Canadian Legion – Branch 59, Moose Jaw
- Bradley Rusaw
- Don and Jean Rutherford
- Marinus Scheffer
- John and Donna Schwartzburg
- Peter Suedfeld
- Laurier Turgeon
- Vernon G. Turner
- Chrissie Unterhoffer
- W. A. Waselovich
- William Young and Philippe Bussy
- Jack and Donna Lee Zaleski
- Anonymous (8)

LEGACY CIRCLE

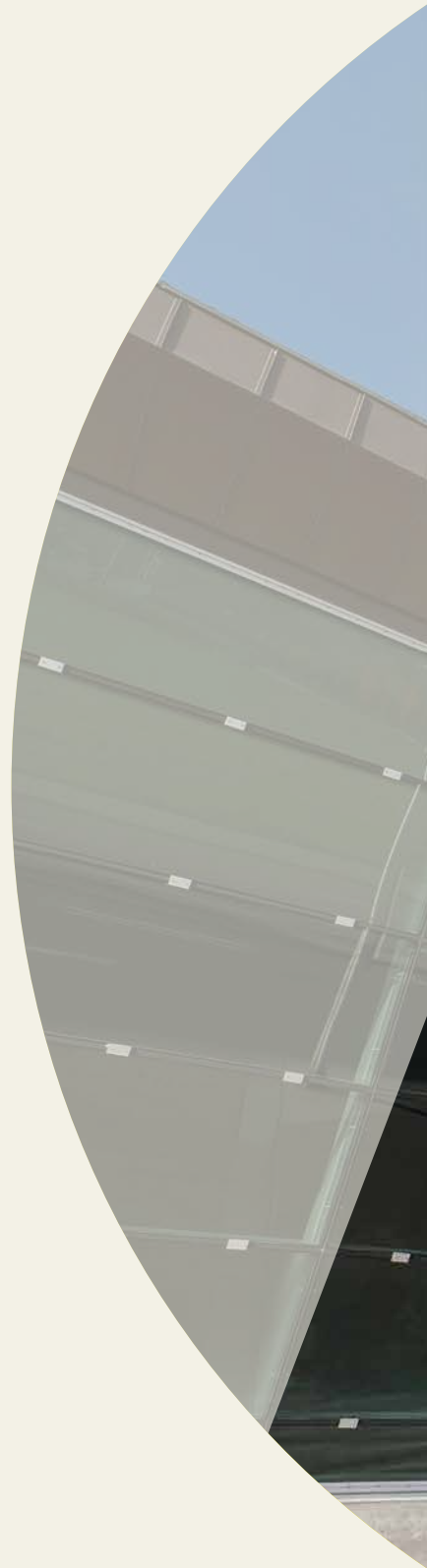
We are proud to acknowledge and thank the following individuals for providing a future gift to the Museum through a bequest, a gift of life insurance or other planned giving arrangement.

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



FINANCIAL STATEMENTS

Year ended March 31, 2021





NARRATIVE DISCUSSION

OVERVIEW

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

During the current fiscal year, the Museum continued to be impacted by the COVID-19 pandemic. The Museum had some opportunity for partial reopenings but were also faced with additional closures due to the reinstatement of provincial health measures. This situation had significant negative effects on the Corporation's 2020–2021 attendance, revenues and operations.

STRATEGIC DIRECTIONS

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

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

STATEMENT OF OPERATIONS

The Corporation's net results of operations for the year ended March 31, 2021, reflects a surplus of \$2.2 million, compared to \$0.6 million for the prior fiscal year.

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 welcomed this new funding of \$4.3 million, received in the second quarter of 2020–2021, that alleviates some of the financial pressures the Corporation is experiencing in the current fiscal year.

The Museum also welcomed the confirmation of the salary economic increase funding totaling \$4.7 million and received this amount during the second quarter of 2020–2021. The net surplus position as of March 31, 2021, is partially explained by this additional funding as it includes a retroactive payment to cover 2018–19 and 2019–20 salary economic increases. These expenses were incurred in these respective fiscal years.

Parliamentary Appropriations

The Corporation recognized \$83.1 million of parliamentary appropriations in 2020–2021, an increase of \$2.7 million when compared to the 2019–2020 fiscal year.

