

STORIES WITH IMPACT

2015–2016 Annual Report



CANADIAN MUSEUM FOR
HUMAN RIGHTS

Canada

About the Museum

A new era in human rights began with the opening of the Canadian Museum for Human Rights (CMHR) in the fall of 2014. By examining and celebrating stories from across Canada and around the world, the CMHR is stimulating thought, dialogue and action. Ultimately, the CMHR is creating inspiring encounters with human rights.

Located in the heart of Canada, at the confluence of major rivers and historic cultures, the CMHR is a place of hope and optimism; a place that encourages people from all walks of life to connect with something much larger than themselves and to acknowledge that they have a direct stake in building a better world.

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ISSN 1925-7473

Annual Report (Canadian Museum for Human Rights. Print)

Canadian Museum for Human Rights—Periodicals
Human rights—Museums—Canada—Periodicals
Museums—Canada—Periodicals
Museums—Manitoba—Winnipeg—Periodicals



At a glance

VISITS

346,000

visitors

54%

from outside Winnipeg

97%

satisfied or very satisfied

92%

inspired by visit

ONLINE IMPACT

380,995

website visits

60,000

reached by #LetThemHowl conversation

147,000

reached by Facebook post to mark the Holodomor

EXHIBITIONS

1st ever

outdoor exhibition in partnership with Library and Archives Canada with *Let Them Howl: 100 Years in the Women's Rights Struggle* in Winnipeg and Ottawa

12

acclaimed international blind photographers featured in *Sight Unseen*

800

items included in *The Witness Blanket: An exhibition about Indian residential schools*

