



City of
Peterborough

To: Members of the Budget Committee

From: Sandra Clancy, Director of Corporate Services

Meeting Date: June 28, 2017

Subject: Report CPFS17-040
The Canadian Canoe Museum Funding Request Presentation
to June 28, 2017 Budget Committee

Purpose

A report to inform Council that representatives of the Canadian Canoe Museum will attend the June 28, 2017 Budget Committee meeting to seek municipal funding support to move to a new facility located at the Peterborough Lift Lock.

Recommendation

That Council approve the recommendation outlined in Report CPFS17-040 dated June 28, 2017 of the Director of Corporate Services, as follows:

That the Canadian Canoe Museum presentation to the June 28, 2017 Budget Committee meeting, seeking \$4.0 million in financial support over a number of years from the City to support a new \$50.0 million facility be referred to staff to prepare a follow-up report.

Budget and Financial Implications

There are no immediate Budget and Financial Implications of referring the presentation to staff for a report.

Background

Established in 1997, the Canadian Canoe Museum (Museum) is now home to the world's largest and most significant collection of canoes, kayaks and paddled watercraft. The Museum is looking to move to a new 75,000 square-foot facility that will physically connect the more than 600 watercraft in its collection to local waterways at a location beside the Peterborough Lift Lock on the Trent-Severn Waterway (both National Historic Sites).

The Museum has had recent success in securing funding from both the provincial and federal levels of government. On February 24, 2017, the Honourable Maryam Monsef, Minister of Status of Women and MP for Peterborough-Kawartha, on behalf of the Honourable Mélanie Joly, Minister of Canadian Heritage, announced more than \$1.4 million in cultural infrastructure funding from the Government of Canada. Similarly, on May 26, 2017, MPP Jeff Leal, on behalf of the Province, announced a funding commitment of \$9.0 million toward the project.

The facility will cost \$50.0 million to build and it is anticipated that the Museum will seek \$4.0 million in support from the City to be disbursed over a number of years.

Staff informed the Museum representatives that any such request should be made directly to City Council and that June 28, 2017 had been set aside as the first public meeting for delegations to address Council regarding the 2018 Budget.

Accordingly, John Ronson has provided the attached material Appendix A: CCM Preliminary Case for Support and Appendix B: CCM Redevelopment Overview – Winter 2017 and he and others will attend the June 28, 2017 Budget Committee meeting to address Council.

Council is not being asked on June 28, 2017 to make a final decision on whether and how much the City can support the project, staff would recommend the request be referred to staff to prepare a follow-up report to be presented to Council prior to Council approving the 2018 Budget. If Council decides to provide any funding toward the project based on the follow-up report, an amount would then be included in the 2018 Capital Budget.

Submitted by,

Sandra Clancy,
Director of Corporate Services

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Attachments:

Appendix A: CCM Preliminary Case for Support
Appendix B: CCM Redevelopment Overview – Winter 2017

Appendix A
CCM Preliminary Case for Support

MUSEUM *on the move*



The CANADIAN CANOE MUSEUM
Le MUSÉE CANADIEN du CANOT







On behalf of the people of Canada, **The Canadian Canoe Museum** stewards the world's largest and most significant collection of canoes, kayaks and paddled watercraft. More than 600 in number, the craft and their stories of national and international significance have a pivotal role to play in our collective future.



As part of our responsibility for this
cultural asset of national significance,
we are building it a new home that aspires to be as
innovative as the canoe itself.

The new museum will care for the collection the way it deserves to be cared for –
preserving, protecting, and showcasing
for generations to come.



THE NEW MUSEUM:

At the water's edge

In the future, visitors will explore the canoe's leading role in Canada's past, present and future alongside the world's highest hydraulic lift lock on one of the country's most celebrated waterways.