The 2020–2021 parliamentary appropriations include the last year of a five-year approval of 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 2020–2021, thanks to the generosity of donors. Donations and sponsorships represent \$2.3 million in 2020–2021, in comparison to \$2.8 million in 2019–2020.

Investment Income

Investment income represents \$1.7 million in 2020–2021, \$2.0 million for the comparative year.

Operating Revenues

The Museum's multiple closures, and limited reopening, has had a significant negative impact on the operating revenues generated in the fiscal year. Operating revenues in 2020–2021 totaled \$0.8 million, compared to \$15.0 million for the previous fiscal year, a decrease of \$14.2 million.

Expenses

The Corporation's operating expenses were \$85.6 million in 2020–2021, in comparison to \$99.5 million in 2019–2020. The Museum experienced a reduction in operating expenses as Museum offerings were impacted by the temporary closures and reopenings, including the rescheduling of some special exhibitions to fiscal year 2021–2022. The Canadian Children's Museum remained temporarily closed during the year, due to the highly interactive experience it offers, and the way children and families use the space.

STATEMENT OF FINANCIAL POSITION

The Museum's unrestricted net assets as of March 31, 2021, represent \$15.8 million, \$13.5 million as of March 31, 2020.

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

OUTLOOK

The current situation related to the global pandemic continues to significantly impact the attendance and the operations of the Museum. It is anticipated that this situation will have a significant negative impact on the operating revenues of the 2021–2022 fiscal year and beyond.

Relief funding to support the national museums in facing the impacts of the COVID-19 pandemic was confirmed through Federal Budget 2021, with the Museum to receive \$4.9 million in 2021–2022. The Museum welcomes this funding, which will alleviate some of the financial pressures the Corporation is currently experiencing.

In addition to the financial pressures caused by the COVID-19 pandemic, 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 31 years old, and the other is approaching 16 years old.

The Museum will return to an annual base capital funding of \$2.5 million in future years as 2020–2021 was 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 level necessary to keep two aging buildings in good condition and to address the requirements associated with the IT and security infrastructure. The Corporation will continue to work with the Department of Canadian Heritage on a long-term solution to address operating challenges such as escalating non-discretionary costs and the need to address critical capital projects.

MANAGEMENT'S RESPONSIBILITY FOR FINANCIAL STATEMENTS

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

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

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

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



Caroline Dromaguet
Acting President and Chief Executive Officer



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

June 22, 2021



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 2021, 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 2021, 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.

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

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

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

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

Auditor's Responsibilities for the Audit of the Financial Statements

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

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

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

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

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

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

Report on Compliance with Specified Authorities

Opinion

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

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

Responsibilities of Management for Compliance with Specified Authorities

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

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

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



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

Ottawa, Canada
22 June 2021

CANADIAN MUSEUM OF HISTORY

Statement of Financial Position

As at March 31

(In thousands of dollars)

	2021	2020
Assets		
Current assets		
Cash	\$ 46,000	\$ 19,869
Restricted cash and investments (note 3)	12,335	6,182
Investments (note 4)	12,384	14,139
Accounts receivable	1,320	2,469
Inventories	740	832
Prepaid expenses	397	580
	<u>73,176</u>	<u>44,071</u>
Restricted investments (note 3)	4,676	8,737
Investments (note 4)	37,103	46,018
Collections (note 5)	1	1
Capital assets, net (note 6)	203,763	216,506
	<u>\$ 318,719</u>	<u>\$ 315,333</u>
Liabilities and net assets		
Current liabilities		
Accounts payable and accrued liabilities (note 7)	\$ 13,672	\$ 13,782
Deferred contributions (note 8)	18,337	14,508
Deferred revenues	794	825
	<u>32,803</u>	<u>29,115</u>
Deferred contributions – National Collection Fund (note 9)	10,910	10,714
Deferred contributions related to capital assets (note 10)	191,736	195,335
Employee future benefits (note 11)	11,848	10,983
	<u>247,297</u>	<u>246,147</u>
Net assets		
Unrestricted	15,761	13,482
Restricted for permanent exhibit renewal	14,793	14,836
Investment in capital assets	40,868	40,868
	<u>71,422</u>	<u>69,186</u>
	<u>\$ 318,719</u>	<u>\$ 315,333</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)