EDUCATION

8

different school programs

30,445

participants

PARTNERSHIPS, EVENTS AND AWARDS

7

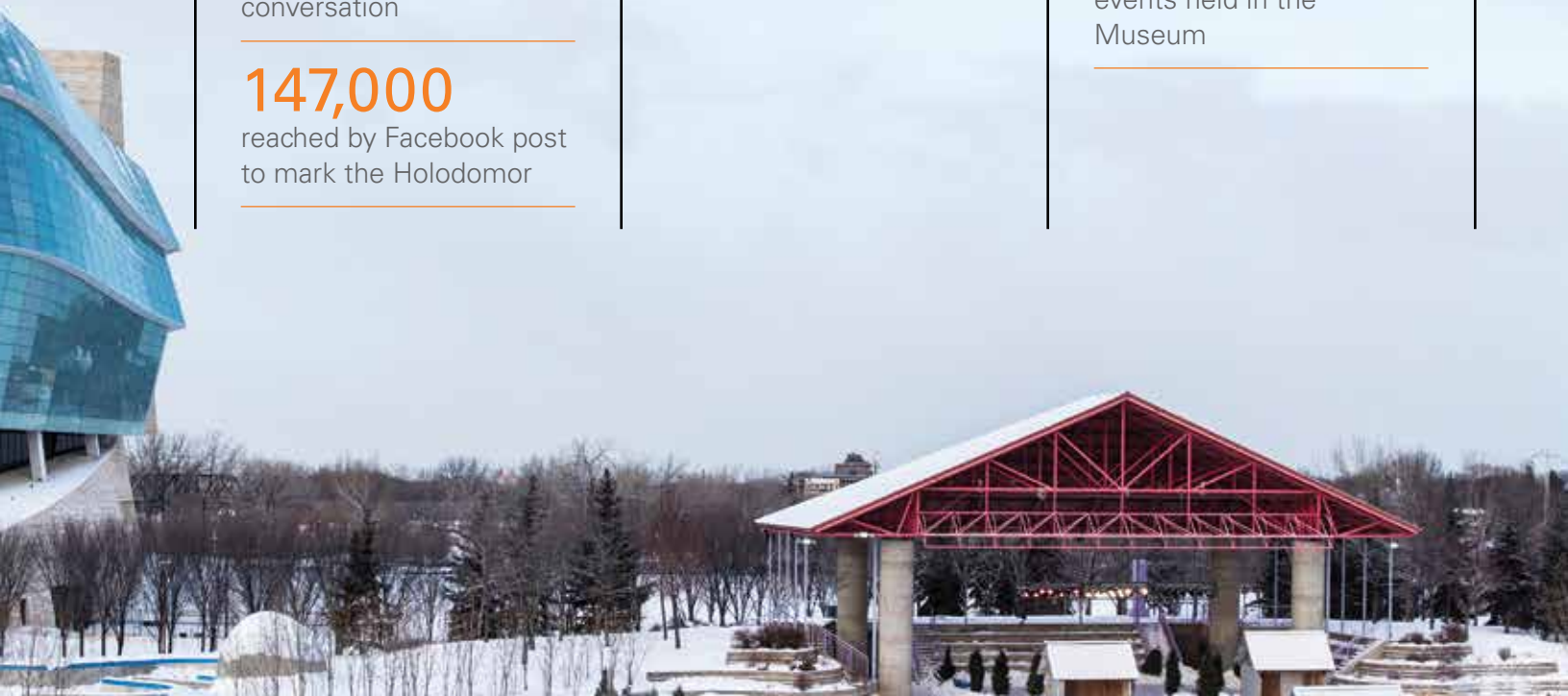
new strategic collaborations

20

awards for excellence, leadership and innovation

423

events held in the Museum



The past 12 months have seen the Canadian Museum for Human Rights (CMHR) deliver memorable, relevant, and meaningful experiences to its visitors.

New exhibitions have opened and new programs are being offered to the public, both at the Museum and on our digital platforms.

Perhaps most importantly, visitors from across Canada and around the world are flocking to the Museum to experience and share powerful human rights stories.

These stories can change the way we see the world.

They can help us envision a more hopeful tomorrow.

The Museum is having an impact on Canadians by creating a space for education, dialogue and discussion about human rights –

and it is doing this
one story at a time.



A story of **reconciliation**

Great art often begins with a story. Artist Carey Newman was first inspired to create *The Witness Blanket* by his father's experiences at a residential school. *The Witness Blanket* was made to remember the children who attended Indian Residential Schools in Canada. It was also made for all Canadians, to work towards reconciliation. "I made this blanket for the people who want to learn, and those who feel guilt. For those who walk beside us and those who are now ready to walk beside us," Newman said.



Residential Schools
Canada

Evolution

MAKING THE MOST OF
THE THINGS YOU HAVE
THAT YOU DON'T WANT

IT'S ALL ABOUT THE
LIFE OF THE
COUNTRY

CR
HOBBS

THE SOUTH
WESTERN

WARRIORS

ROYAL

A story of **memory**

On November 25, 2015 acclaimed Canadian director Atom Egoyan and award-winning Canadian actor Arsinée Khanjian visited the Museum for a special event exploring the significance of the Armenian Genocide, 100 years later. “This is a history that has not yet been resolved – it’s an open wound that continues to bleed,” Egoyan said, during his reflection on the importance of memory. Egoyan also spoke about the CMHR’s role as a place where stories can be shared and people can come together to grieve tragedy and celebrate triumph.





A story of love and forgiveness

Young children are in the process of learning about their basic needs, such as food and shelter. But they are also beginning to learn about cooperation and conflict, sharing, fairness and the basic rules and responsibilities we all have towards one another. *XOXO: An Exhibit About Love and Forgiveness* was the first exhibition at the Museum designed specifically for young children. It worked because it encouraged children to look inside themselves and tell their own story, using multiple creative mediums.



A story of **seeing without sight**

Pete Eckert has been blind for half his life. When he learned in his 20s that he was losing his sight, he thought he would have to give up a promising career in sculpture, art and design. Eventually Pete returned to art and took up photography. His work was featured in *Sight Unseen: International Photography by Blind Artists*. *Sight Unseen* explored the idea that blind people can often see in ways that sighted people cannot. It sparked thought and conversation about the rights of people with disabilities – and the attitudes or stereotypes that continue to pose barriers.





A story of **poetry**

In 2015, the students in teacher Veronique Bedard's grade 5/6 class came to visit the Museum. After their visit, Bedard asked her students to write about their experiences – and the result was moving and powerful poetry. Students wrote about the stories that had made the greatest impression on them – stories about refugees, missing and murdered Indigenous women and the Underground railroad. "I think it opened their eyes to things they weren't aware of yet," Bedard said. "I think they came away with a feeling that they could make a difference and be part of the change."

A story of democratic rights



2016 marks 100 years since the first Canadian women won the right to vote in Manitoba. It would take many more years before all women were able to vote, but 1916 was an important first step on the road to universal suffrage. The Museum used the occasion to begin a discussion about women's rights and about democratic rights, partnering with women leaders including the Honourable Janice Filmon, Lieutenant Governor of Manitoba, and the Right Honourable Kim Campbell, former Prime Minister of Canada. More than 100 students participated in special women's rights programming offered in partnership between the CMHR and the Manitoba Museum, highlighting both how far we have come and how far we still need to go.



In response to the Bread and Roses March, Quebec introduced more job training and
the province (among the western) improved social programs and shortened waiting times
for social services.