A major cultural and recreational destination between Toronto and Ottawa, the new museum will be located next to the Peterborough Lift Lock and the Trent-Severn Waterway – both National Historic Sites. A partnership with Parks Canada makes this premier destination possible. The synergies among these historically significant assets provide the foundation for an extraordinary visitor experience.

Visitors will arrive by boat, or walk in the front door and possibly, paddle out the back.

The **craft** in the collection will be **connected** to the waterways of the country, allowing for adjacent and expanded on-water programming.

OPENING YEAR ADMISSIONS PROJECTIONS

58,500 TOTAL VISITORS

– up from 27,267 in 2016

PETERBOROUGH is home to the new museum, with its rich industrial heritage and its deep connections to canoe manufacturing.

The **GREATER PETERBOROUGH AREA** is the regional centre for East Central Ontario with a population of 350,000.

The **NEW MUSEUM SITE** is easily accessible from highways 115 and the Trans-Canada Highway, and from the city's main arterial route. It is within walking distance to the downtown core and to Little Lake, and is located adjacent to the Peterborough Museum & Archives and the Trans-Canada Trail. Close by are Alderville, Curve Lake and Hiawatha First Nations.

The **OVERALL ECONOMIC IMPACT**, combining the direct and indirect impacts of the museum's operations and its redevelopment project, is estimated to be about \$86 million between 2017 and 2021.



THE NEW MUSEUM:

Relocation and reinvention

The new museum will be the high-profile hub of the organization and the headquarters from which it reaches out from coast to coast to coast. The redevelopment project, and all that it encompasses and enables, is foundational to the realization of a strong, sustainable national organization.

MISSION

With our world-class collection as a catalyst, The Canadian Canoe Museum inspires connection, curiosity and new understanding.

VISION

Canadian heritage connecting all peoples to the land and to each other.



LOCALLY, the museum, will be a leader and a partner in the creation and development of a cultural centre.

HOW?

go-to place for arts and culture
* gathering place * **visitor experiences** * experiential tourism
* premier destination *
education * **economic development**
* partnership * synergies *
knowledge creation



NATIONALLY, the organization will ensure the stewardship of this national cultural asset and the role it plays in the collective future of Canadians.

HOW?

stories that inspire and inform *
conversation * **digital strategy** *
travelling exhibits * virtual field trips
* **curriculum linkages** * collections care
* developing new narratives *
research * **on-line exhibits**

THE NEW MUSEUM:

A leader in 21st century sustainable design



The new museum is designed by an award-winning team of heneghan peng architects (Dublin, Ireland) with Kearns Mancini Architects (Toronto, Canada).

The elegant serpentine glass pavilion, graced by a rooftop garden, was chosen from among 100 submissions as part of a two-stage international design competition. The approximately 75,000 square-foot facility, purpose-built for the collection, will emerge from the drumlin – complementing the lift lock and contouring the waterway. The site-sensitive facility will offer stunning views of its one-of-a-kind surroundings.

- A Canadian Architect Award of Merit has been bestowed upon the architect team.
- heneghan peng architects designed the Palestinian Museum, the Grand Museum of Egypt (at the foot of The Pyramids in Giza), the Giant's Causeway Visitor Centre in Northern Ireland at the gateway to a UNESCO World Heritage Site, and have been selected to design the new entrance experience for the Berlin Botanical Gardens and Botanical Museum Berlin.
- The Design Committee, consisting of thought leaders, experts and advisors from across the country, is guiding the design process.
- An inspired visitor experience, engagement with Indigenous Peoples, and 21st-century sustainable design are among the principles that will inform and inspire the planning process.

“The strengths of this design are its simplicity and its sophistication.”

Lisa Rochon, Senior Fellow, Global Cities Institute, University of Toronto, Chair of the Architect Selection Committee, and now, the Design Committee





THE NEW MUSEUM:

The foundation for our future

The need for a museum is rooted in three key areas.