	2021	2020
Revenues		
Donations and sponsorships (note 12)	\$ 2,338	\$ 2,778
Investment income (note 13)	1,656	2,023
Operating (schedule 1)	769	14,993
	<u>4,763</u>	<u>19,794</u>
Expenses (schedule 2)		
Collect and research	11,564	12,524
Exhibit, educate and communicate	23,544	29,334
Accommodation	34,246	37,970
Corporate management	16,272	19,689
	<u>85,626</u>	<u>99,517</u>
Excess of expenses over revenues before parliamentary appropriations	(80,863)	(79,723)
Parliamentary appropriations (note 14)	83,099	80,350
Net result of operations	\$ 2,236	\$ 627

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	2021	2020
Net assets, beginning of year	\$ 13,482	\$ 14,836	\$ 40,868	\$ 69,186	\$ 68,559
Net result of operations	2,279	(43)	-	2,236	627
Net assets, end of year	\$ 15,761	\$ 14,793	\$ 40,868	\$ 71,422	\$ 69,186

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)

	2021	2020
Operating activities		
Cash receipts from clients and other receivables	\$ 5,139	\$ 19,599
Cash receipts from parliamentary appropriations	66,643	64,109
Cash paid to and on behalf of employees	(38,827)	(39,370)
Cash paid to suppliers	(29,612)	(46,077)
Restricted contributions and related investment income	3,285	2,382
Interest received	1,663	2,006
Total cash flow provided by operating activities	8,291	2,649
Investing activities		
Increase in investments and restricted investments	(4,500)	(8,254)
Decrease in investments and restricted investments	17,792	8,972
Total cash flow provided by investing activities	13,292	718
Capital activities		
Acquisition of capital assets	(5,593)	(7,287)
Financing activities		
Parliamentary appropriations for the acquisition of capital assets	14,919	11,716
Increase in cash and restricted cash	30,909	7,796
Cash and restricted cash, beginning of year		
Cash	19,869	12,277
Restricted cash	2,515	2,311
	22,384	14,588
Cash and restricted cash, end of year		
Cash	46,000	19,869
Restricted cash	7,293	2,515
	\$ 53,293	\$ 22,384

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, 2021

(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 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, 2021

(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, 2021

(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, 2021

(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, 2021

(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, 2021

(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, 2021

(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:

	2021	2020
Deferred contributions from non-government sources	\$ 6,101	\$ 4,205
Deferred contributions – National Collection Fund (note 9)	10,910	10,714
	<u>\$ 17,011</u>	<u>\$ 14,919</u>

Restricted cash and investments consist of the following:

	2021	2020
Restricted cash	\$ 7,293	\$ 2,515
Guaranteed investment certificates	4,373	4,173
Corporate and government bonds	5,345	8,231
	<u>17,011</u>	<u>14,919</u>
Short-term restricted cash	(7,293)	(2,515)
Short-term restricted investments	(5,042)	(3,667)
	<u>(12,335)</u>	<u>(6,182)</u>
Long-term portion	<u>\$ 4,676</u>	<u>\$ 8,737</u>

CANADIAN MUSEUM OF HISTORY

Notes to the Financial Statements

Year ended March 31, 2021

(In thousands of dollars)

3. Restricted cash and investments (continued)

At March 31, 2021, the Corporation held guaranteed investment certificates and long-term bonds with a face value of \$9,684 (2020 - \$12,331), annual yield percentages ranging from 0.72% to 3.17% (2020 - 1.81% to 3.17%), and maturity dates ranging from December 1, 2021 to December 4, 2024 (2020 - December 18, 2020 to December 4, 2024). The fair value of restricted investments is \$9,869 (2020 - \$12,599).

4. Investments

	2021	2020
Corporate and government bonds	\$ 33,792	\$ 39,862
Guaranteed investment certificates	15,695	20,295
	49,487	60,157
Portion maturing in the next fiscal year	(12,384)	(14,139)
Long-term portion	\$ 37,103	\$ 46,018

Bonds and guaranteed investment certificates

At March 31, 2021, the Corporation held corporate and government bonds and guaranteed investment certificates with a face value of \$49,315 (2020 - \$59,960), annual yield percentages ranging from 0.72% to 3.63% (2020 - 1.29% to 3.63%), and maturity dates ranging from September 1, 2021 to June 2, 2025 (2020 - October 15, 2020 to June 2, 2025). The fair value of investments is \$51,006 (2020 - \$61,656).