En réaction à la marche, le Québec a vu davantage d'occasions de formation
professionnelle et de logements abordables pour les femmes, ainsi que les programmes
sociaux et les temps d'attente pour les usagers ont été réduits.



The high profile demonstration succeeded in drawing
attention to women's concerns.
La manifestation de grande envergure réussit à attirer
l'attention sur les préoccupations des femmes.



A digital story

On November 27, 2015 the Museum shared a Facebook post to mark the Holodomor – a forced famine in which millions of Ukrainians died. The story of this tragedy was powerful enough to make this the most-read post the Museum had ever made. It reached 147,000 people and was shared 1,187 times by people from across the country and around the world. Hundreds more commented on the post, sharing their personal connections to the tragedy or their shock in reading about something they weren't familiar with. "I knew about the Holocaust but I never knew about the Holodomor," one poster wrote, adding "I will pay my respects tonight as I sleep to remember."



Message from the Chair of the Board of Trustees

The 2015-16 year was full of milestones for the Canadian Museum for Human Rights. It was our first full year of operation, and our first summer welcoming visitors from across Canada and around the world. 2015-16 also saw the opening of our Level 1 Gallery, which hosted three highly successful temporary exhibits. We mounted our first outdoor exhibition, both in Winnipeg and in Ottawa. We saw the Museum exceed our expectations, but most importantly, we saw the Museum move towards what we always knew it could become: the place where Canadians come to learn and talk about the fundamental freedoms and democratic rights that we all share as Canadians.

The Board has always been dedicated to ensuring that the CMHR achieve its mandate: *to explore the subject of human rights, with special but not exclusive reference to Canada, in order to enhance the public's understanding of these rights, to promote respect for others, and to encourage reflection and dialogue.* After so many years of planning, organizing, construction and creation, it is immensely satisfying to see the Museum become the centre for human rights learning and conversation.

Every day, Museum visitors are having inspiring encounters with human rights as they engage with our world-class exhibits and our stunning architecture. Our student programs – which by the end of June 2016 will have seen more than 50,000 children visit the Museum – are also helping young people see human rights in a different light. They are realizing that human rights are not something that happens somewhere else, to someone else. They are in the here and now – they are part of our day-to-day lives and the actions we take can make a difference in the lives of others.

We are proud to be inspiring conversations around kitchen tables, but the Museum also has an important role to play in discussions happening at the national level as well. As a national institution, we have a responsibility to help move the conversation about reconciliation forward. We are doing this through our exhibitions on Indigenous rights, as well as by working in partnership with Indigenous peoples and organizations such as the National Centre for Truth and Reconciliation. Similarly, we are happy to be marking the 100th anniversary of the first Canadian women winning the right to vote – an important milestone on the road to universal suffrage for all Canadians. With outdoor exhibitions in Winnipeg and Ottawa about women's rights and public events that have also been streamed online, we are taking part in a national conversation.

The Board will continue to fulfill its obligations to ensure all visitors connect with stories that will make an impact and start conversations. We will make certain that Canada's commitment to fundamental freedoms and democratic rights is exemplified. We remain focused on providing the strategic support and direction necessary to achieve the CMHR's mandate. We are working towards achieving this mandate not just within the walls of the Museum, but right across the country – through online content, partnerships and outreach. The stories at the CMHR are meant to be shared with all Canadians. They are stories that can educate, inspire and bring about change. They are stories that make an impact.

The Board of Trustees would like to congratulate the management and staff for their continued efforts in creating meaningful and memorable experiences for our visitors. We also express our appreciation to the hundreds of volunteers and thousands of donors for their ongoing support. This museum stands as a testament to the importance that the Government of Canada and all Canadians place on human rights.

I would like to acknowledge the rich expertise and experience brought by the dedicated members of our Board, who are leaders in the fields of culture, business, research and scholarship from across the country. We work as a group to ensure the long-term success of the Museum.

I would also like to thank Gail Stephens for her dedicated service to the Museum – as our Chief Operating Officer since June 2013, but more recently as our Interim President and Chief Executive Officer. Gail's leadership, hard work and dedication has moved the CMHR forward and helped us establish a strong foundation on which to build.

Last but not least, I would also like to congratulate our new President and CEO John Young and thank him for the great work he has done in the brief time he has been in his role.

As we move forward, the Board of Trustees remains committed to providing stability, leadership and guidance as the CMHR works towards realizing its mandate.