**Preservation,
protection and
promotion of
the collection**

**Organizational
sustainability**

**Programmatic
capacity**

The new museum will:

Preserve, protect and promote the collection

- Meeting current curatorial and conservation standards
- Allowing access to the complete collection

Ensure organizational sustainability

- Operating efficiently in purpose-built spaces with forward-thinking design

Expand programmatic capacity

- Offering on-site on-water programming
- Meeting educational programming demands
- Creating a research and archives centre



THE NEW MUSEUM:

For our world-class collection

The museum's collection is focused on the rich cultural and technical heritage associated with the canoe, kayak and paddled watercraft. The collection reflects more than 50 years of active collecting by the late Professor Kirk Wipper and the museum.

The collection's more than 600 artifacts range from the great dugouts of the First Nations of the Pacific Northwest, to the singular bark canoes of the Beothuk of Newfoundland; and from the skin-on-frame kayaks of northern peoples from Baffin Island in the east, to the Mackenzie River Delta in the northwest, to the all-wood and canvas-covered craft manufactured by companies with names like Herald, Peterborough, Chestnut, Lakefield and Canadian.

The need for a new museum is significant – it's fundamental for collections care, and it's critical to the realization of the organization's vision for the future.





606 WATERCRAFT

2,000+ square feet of SMALL ARTIFACTS

200 lineal feet of ARCHIVAL COLLECTION

2,500 TITLES, with 14,000 more recently acquired

450 RARE BOOKS

The new museum's Exhibition Galleries

Inspired by an outstanding themed watercraft collection, the new museum's Exhibition Galleries will provide rare opportunities for the discovery of connections among people, cultures and the unique landscapes and regions of this country.

HIGHLIGHTS

- Approximately 19,000 square feet of exhibit space is expected to feature 10 to 12 galleries.
- The exhibit space will offer a versatile *black box* environment, lending itself to greater flexibility, renewal and rotation, and long-term temporary exhibitions.
- The exhibit space will be designed to facilitate connections between the collection and the museum's learning spaces to better support educational programming.
- The Exhibition Galleries will be designed to meet the most appropriate standards of care for the collection and for public accessibility.

The new museum's Collection Centre

Currently, less than 20 per cent of the collection is on display. The remainder, more than 500 watercraft and thousands of small artifacts and books, is stored in 40,000 square feet of warehouse space in a building at the back of the current site. This space is not conducive to collections storage, nor is it accessible to the public except through specially-arranged guided tours.

The new museum will incorporate the current collections storage space, making the complete collection accessible to the public.

HIGHLIGHTS

- Approximately 20,000 square feet of accessible storage space, featuring more than 500 full-sized watercraft stored on individual mounts and arranged on racking systems. Artifacts will be arranged according to their storage needs and construction.
- Approximately 2,000 square feet of storage for small artifacts, including hundreds of paddles, tools and patterns, canoeing equipment and other associated objects.
- Access to the Collection Centre will be as part of guided tours and for research purposes.
- The Collection Centre will be designed to meet the most appropriate standards of care for the collection and for public accessibility.

THE NEW MUSEUM:

Spaces with significance

75% of the space in the new museum supports mission-driven activities and includes the Exhibition Galleries, the Collection Centre, the library and archives, the classrooms, the artisan skills workshops, a boathouse and an array of other spaces.

25% of the space in the new museum consists of visitor support services and includes the gift shop, the large multipurpose event room with a catering kitchen, and a café with bar – all at the doorstep of the Trent-Severn Waterway.

Approx.
55,040
sq. ft.

New and expanded spaces for mission-driven activities will allow for capacity-building, development and growth.

Approx.
18,235
sq. ft.

New and expanded spaces for visitor support services will provide a positive, enriching experience and draw visitors from near and far.