Additional assets, included in cash and investments (note 4), totalling \$44,274 (2020 - \$32,986) are related to deferred parliamentary appropriations (notes 8 and 10).

CANADIAN MUSEUM OF HISTORY

Notes to the Financial Statements

Year ended March 31, 2021

(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, 2021, the Corporation purchased \$106 (2020 - \$521) and acquired through donation \$867 (2020 - \$614), of items for these collections.

The Corporation did not record any revenues for the fiscal years ended March 31, 2021 or 2020 related to the sales of collection items.

CANADIAN MUSEUM OF HISTORY

Notes to the Financial Statements

Year ended March 31, 2021

(In thousands of dollars)

6. Capital assets

	Cost	Accumulated amortization	2021 Net book value	2020 Net book value
Land	\$ 40,868	\$ -	\$ 40,868	\$ 40,868
Buildings	356,909	(238,127)	118,782	127,705
Building improvements	86,721	(71,780)	14,941	14,708
Technical and informatics equipment	9,692	(7,661)	2,031	2,459
Office furniture and equipment	1,451	(911)	540	603
Motor vehicles	344	(300)	44	99
Permanent exhibits	32,835	(12,505)	20,330	23,614
Work in progress	6,227	-	6,227	6,450
	\$ 535,047	\$ (331,284)	\$ 203,763	\$ 216,506

The current year amortization expense is \$16,747 (2020 - \$17,113).

During the year, out-of-use assets with an original book value of \$183 (2020 - \$550) were removed from this schedule.

7. Accounts payable and accrued liabilities

Accounts payable and accrued liabilities are as follows:

	2021	2020
Trade accounts payable	\$ 4,916	\$ 6,387
Government departments, agencies and crown corporations	5,411	3,988
Accrued salaries and benefits	3,208	3,318
Current portion of employee future benefits (note 11)	137	89
	\$ 13,672	\$ 13,782

CANADIAN MUSEUM OF HISTORY

Notes to the Financial Statements

Year ended March 31, 2021

(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	2021	2020
Balance, beginning of year	\$ 4,286	\$ 10,222	\$ 14,508	\$ 12,145
Additions				
Amounts received during the year	2,473	3,872	6,345	4,792
Deferred investment income	85	-	85	106
	2,558	3,872	6,430	4,898
Deductions				
Amounts recognized as revenue	(690)	(1,911)	(2,601)	(2,535)
Balance, end of year	\$ 6,154	\$ 12,183	\$ 18,337	\$ 14,508

CANADIAN MUSEUM OF HISTORY

Notes to the Financial Statements

Year ended March 31, 2021

(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	2021	2020
Balance, beginning of year	\$ 9,481	\$ 1,233	\$ 10,714	\$ 10,497
Additions				
Amounts received during the year	-	5	5	29
Deferred investment income	182	24	206	240
	182	29	211	269
Deductions				
Amounts recognized as revenue	(4)	(11)	(15)	(52)
Balance, end of year	\$ 9,659	\$ 1,251	\$ 10,910	\$ 10,714

CANADIAN MUSEUM OF HISTORY

Notes to the Financial Statements

Year ended March 31, 2021

(In thousands of dollars)

10. Deferred contributions related to capital assets

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

	<u>Used for acquisitions</u>		<u>To be used for capital asset acquisitions</u>		2021	2020
	Non- government sources	Parliamentary appropriations	Parliamentary appropriations			
Balance, beginning of year	\$ 1,643	\$ 170,928	\$ 22,764	\$ 195,335	\$ 202,358	
Additions						
Capital asset acquisitions	-	3,776	-	3,776	5,616	
Parliamentary appropriations deferred for capital asset acquisitions in future years	-	-	10,833	10,833	6,170	
	-	3,776	10,833	14,609	11,786	
Deductions						
Amount used during the year	(65)	(16,637)	(1,506)	(18,208)	(18,809)	
Balance, end of year	\$ 1,578	\$ 158,067	\$ 32,091	\$ 191,736	\$ 195,335	

CANADIAN MUSEUM OF HISTORY

Notes to the Financial Statements

Year ended March 31, 2021

(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	2021	2020
Balance, beginning of year	\$ 10,173	\$ 570	\$ 329	\$ 11,072	\$ 10,336
Expense for the year	1,150	298	37	1,485	1,286
Benefit usage and benefit payments	(271)	(237)	(64)	(572)	(550)
Balance, end of year	11,052	631	302	11,985	11,072
Less: current portion	-	-	(137)	(137)	(89)
Long-term portion	\$ 11,052	\$ 631	\$ 165	\$ 11,848	\$ 10,983

(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 12.2 years.