Eric Hughes
Chair, Board of Trustees



Message from the President and CEO

In August 2015, I moved to Winnipeg to take on my role as President and CEO of the Canadian Museum for Human Rights. Looking back at my first eight months at the CMHR, I am amazed by how much we've accomplished as a museum and am continuously excited by how much more there is to do. It has been a very exciting time to join the talented team working here at the CMHR. The opening of our Level 1 Gallery, our first outdoor exhibition and our first full summer as an operational museum have all taken place in the 2015-2016 year. Over those summer months, we welcomed over 140,000 visitors – and over 50 per cent of these visitors were from outside of Winnipeg. What is more, our summer survey revealed that 97 per cent of those surveyed were satisfied or extremely satisfied with their experience; seven out of every ten said they would discuss what they experience at the Museum with family and friends. Make no mistake: the CMHR is having an impact on Canada and on the wider world.

We have continued to expand our partnerships and to work with stakeholders. We are working with the National Centre for Truth and Reconciliation to create spaces for respectful discussion and dialogue about reconciliation. We continued to welcome many artists, thinkers and human rights advocates to the Museum, through events – such as the Mayor's Summit on Racial Inclusion, held at the Museum in September of 2015 – and through programming, including around important anniversaries and milestones such as the 100th anniversary of women first winning the vote in Manitoba.

The CMHR also saw its online presence expand, with increased social media posts as well as insightful blogs and engaging online games. Equally important were the new online

educational resources developed in conjunction with partners such as the Canadian Teachers' Federation – the Canadian Human Rights Toolkit and the new Speak Truth to Power Canada website.

At the core of the Museum's success are the stories that we share, both in our galleries and online. The story told by artist Carey Newman's *Witness Blanket* exhibit, which weaves together objects and artifacts to speak to the tragedy of Indian Residential Schools; the story of Judith Heumann, who has fought for disability rights in the United States for decades; the story of Mark Tewksbury, who found the resolve to win an Olympic gold after one person listened to his truth and accepted him for who he was – these stories are powerful. They make us laugh and they make us cry. Above all, they inspire us to realize our shared responsibility as human beings to each other.

The CMHR's strength lies in our ability to share moving, impactful human rights stories with people from Canada and around the world. In this regard, I am very proud of what the Museum has accomplished over the past 12 months and very excited about what the future will bring. We invite everyone to visit the CMHR, in person and online, to share, to learn and to be inspired. People are learning about the power of human rights, one story at a time.

John Young
President and Chief Executive Officer

Corporate Governance

Mandate

“To explore the subject of human rights, with special but not exclusive reference to Canada in order to enhance the public’s understanding of human rights, to promote respect for others and to encourage reflection and dialogue.”

The CMHR is a Crown corporation established by the *Museums Act*, governed by the control and accountability regime established under Part X of the *Financial Administration Act*.

The Museum is required to comply with a range of provisions in other statutes, including the *Federal Accountability Act*; the *Access to Information Act*; the *Privacy Act*; the *Criminal Code of Canada*; the *Official Languages Act and Regulations*; and the *Canada Labour Code*.

Board of Trustees

Under the *Museums Act*, the CMHR is governed by a Board of Trustees whose ten members are appointed by the Minister of Canadian Heritage with the approval of the Governor in Council. The Board of Trustees is independent from Management and provides strategic direction and oversight to the Corporation. The Board reports to Parliament through the Minister of Canadian Heritage.

The roles and responsibilities of the Board of Trustees and its Committees are set out in the Museum’s Bylaws and Terms of Reference. The *Museums Act* vests responsibility for the day-to-day management of the Museum in its President and CEO of the Corporation. Management is accountable for the day-to-day operations of the Museum, its long-term viability and the achievement of its objectives.

In 2015-16, the Board of Trustees met eight times, five times in person and three times via conference call.

The Board has four standing committees:

Standing Committees:

The Audit Committee is responsible for overseeing the CMHR’s obligations under the *Financial Administration Act* as well as overseeing the Museum’s standards of integrity and behavior, financial reporting, risk management and internal controls. The committee met six times in 2015-16.

Members: Pauline Rafferty (Chair), Lisa Pankratz, Jeannette Acheson, Marg Vandenberg, Eric Hughes and Gail Asper.

The Human Resources and Governance Committee is responsible for assisting the Board in fulfilling its obligations related to human resources, compensation, succession planning and CEO performance assessment. The Committee also takes a lead on establishing and overseeing processes related to Board governance, effectiveness, training and skills development, and nominations for future appointments. The Committee met six times in 2015-16. Members: Anthony Dale (Chair), Jeannette Acheson, Lindy Ledohowski, Deena Spiro and Marg Vandenberg.