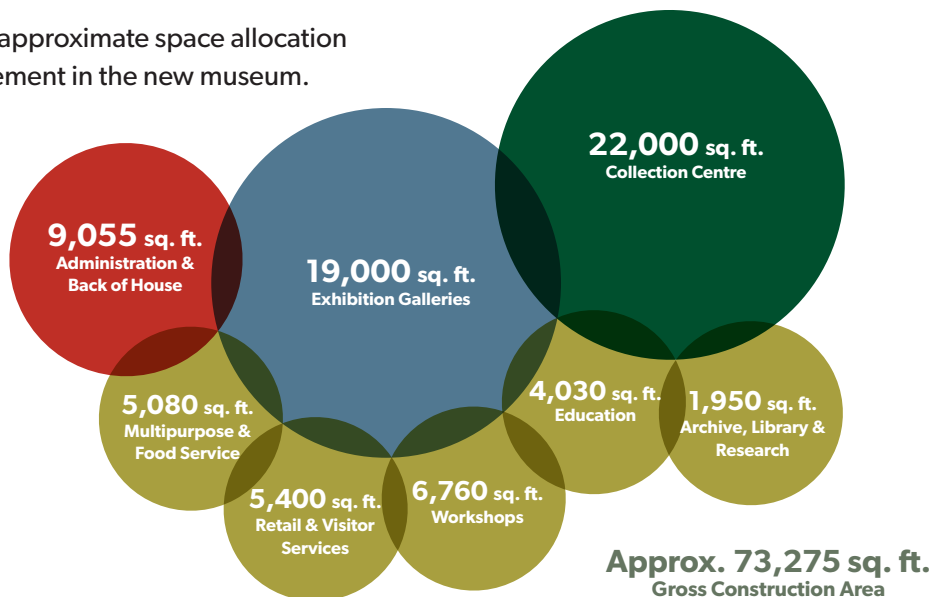


NEW SPACES & NEW EXPERIENCES

- Multipurpose space that includes a pre-function area and seating for 250 people
- Catering/prep kitchen to service the multipurpose space
- Combined café and bar that seats up to 50 people
- Outdoor terrace that seats up to 100 people and is serviced by the café and bar
- Exterior events areas
- Canoe basin for:
 - Paddlers
 - Canoe and kayak rental programs
 - Voyageur Canoe Tours up and over the lift lock and into Little Lake
 - Canoe workshops, camps and after-school programs
 - Overnight slips for the mooring of boats and slips for daytime use while visiting the museum
 - Dedicated pick-up and drop-off for boat tours

Spaces snapshot

A look at approximate space allocation and placement in the new museum.



Trent-Severn Waterway



"The new museum will allow us to do so much more.
In the very best way possible, we'll share more of
Canada, with more of Canada."

Carolyn Hyslop, General Manager



LOOKING AHEAD:

Momentum on every front

The Board, staff, volunteers, key partners and supporters are completely committed, and have spent the last five years working toward the realization of a strong sustainable national organization headquartered in a new facility on the water in Peterborough, Ontario.

To support the Board and staff of the organization in the redevelopment project, a Steering Committee has been established. This committee consists of Board and senior staff members, as well as community representation. Other committees, including Building, Design and Exhibit, are being populated by community representatives and leaders, stakeholders, experts and advisors. A Campaign Cabinet will be struck to lead the fund raising for the new museum.

SPRING 2016 – FALL 2018

Design development and pre-construction phases

FALL 2017

Capital Campaign launch (quiet phase)

FALL 2018

Capital Campaign public phase

WINTER 2018

Groundbreaking

SUMMER 2021

New museum opening

Our strategy

Building for a strong, sustainable future

Through all of its initiatives, the organization will build for a strong, sustainable future, including the development of the new museum as a high-profile hub.

Learning from Indigenous Peoples in Canada

The organization will build relations, make connections and collaborate with Indigenous Peoples in Canada to achieve a deeper understanding of our collective and respective roles.

Leading locally

The organization, as a great source of pride for Peterborough and the region, will become a leader and a partner in the creation and development of a community “hub.”

Leading nationally

On behalf of the country and its diverse regions, the organization will ensure the stewardship of this national cultural asset and the role it plays in the collective future of Canadians.