CANADIAN MUSEUM OF HISTORY

Notes to the Financial Statements

Year ended March 31, 2021

(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 12.2 years.

(c) Severance benefits

This benefit is unfunded and thus has no assets, resulting in a deficit equal to the accrued benefit obligation. Actuarial gains (losses) are recognized on a systematic basis over the remaining service life of active employees covered by these severance benefits, which is 7.7 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, 2021. The Corporation measures its accrued benefit obligation for accounting purposes as at March 31 of each year. Based on a 3-year cycle, the next full actuarial valuation will be in 2021-22.

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

	2021	2020
Accrued benefit obligation, beginning of year	\$ 14,798	\$ 12,649
Current service cost	981	841
Interest costs	187	245
Actuarial loss (gain)	(1,801)	1,613
Benefits paid	(572)	(550)
Accrued benefit obligation, end of year	13,593	14,798
Unamortized actuarial losses	(1,608)	(3,726)
Accrued benefit liability, end of year	11,985	11,072
Less: current portion of employee future benefits (note 7)	(137)	(89)
	\$ 11,848	\$ 10,983

CANADIAN MUSEUM OF HISTORY

Notes to the Financial Statements

Year ended March 31, 2021

(In thousands of dollars)

11. Employee future benefits (continued)

(d) Accrued benefit obligation (continued)

The significant actuarial assumptions used are as follows:

	2021	2020
Discount rate used to determine accrued benefit obligation:		
Post-retirement benefits	1.90%	1.28%
Severance and sick leave benefits	1.45%	0.84%
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 (2020 – 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 (2020 – 1.00).

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

	2021	2020
Corporation's contributions	\$ 3,014	\$ 3,011
Employees' contributions	3,013	2,899

CANADIAN MUSEUM OF HISTORY

Notes to the Financial Statements

Year ended March 31, 2021

(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:

	2021	2020
Cash donations and sponsorships	\$ 1,470	\$ 2,164
In-kind sponsorships and artifact donations	868	614
	\$ 2,338	\$ 2,778

13. Investment income

Investment income is composed of:

	2021	2020
Interest	\$ 1,656	\$ 2,023
	\$ 1,656	\$ 2,023

CANADIAN MUSEUM OF HISTORY

Notes to the Financial Statements

Year ended March 31, 2021

(In thousands of dollars)

14. Parliamentary appropriations

Parliamentary appropriations recognized as revenue:

	2021	2020
Main estimates amount provided for operating and capital expenses	\$ 72,188	\$ 75,630
Supplementary estimates and transfers	9,338	99
Total Parliamentary appropriations approved in current year	81,526	75,729
Less: current year Parliamentary appropriations not recognized as revenue:		
Used for capital asset acquisitions	(2,270)	(3,876)
Deferred for future capital asset acquisitions	(10,833)	(6,170)
Restricted for specific purposes	(3,872)	(3,609)
Add: prior year Parliamentary appropriations recognized as revenue in current year:		
Amortization of deferred capital funding	16,637	17,004
Restricted amounts used in current year	1,911	1,272
Parliamentary appropriations recognized as revenue	\$ 83,099	\$ 80,350

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 \$11,935 (2020 - \$12,794) primarily related to payments in lieu of property taxes and employer contributions to employee benefits. The Museum recorded operating revenue of \$226 (2020 - \$1,441) with related parties.

CANADIAN MUSEUM OF HISTORY

Notes to the Financial Statements

Year ended March 31, 2021

(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:

	2021	2020
Appropriations receivable	\$ -	\$ 37
Refundable taxes	412	549
Other receivables	90	474
Accounts payable and accrued liabilities	5,411	3,988
Deferred revenues	81	60

16. Contingencies

As at March 31, 2021, 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, 2021, the Corporation's contractual rights arise due to revenue contracts entered into which include donations and sponsorships, facility rental, events and food concessions and travelling exhibits.