The Museum Programs Committee is responsible for assisting the Board in discharging its obligations relating to the fulfillment of the Museum's vision, mission and its mandate as defined by the *Museums Act*. The Committee's focus is to assess and make recommendations regarding the administration and management of Museum programs, including its public programs, education programs, core exhibition program, travelling exhibition program, temporary exhibition program, collections, oral history program, scholarship program, Museum evaluation program, and community engagement programs. The committee met five times in 2015-16. Members: Lindy Ledohowski (Chair), Gail Asper, Lisa Pankratz, Pauline Rafferty and Deena Spiro.

The Executive Committee is delegated the authority to make decisions between meetings of the Board if necessitated by unusual circumstances and is comprised of the Chair of the Board and the chairs of each standing committee. The Executive Committee met once in 2015-16. Members: Eric Hughes (Chair), Pauline Rafferty, Anthony Dale, Lindy Ledohowski and Lisa Pankratz.

As the corporation has grown, the Museum's Board of Trustees has maintained a strong working relationship with management and has continued working to strengthen the structure and operations of Board activities to improve organizational efficiency and accountability.

Annual Public Meeting

The CMHR's 2015-16 Annual Public Meeting was held on December 10, 2015, International Human Rights Day. Admission to the Museum was free for the entire day, and members of the public were welcome to attend.

Presentations were made by the CMHR's Chair of the Board of Trustees, Eric Hughes as well as President and CEO John Young. Among other things, they reported on the significant number of awards the Museum has won over the past year and about the national and international media attention the CMHR has received. Veronique Bedard, a teacher at Champlain School in Winnipeg, also spoke about how a visit to the Museum affected her grade 5/6 students and she read some poems they had composed about exhibits in the Museum that had touched them.

Guiding Principles

Core operations

The CMHR aspires to offer its visitors an inspiring encounter with human rights while exceeding Canadians' expectations for balance, transparency, sound business practices and meaningful public consultation.

Inspiring human rights reflection and dialogue

The Museum fosters an appreciation for the importance of human rights, spurs informed dialogue and invites participants to identify the contemporary relevance of past and present human rights events, both at home and abroad. The Museum exemplifies Canadians' commitment to freedom and democracy and aims to ignite an informed, ever-evolving global conversation.

Celebrating Canadians' commitment to human rights

The citizens of Canada are endowed with inherent human rights and responsibilities, codified over time in treaties, policies, laws and declarations. The CMHR provides a safe and engaging space to cultivate respect, gratitude, understanding and ongoing improvement of this human rights inheritance. The Museum connects its visitors with opportunities to explore the global development of human rights concepts and Canada's important role within it.

Meaningful encounters between architecture and human rights

The CMHR is purposefully situated at a historic junction of the Red and Assiniboine rivers, an important meeting place and starting point for new journeys for more than 6,000 years. The Museum honours this tradition by inviting guests to participate in a human rights journey of their own, in a building significant for its architectural symbolism of human rights advancement.

Dynamic and accessible human rights content

The Museum aims to deliver an immersive, interactive and memorable experience for visitors of every background, age and level of ability. All participants will have access to a fully reinvented museum experience that reflects a design approach that sets new Canadian and world standards for inclusion and universal accessibility.

A credible and balanced learning resource

As a global human rights learning resource, the Museum bears a responsibility to ensure the accuracy, integrity and credibility of its research and collected knowledge. The Museum strives to serve as a trusted international source for human rights learning, at all times encouraging critical engagement with museum scholarship and content.

Values

Our shared core values of respect, integrity, service and excellence drive the behavior expected of every employee and volunteer in the CMHR workplace.

Respect: to value all people and bring trust to every relationship.

Integrity: to do the right thing and demonstrate a commitment to ethical behavior.

Service: to assist freely and with enthusiasm; to provide the highest degree of quality and safety.

Excellence: to strive for quality results and celebrate success.