LOOKING AHEAD:

Financing the future

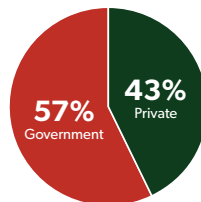
The redevelopment project will be supported by a \$50 million campaign.

Support from donors locally, provincially, and nationally will be required to bring this redevelopment project to fruition. Early investment is strong.

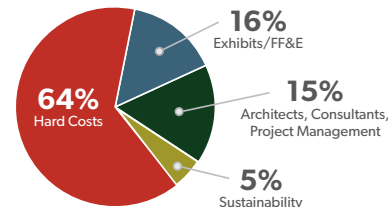
At this time, consultation indicates that the funding (cash inflows) will be a 57/43 per cent split between all levels of government and the private sector, including grants. Already, the project has gratefully received \$1.4 million in cultural infrastructure funding from the Government of Canada. This Canadian Cultural Spaces funding matched early contributions to the project from leadership donors.

Meanwhile, cash outflows are expected to be heavily weighted on construction/hard costs at 64 per cent, with the balance for exhibits/FF&E and architects, consultants and project management for a total budget of \$47.5 million. A sustainability reserve of \$2.5 million rounds the outflows to \$50 million.

Sources and Uses of Funds



\$50M Campaign
Sources of Funding



\$50M Redevelopment
Project Outflows





LOOKING AHEAD:

Strong and sustainable

Financial stability and sustainability are key drivers of the redevelopment project. The museum, relocated and reinvented, will be stronger and more sustainable.

Revenue for the new museum is forecasted at \$2.0 million compared to \$1.3 million in 2016. Approximately half of the revenue increase is driven by a significant increase in expected attendance, with the balance attributable to incremental increase in programming, food and beverage and fundraising activities.

This additional diversification of revenue sources provides a better sustainability platform than the current museum, which has a relatively heavy reliance on private fundraising and public funding. Private fundraising and public funding accounted for 65 per cent of the total revenue in 2016 compared to a

forecasted 47 per cent in the new museum. Over the course of the next couple of years, and prior to the move to the new museum, operations will ramp up.

Expenses for the new museum are forecasted at \$1.7 million compared to \$1.2 million in 2016. The increase relates to incremental staffing costs, primarily as a result of the incremental programming initiatives, and higher facility costs including a rental payment to Parks Canada.

Net profit before amortization is forecasted at \$266 thousand in the new museum compared to \$123 thousand in 2016. The net amount reflects funds available for additional programming, capital spending and working capital requirements.

These forward-looking statements are subject to a number of factors and uncertainties which could cause actual results and experiences to differ materially from the anticipated results and expectations expressed in such forward-looking statements.



Build on a dynamic heritage



The collection was initially conceived in the 1950s by Professor Kirk Wipper as enhancement for programming at Camp Kandalore. The ensuing 30 years would see a sharp refinement of that collecting strategy, focusing on paddled watercraft, and would come to gather the largest known collection of its kind in the world.



1950s



1997

In 1997, this collection, numbering 600 watercraft and thousands of small artifacts, moved from the camp to its current location at the former Outboard Marine Corporation factory on Monaghan Road. At the time, the site, a 1960s-era factory in a large gravel parking lot, was considered an interim location for the collection.

1998

The W. Garfield Weston Foundation was instrumental in the museum's founding. The exhibit facility was named The Garfield Weston National Heritage Centre and dedicated at an event attended by Lieutenant Governor of Ontario Hilary Weston and Galen Weston in 1998.

In 2002, and as one of the country's only inland maritime museums, the organization started exploring a move to the water, as well as a retrofit that would include a paddling pond at its current facility. Unfortunately, neither option was viable for the organization at the time.