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

CANADIAN MUSEUM OF HISTORY

Notes to the Financial Statements

Year ended March 31, 2021

(In thousands of dollars)

17. Contractual rights and obligations (continued)

The future minimum annual payments are as follows:

	Contractual Rights	Contractual Obligations
2021-22	\$ 908	\$ 17,979
2022-23	1,228	3,858
2023-24	423	3,159
2024-25	75	2,835
2025-26	-	27
2026 and thereafter	-	24
	\$ 2,634	\$ 27,882

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, 2021 is the carrying value of these assets.

CANADIAN MUSEUM OF HISTORY

Notes to the Financial Statements

Year ended March 31, 2021

(In thousands of dollars)

18. Financial risk management (continued)

(a) Credit risk (continued)

(i) Accounts receivable

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

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

	2021	2020
Government of Canada	\$ 466	\$ 1,039
Other governments	390	592
Consumers	62	365
	918	1,996
Financial institutions	402	473
	\$ 1,320	\$ 2,469

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

The Corporation establishes an allowance for doubtful accounts that reflects the estimated impairment of accounts receivable and is based on specific accounts considering the Corporation's knowledge of the financial condition of its customers, the aging of accounts receivable, and other applicable factors. Accounts receivable from governments comprise more than 93% (2020 - 81%) 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:

	2021	2020
Less than 30 days past billing date	\$ 699	\$ 1,594
30 to 60 days past billing date	200	331
61 to 90 days past billing date	1	49
Greater than 90 days past billing date	18	22
	918	1,996
Interest receivable	402	473
	\$ 1,320	\$ 2,469

CANADIAN MUSEUM OF HISTORY

Notes to the Financial Statements

Year ended March 31, 2021

(In thousands of dollars)

18. Financial risk management (continued)

(a) Credit risk (continued)

(ii) Cash, investments and restricted cash and investments

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

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

(b) Market risk

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

(i) Currency risk

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

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

CANADIAN MUSEUM OF HISTORY

Notes to the Financial Statements

Year ended March 31, 2021

(In thousands of dollars)

18. Financial risk management (continued)

(b) Market risk (continued)

(ii) Interest rate risk

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

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

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

As at March 31, 2021, 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 \$787 (2020 - \$1,340), approximately 1.29% of the fair value of investments (2020 - 1.80%).

(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.

19. COVID-19 and subsequent years

During the current fiscal year, the Museum continued to be impacted by the Covid-19 pandemic. The Museum had some opportunity for partial re-openings but were also faced with additional closures due to the reinstatement of provincial health measures. This situation had significant negative effects on the Corporation's 2020-21 attendance, revenues and operations.

The Museum received funding of \$4.3 million that helped alleviate some of the financial pressures the Corporation experienced in the current fiscal year.

Furthermore, Budget 2021 presented by the Government of Canada on April 19, 2021 included \$66 million in proposed funding to be allocated amongst Canada's six national museums and the National Battlefields Commission from 2021-22 to 2025-26 to address financial pressures caused by Covid-19 and program integrity issues.

CANADIAN MUSEUM OF HISTORY

Schedule 1 - Operating Revenues

Year ended March 31, 2021

(In thousands of dollars)

	2021	2020
General admission and programmes	\$ 292	\$ 6,926
Parking	178	1,892
Boutique sales	142	1,998
Travelling exhibits	50	526
Facility rental, events and concessions	28	2,973
Memberships	-	525
Other	79	153
	\$ 769	\$ 14,993

Schedule 2 - Expenses

Year ended March 31, 2021

(In thousands of dollars)

	2021	2020
Personnel costs	\$ 39,472	\$ 40,278
Amortization of capital assets	16,747	17,113
Payments in lieu of property taxes	8,138	8,401
Building operations	4,093	6,398
Online programs assistance	3,992	3,368
Professional and special services	2,320	3,861
Utilities	2,308	2,873
IT infrastructure and systems	2,101	2,302
Repairs and maintenance	2,054	3,285
Exhibit fabrication and rental	1,119	4,444
Collection acquisitions (note 5)	973	1,135
Materials and supplies	904	1,095
Marketing and advertising	694	1,629
Cost of goods sold	168	1,127
Rentals and leases	168	274
Travel and hospitality	4	998
Royalties	2	151
Other	369	785
	\$ 85,626	\$ 99,517