Board of Trustees

(As of March 2016)



Chairperson
Eric Hughes, C.A.
Calgary, AB
22-Nov-2012 – 21-Nov-2015



Vice-Chairperson
J. Pauline Rafferty
Victoria, BC
17-Aug-2015 – 16-Aug-2019



Trustee
Jeannette Acheson
Winnipeg, MB
18-Jun-2015 – 17-Jun-2019



Trustee
Gail Asper, O.C., O.M., LL.D.
(Hon.)
Winnipeg, MB
04-Oct-2012 – 03-Oct-2016



Trustee
Anthony Dale
Toronto, ON
06-Jun-2013 – 05-Jun-2017



Trustee
Lindy Ledohowski, Ph. D.
Ottawa, ON
15-Mar-2015 – 14-Mar-2019



Trustee
Wilton Littlechild, Ph. D.
Maskwacis, AB
17-Dec-2013 – 16-Dec-2017



Trustee
Lisa M. Pankratz, C.P.A.,
F.C.A., C.F.A.
Vancouver, BC
07-Nov-2013 – 06-Nov-2017



Trustee
Margaret Vandenberg
Vancouver, BC
05-Feb-2015 – 04-Feb-2019

Not pictured

Trustee
Deena Spiro
Toronto, ON
31-May-2012 – 30-May-2016

Committee membership

Audit Committee
Pauline Rafferty (Chair)
Lisa Pankratz
Jeannette Acheson
Marg Vandenberg
Gail Asper

Human Resources and Governance Committee
Anthony Dale (Chair)
Jeanette Acheson
Lindy Ledohowski
Deena Spiro
Marg Vandenberg

Museum Programs Committee
Lindy Ledohowski (Chair),
Gail Asper
Lisa Pankratz
Pauline Rafferty
Deena Spiro

Executive Committee
Eric Hughes (Chair)
Pauline Rafferty
Anthony Dale
Lindy Ledohowski
Lisa Pankratz

Executive Officers



President and Chief Executive Officer
John Young, Ph. D.
(Started on August 17, 2015)



Chief Financial Officer (CFO)
Susanne Robertson, C.A.



Chief Operating Officer (COO)
Gail Stephens, FCGA, ICD.D
(Also served as Interim President and CEO from April 1, 2015 to August 14, 2015)



Visitors explore the Museum's first gallery, called "What Are Human Rights?" (Photo: Aaron Cohen/CMHR)

Year in Review

Storytelling is as old as humankind; it's through stories that we truly come to know ourselves. They help us understand where we came from, who we are and who we can become. At the CMHR, we recognize the power of sharing a personal story and the importance of learning from the stories of others. We know that moving accounts of love, loss, perseverance and triumph can inform, engage and inspire our visitors as they reflect on human rights and look for ways to make a difference in their communities.

This was the CMHR's first full year as an operational Museum and it was a year full of activity, change and above all, moving human rights stories. Much happened within the Museum's halls and galleries, but we also made an impact beyond our walls, through our first ever outdoor exhibit, on social media and online, as well as in homes, workplaces and schools across the country.

A new space for stories

One of the year's biggest achievements was the completion of the CMHR's climate-controlled Level 1 Gallery. This gallery – and the temporary exhibitions it would allow us to host – was

recognized to be of the utmost importance. The Friends of the Canadian Museum for Human Rights borrowed money to help us complete the gallery and construction was completed on time and under budget.

The first temporary exhibition hosted in the gallery – *Magna Carta: Law, Liberty and Legacy* – opened in August of 2015. This exhibition was developed by Magna Carta Canada. The Magna Carta and the Charter of the Forest were loaned from Durham Cathedral in the United Kingdom, and the tour was organized by Lord Cultural Resources, with the generous support of the Government of Canada. The Winnipeg portion of the tour was generously supported by The Paul Albrechtsen Foundation.

One of the world's most famous historic charters was showcased at the Museum alongside some of Canada's most important foundational documents. It was an ideal first exhibit for the gallery. Magna Carta is the origin, in part, of some of Canada's most cherished rights and liberties – so it made for a fitting launch.

Part of the celebrations marking the 800th anniversary of the signing of the original charter, *Magna Carta* was a tremendous success, drawing over 11,600 visitors who had the chance to see the Great Charter for themselves. Also popular was our Magna Carta digital game, created in-house and available in the gallery and online. Over 4,400 people played the game online – 80 percent of those who played were located outside of Winnipeg. In this way, the game gave people across Canada the opportunity to learn more about the Magna Carta and how it has affected our modern laws and customs.

Magna Carta closed in September 2015 and was followed by *XOXO: An Exhibit About Love and Forgiveness*, our first exhibit



(Left) Visitors to the Magna Carta exhibition could learn how the different parts of medieval society were affected by the signing of the Magna Carta. (Photo: Jessica Sigurdson/CMHR)

(Bottom) Tactile images created by 3DPhotoWorks exclusively for the Museum allowed visitors with vision impairment to experience *Sight Unseen* in an entirely new way. (Photo: Tara Miller/CMHR)

(Bottom left) *XOXO: An Exhibit About Love and Forgiveness* used very simple but engaging activities to show children the value of empathy, compassion and working together. (Photo: Ian McCausland/CMHR)



designed specifically for young children – and the young at heart. Created by the Children’s Museum of Pittsburgh with support from the Fetzer Institute, this exhibition let children explore their emotions and the emotions of others. It encouraged them to understand how their actions can have an effect on the world around them. Families were able to explore and discuss powerful feelings about love and forgiveness that underpin human rights. It encouraged them to develop compassion and empathy for others. Perhaps most importantly, it let them have fun while doing all this.