2002

By the end of 2016, the foundation for the museum's move to the water had been put in place. A site had been selected and a partnership with Parks Canada secured, an architectural design chosen as part of an international competition, a strategic plan refreshed, a business plan drafted and much more. *Onward...*

2016



2010

In 2010, still recognizing the need to be on the water, and for a new facility, the Board adopted a 10-year strategic plan with two key areas of focus – reinvention and relocation. This plan also adopted a new national narrative and role for the museum. The plan's goal is a strong sustainable national organization headquartered in a new facility on the water in Peterborough, Ontario.



AT THE BOW...

Leadership

The museum, located in Peterborough, Ontario, is a charitable, not-for-profit organization led by a 14-member Board of Directors that includes First Nations and Métis Nation of Ontario representation. The museum has a management team of four, as part of a staff of 10 full-time and four permanent part-time employees. The museum employs up to 10 part-time/seasonal staff members and has more than 130 dedicated volunteers.

Partnership

The museum has been built upon a foundation of partnership, collaboration and contribution and we know that this will be fundamental to the future as envisioned. We will build on existing partnerships and we will build new relationships as we move forward.

Board of Directors

(as at April 26, 2017)

JOHN RONSON, Chair
BILL MORRIS, Past Chair
ROB CLARK, Treasurer
JOCELYN BROWN
WENDY CECIL
DEBORAH JACOBS
DIANNE LISTER
BILL LOCKINGTON
HUGH MACKLIN
VICKY MARTINS
VAL MCRAE
ANDY MITCHELL
KEN POWELL
HEATHER STELZER

There are currently two vacancies.

Staff

STACEY ARPPE, Volunteers & Public Programs Manager
DEVON BATHURST, Development Manager (Contract – Parental leave)
JEN BURNARD, Lead Animator (Part-time)
JESSICA FLEURY, Marketing & Media Relations Manager
CAROLYN HYSLOP, General Manager
MELISSA NAGY, Retail & Visitor Services Manager
SHIRLANNE PAWLEY-BOYD, Director of Philanthropy
JAMES RAFFAN, Director of External Relations
KATE SALMON, Facility Rentals Co-ordinator (Part-time)
KAREN TAYLOR, Education Manager
MARINA VAN AMERONGEN, Finance & Administration Manager
VICTORIA VEENSTRA, Education Assistant (Part-time)
JEREMY WARD, Curator
LIZ WATKINS, Associate Curator & Adult Programs Manager (Contract – Parental leave)



JOIN US:
Be part of history in-the-making



CCM Logo Rocks – the “Mazinaawbikinigin” of Pictured Lake.

The Canadian Canoe Museum’s visual identity was handed on with the world’s largest collection of canoes, kayaks and paddled watercraft by the museum’s founder Professor Kirk Wipper, who, as a symbol of his great respect for Indigenous Peoples in Canada and their connection to the land through the canoe, borrowed the pictograph from anthropologist Selwyn Dewdney’s 1962 book *Indian Rock Paintings of the Great Lake*. This particular

pictograph is located at Pictured Lake, south-west of Thunder Bay, Ontario.

In many ways, there is no more perfect image to communicate the mission of the museum, which begins with honouring and celebrating the canoe’s genesis in Indigenous worlds around the globe and particularly, in the nation of rivers and the river of nations that is Canada. From coast to coast to coast, we envision a group of people in the same boat, pulling together, linking the past to the present and working collaboratively to build a common future.

Encouraged by our First Nation partners, and as part of a conscious act of renewal and reinvention, in February 2016 the museum organized a first-ever expedition to the storied rocks at Pictured Lake.

Connecting with the Anishinaabeg of Fort William First Nation, on whose ancestral territory the site is located, and with the Thunder Bay Field Naturalists, who in 2008 purchased and set aside the 108-acre parcel of land on which the site resides as The Painted Rock Nature Reserve, museum personnel with other friends and members from the area paid tribute for the years of good fortune and guidance the image has bestowed on the collection and everyone associated with it. A second visit in early 2017 also served to deepen and enrich our understandings of, and relationships with, the people of Pictured Lake, past, present and future.