PHOTO CREDITS

- p. 5 UNCEDED poster
- p. 6 (top) CMH 2020-H0001_16 & 2020-H0001_9, Rick Hansen Man In Motion World Tour Collection
- p. 6 (middle) CMH IMG2016-0300-0011-Dm
- p. 6 (bottom) George Metcalf Archival Collection, CWM 19920085-1384
- p. 7 (top) Rangers John and Steven Ukuqtunnuaq and Simon Tucktoo, King William Island, 2017, Philip Cheung, colour photograph, courtesy Circuit Gallery
- p. 7 (middle) George Metcalf Archival Collection, CWM 19920085-1104_53
- p. 7 (bottom left) Photo collection of the Anne Frank Stichting (Amsterdam)
- p. 7 (bottom right) Forever Changed poster
- p. 8 Shutterstock, 336683384
- p. 9 CWM 2020-0021-0022-Dm
- p. 10 Museum at Home webpage
- p. 11 CMH IMG20200029-0015-Dm
- p. 12 Photo courtesy of Sailor First Class Camden Scott, Directorate of Army Public Affairs
- p. 15 CWM 2012-0013-0027-Dm
- p. 19 CMH IMG20180104-0003-Dm
- p. 20 CMH IMG2020-0132-0035-Dm
- p. 21 CMH IMG20200174-0029-Dm
- p. 22 CMH IMG202200174-0043-Dm
- p. 23 Photo: Martin Isklander
- p. 26 CMH IMG2019-0328-0189-Dm
- p. 27 CWM 2015-0097-0015-Dm
- p. 31 CWM 2020-0027-0006-Dm
- p. 36 (top) Edem Awumey, photo: Pascale Castonguay
- p. 36 (bottom left) Blaise Ndala, photo: Jean-Marc Carisse
- p. 36 (bottom right) Desmond Cole, photo: Kate Yang-Nikodym
- p. 38 (top) CWM 2019-0052-0071-Dm
- p. 38 (bottom) CMH IMG2020-0137-0007-Dm
- p. 39 CWM 2020-0021-0030-Dm
- p. 40 *Normandy Warrior* by Elaine Goble, CWM 20200359-001
- p. 46 CMH IMG20200137-0033-Dm
- p. 49 CMH IMG2020-0174-0036-Dm
- p. 50 *Gas Drill* by Molly Lamb Bobak, CWM 19710261-1603
- p. 55 George Metcalf Archival Collection, CWM 19920085-1104_53
- p. 56 Mercury book covers
- p. 57 CMH IMG2020-0174-0038-Dm
- p. 58 CWM 2015-0098-0013-Dm
- p. 60 CMH IMG20180032-0134-Dm
- p. 62 Photo: Dr. Matthew Betts
- p. 63 Photo: Dr. Matthew Betts
- p. 64 CMH IMG20200174-0008-Dm
- p. 67 Photo: © Stephen Thorne/The Canadian Press, 20080028-009_garth04, CWM
- p. 68 CMH IMG20200029-0025-Dm
- p. 69 CWM 20120217_001_cover
- p. 73 Photo collection of the Anne Frank Stichting (Amsterdam)
- p. 74 Courtesy of D'Arcy Quinn
- p. 75 Tilston Memorial Collection of Canadian Military Medals, CWM 19970040-001
- p. 76 CMH IMG2020-0137-0019-Dm
- p. 79 CWM 2020-0027-0023-Dm
- p. 87 © The Royal Canadian Legion
- p. 89 CMH IMG2012-0169-0003-Dm
- p. 90 Photo: Martin Isklander; photo: Jan Ketonen; photo: David Howells; photo: Paolo Petroni; photo: Jennifer Chipperfield, Chipperfield Photography; courtesy of Amanda Kingsley Malo; photo: Cedric Swaneck; photo: Ariel Root; photo: Tammy Boehmer; courtesy of Laurier Turgeon; photo: Library of Parliament
- p. 96 CWM 2012-0005-0001-Dm
- p. 101 CWM 2020-0027-0019-Dm
- p. 103 CWM 2020-0021-0038-Dm
- p. 105 Photo: Marie-Louise Deruaz, CMH IMG2011-0064-0007-Dm