Our third exhibition in the Level 1 Gallery opened in February 2016. *Sight Unseen: International Photography by Blind Artists* was based on the idea that blind people can see in ways that sighted people cannot. *Sight Unseen* encouraged visitors to think about new ways of experiencing the world. It was also the first museum exhibition in the world to feature cutting-edge technology by 3DPhotoWorks – used to create three-dimensional tactile versions of many of the photographs. All tactile photographs contained touch-activated sensors that provide audio information about the images.

Sight Unseen presented the work of these internationally acclaimed blind photographers and explored how they make



their art. In doing so, it challenged visitors to reconsider their views on blindness and perception. The exhibition also allowed visitors to tell their own story – by creating their own 3D artworks in-gallery, or by participating in the #VoiceOverPhoto project, both in-gallery and online. The project showed participants how to take a photo on their mobile devices without using their vision and then share the results online. As part of *Sight Unseen*, a number of blind photographers were invited to the Museum to share their story. The first talk featured Tara Miller, a blind commercial photographer from Winnipeg. Pete Eckert and Bruce Hall – both photographers from the United States featured as part of *Sight Unseen* – also spoke as part of the exhibition.

Stories of reconciliation

The Level 1 Gallery was not the only space in the Museum to welcome temporary exhibits. When the CMHR opened in 2014, the Expressions gallery on Level 6 housed *Peace: The Exhibition* developed by the Canadian War Museum. *Peace* returned to the War Museum in November of 2015 and then in December, Expressions welcomed a new exhibit: *The Witness Blanket*.

The “blanket” itself is a powerful and moving work of art which honours the children who were forced into Indian Residential Schools in Canada. Artist Carey Newman (Ha-Yalth-Kin-Geme) of Vancouver Island, whose father attended a residential school, made the “blanket” with more than 800 items from 77 different communities across Canada. He and his team travelled over 200,000 kilometres to collect items from the sites of former



Indian Residential Schools, churches, government buildings and other cultural structures all across Canada. Newman describes the items as “pieces of history: each fragment, a silent witness to some part of this story. Individually, they are paragraphs of a disappearing narrative. Together they are strong, collectively able to recount for future generations the true story of loss, strength, reconciliation and pride.”

When Newman came to speak at the Museum about his artwork, an extraordinary thing happened. Scheduled to speak at a Museum member’s event for one hour, he ended up spending over two hours with participants, sharing his story, answering questions and having deeply personal conversations about how all Canadians can play a part in the ongoing efforts at reconciliation. The talk ended with many members hugging Newman and sharing private moments with him. The next day, the Museum received a poem from two members who expressed in their cover note that they had never before been both so sad but also so inspired about our country’s future. The poem, called “We ‘Didn’t Know” laments the tragedy of the residential school system, but also looks to the future, with the lines:

Walking the path – reconciliation.
 Walking the path the justice way.
 Walking the path of inner healing.
 Walking the path to a new day.

This is what can happen when Canadians share powerful stories. These stories can become building blocks towards reconciliation. The *Final Report* of the Truth and Reconciliation Commission of Canada (TRC) stated that the CMHR, along with other national museums, “...bear a particular responsibility to retell the story of Canada’s past so that it reflects not only diverse cultures, histories, and



(Far left) Artist Carey Newman (Ha-Yalth-Kin-Geme), in front of the Witness Blanket that he created, spoke at a Museum members’ event. (Photo: Douglas Little Photography/CMHR)



(Top) Phil Fontaine embraces his daughter Maya Fontaine after his acknowledgement speech at the opening of the NCTR on November 3, 2015. (Photo: University of Manitoba)

(Left) The Bentwood Box is placed in gallery by Museum staff. It is part of the Museum’s exhibit about the Truth and Reconciliation Commission of Canada. (Photo: Jessica Sigurdson/CMHR)

experiences of First Nations, Inuit, and Métis peoples, but also the collective violence and historical injustices that they have suffered at the hands of the state.”