– James Raffan, Director, External Relations

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This publication has been funded by:



Transitional funding has been provided by:



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This project is funded in part
by the Government of Canada

Ce projet est financé en partie
par le gouvernement du Canada

Canada

Appendix B
CCM Redevelopment Overview – Winter 2017



THE CANADIAN CANOE MUSEUM at the Peterborough Lift Lock

Redevelopment Overview: Winter 2017

This additional diversification of revenue sources provides a better sustainability platform than the current museum, which has a relatively heavy reliance on private fundraising and public funding. Private fundraising and public funding accounted for 65 per cent of the total revenue in 2016 compared to a forecasted 47 per cent in the new museum. Over the course of the next couple of years, and prior to the move, operations will ramp up.

Expenses for the new museum are forecasted at \$1.7 million compared to \$1.2 million in 2016. The increase relates to incremental staffing costs, primarily on account of the incremental programming initiatives, and higher facility costs including a rental payment to Parks Canada.

Net profit before amortization is forecasted at \$266 thousand in the new museum compared to \$123 thousand in 2016. The net amount reflects funds available for additional programming, capital spending and working capital requirements.

NOTE: This document makes certain forward-looking statements with respect to the current views and estimates of The Canadian Canoe Museum and its representatives concerning future economic circumstances, operating performance and potential and financial results. These forward-looking statements are subject to a number of factors and uncertainties which could cause actual results and experiences to differ materially from the anticipated results and expectations expressed in such forward-looking statements. The Canadian Canoe Museum wishes to caution readers not to place undue reliance on any forward-looking statements, which speak only as of the date made.

It's an exciting time for the museum – and for Canadians.

We believe that Canadian heritage has the power to connect all peoples to the land and to each other. And with our world-class collection as a catalyst, our role is to inspire connection, curiosity and new understanding.

As part of our responsibility as stewards of this national cultural asset, we are building the collection a new home that is as important and as innovative as the canoe itself. This new home will care for the collection the way it deserves to be cared for – and preserve it, protect it, and showcase it for generations to come.



The CANADIAN CANOE MUSEUM
Le MUSÉE CANADIEN du CANOT

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Peterborough, Ontario
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Founded just two decades ago, The Canadian Canoe Museum's importance to the nation is far beyond its years. On behalf of the people of Canada, the museum stewards the world's largest and most significant collection of canoes, kayaks and paddled watercraft. More than 600 in number, the craft and their stories of national and international significance have a pivotal role to play in our collective future.

The museum, located in Peterborough, Ontario, is a charitable, not-for-profit organization led by a 16-member Board of Directors that includes First Nations and Métis Nation of Ontario representation. The museum has a management team of four, as part of a staff of nine full-time and four permanent part-time employees. The museum employs up to 10 part-time/seasonal staff members and has 120 dedicated volunteers.

The museum was built upon the remarkable watercraft collection from Kanawa Museum of Canoes & Kayaks at Camp Kandalore. This collection was initially conceived in the 1950s by Professor Kirk Wipper as enhancement for programming at a summer camp. The ensuing 30 years would see a sharp refinement of that collecting strategy, focusing on paddled watercraft, and would come to gather the largest known collection of its kind in the world.

In 2013, the Senate declared The Canadian Canoe Museum and its collection a cultural asset of national significance – "The Canadian Canoe museum is a truly unique facility showcasing our national heritage and the canoe's enduring significance to that heritage."

In 1997, this collection, numbering 600 watercraft and thousands of small artifacts, moved from the camp to its current location at the former Outboard Marine Corporation factory on Monaghan Road. At the time, the site, a 1960s-era factory in a large gravel parking lot, was considered an interim location for the collection.

The W. Garfield Weston Foundation was instrumental in the museum's founding. The exhibit facility was named The Garfield Weston National Heritage Centre and dedicated at an event attended by Lieutenant Governor of Ontario Hilary Weston and Galen Weston in 1998.



The CANADIAN CANOE MUSEUM
Le MUSÉE CANADIEN du CANOT



In 2002, and as one of the country's only inland maritime museums, the organization started exploring a move to the water, as well as a retrofit that would include a paddling pond at its current facility. Unfortunately, neither option was viable for the organization at the time.

In 2010, still recognizing the need to be on the water, and for a new facility, the Board adopted a 10-year strategic plan with two key areas of focus – reinvention and relocation. This plan also adopted a new national narrative and role for the museum. The plan's goal for 2020 was a strong national organization headquartered in a new facility on the water in Peterborough, Ontario.

LATE 2018 GROUND BREAKING _____
approximately
75,000 square-foot facility

The Board, staff, key partners and supporters are completely committed, and have spent the last five years working toward this goal. With the support of a dynamic design team, the museum has plotted an aggressive timeline with ground breaking scheduled for late 2018. Thanks to a partnership with Parks Canada, this approximately 75,000-square-foot facility will be co-located with the Peterborough Lift Lock National Historic Site on the Trent-Severn Waterway, physically connecting the collection to the waterways of the country.

The new museum will be the high-profile hub of the organization and the headquarters from which it reaches out across the country. The new facility will allow the organization to realize fully its role as a national museum.

The new museum's architecture has been envisioned with, and for, its community, and the facility will be a leader in 21st century sustainable design. The new home for this world-class collection will be as innovative as the collection itself, and will play a key role in the stewardship of this national cultural asset. First and foremost, the new museum will meet curatorial and conservation standards, and be a suitable long-term home for the collection.



The collection's more than 600 artifacts range from the great dugouts of the First Nations of the Pacific Northwest, to the singular bark canoes of the Beothuk of Newfoundland; and from the skin-on-frame kayaks of northern peoples from Baffin Island in the east, to the Mackenzie River Delta in the northwest, to the all-wood and canvas-covered craft manufactured by companies with names like Herald, Peterborough, Chestnut, Lakefield and Canadian.

The current cost estimate for the construction of the new museum is approximately \$50 million.

The redevelopment project will rely on public funding from all levels of government and private funding through a capital fund raising campaign. Current projections indicate that approximately 57 per cent of the capital campaign goal will come from municipal, provincial and federal funding sources. At this time, the museum's government partners are engaged and the organization is encouraged by their interest. The work of the museum is such that it supports the mandates of numerous ministries at both the provincial and federal levels. Meanwhile, approximately 43 per cent of the capital campaign goal will come from private funding sources. The campaign will offer a five-year pledge period.

SOURCES OF FUNDING: PROJECTIONS _____
57% municipal, provincial and federal funding sources

43% private funding sources

It is important to note that over the past two years, the museum has raised committed funding in excess of \$2 million to cover its transitional and early campaign expenditures.



The construction and commissioning of the new museum is expected to take approximately 30 months. This will be the most significant arts and heritage infrastructure project in the region. Once complete, the museum, co-located with the Lift Lock, will be the most significant attraction located between Toronto and Ottawa. Via our highways, railways, waterways and by air, this cultural centre will draw tourists from across the province, the country and around the world.

There is strong leadership, and support for this redevelopment project. The move to the National Historic Site is significant for both the museum and for Parks Canada. The synergies between these two culturally and historically significant assets support an enhanced visitor experience to create a premier destination.

It is also important to note that the redevelopment project encompasses not only relocation, but also reinvention. The organization has ambitious strategic and operational

plans in place. The project, and all that it encompasses and enables, is foundational to the realization of a strong, sustainable national organization.

Revenue for the new museum is forecasted at \$2.0 million compared to \$1.3 million in 2016. Approximately half of the revenue increase is driven by a significant increase in expected attendance, with the balance attributable to incremental programming, food and beverage, and fundraising activities.

Continued on the following page.