This is a responsibility the Museum takes very seriously. To be a true partner in reconciliation, we need to be a place for education, reflection and respectful dialogue. In August, the Museum opened a new exhibit about the TRC. The exhibit houses the Bentwood Box and explores the work of the TRC and the meanings behind the concepts of “truth” and “reconciliation.” Created by Coast Salish Carver Luke Marston, the box travelled to many events with the TRC and contains objects related to residential school experiences and reconciliation.

We also recognize that our responsibility to be a partner in reconciliation extends beyond those who visit the Museum. For this reason, we designed and launched a free mobile app so that Canadians from coast to coast to coast could learn more about the Bentwood Box. The app looks at the meaning behind the different beautiful carvings on the box and its significance to efforts at reconciliation. Similarly, there were digital and online elements to accompany *The Witness Blanket* exhibition, with a mobile app that told the stories behind some of the objects featured in the Blanket. The CMHR also designed the Reflection Wall, which asked visitors (in-gallery and online) to participate in the discussion and reflect on reconciliation by contributing a word to the Wall. These words were then displayed online



(Left) The display cases for the *Year of Sport* exhibition shared stories about how sports have been used to promote and uphold human rights.

(Photo: Jessica Sigurdson/CMHR) (Below) Carla Qualtrough, Minister of Sport and Persons with Disabilities, looks at one of the display cases that is part of the *Year of Sport* exhibition, alongside CMHR President and CEO John Young, Manager of Research Jodi Giesbrecht and Vice-President of Exhibitions, Research and Design Corey Timpson. (Photo: Aaron Cohen/CMHR) (Bottom) Olympic gold medalist Mark Tewksbury spoke at the Museum when his medal became part of the *Year of Sport* exhibition. (Photo: Aaron Cohen/CMHR)



July 2015, he visited the Museum and talked about the 1992 Olympics in Barcelona and how he had still felt unsafe coming out publicly as a gay man at that time. He came out to his technical swim coach Debbie Muir and said her support helped him find the inner strength to win gold: “I’ve always said, for me that medal is a human rights medal. It was done because someone created a space for me to be me,” Tewksbury said.

The Museum also held a panel discussion in May 2015 to talk about how sports can be a springboard to tackling human rights issues. Former boxer Pardeep Singh Nagra spoke about his struggle against a beard ban in Canadian boxing – one to which he could not adhere because of his Sikh faith. The panel also included Diana Ramos Farina, the great-niece of Johann Rukeli Trollman, a Roma boxer in 1930s Germany who protested against the Nazi regime’s racist ideology. She spoke of her great-uncle’s struggles, both inside the ring and out.

In November of 2015 the Museum held another event – this one to mark the centenary of the Armenian Genocide. The CMHR hosted acclaimed Canadian director Atom Egoyan and award-winning actor and film producer Arsinée Khanjian to talk about their perspectives. Egoyan, whose grandparents were orphaned by the genocide, made it the subject of the award-winning film *Ararat*. He described the genocide as “an open wound that continues to bleed” and declared that “this is a history that has not yet been resolved.” It was a powerful evening of discussion about an important but difficult topic.

Disability rights have also been a major focus for the CMHR this past year. On December 10, 2015 – International Human Rights Day – the Museum was honoured to welcome world-renowned disability rights activist Judith Heumann, who works as a special advisor in the United States of America’s State Department. She spoke about the history of the

international disability rights movement and visited the exhibit where she is featured in a short video about the 1977 San Francisco sit-in to improve disability laws in the United States of America.

Stories of change

2016 marks 100 years since the first Canadian women won the right to vote – beginning in Manitoba, then in other provinces and finally at the federal level. The struggle continued for many years afterwards, as many women and men were still denied their right to vote. Indigenous men and women who were status Indians, for example, did not win the right to vote until the 1960s. Nonetheless, 1916 was an important step on the road to achieving voting rights for all women. To mark the occasion, the CMHR collaborated with Library and Archives Canada to create its first outdoor exhibit: *Let them Howl: 100 Years in the Women’s Rights Struggle*.

Let them Howl featured reproductions of 12 portraits of women who have broken barriers and moved women’s rights forward over the last century. The exhibition was mounted both in Winnipeg – at historic Fort Gibraltar – and in Ottawa – on the Rideau Canal Skateway. The exhibit included a special “suffragist” frame where visitors could show their support for

(Right) Judith Heumann gave a talk to a full house in the Museum's Stuart Clark Garden of Contemplation. (Photo: Douglas Little Photography/CMHR)

(Below) Pardeep Singh Nagra spoke at a panel discussion on sports and human rights at the Canadian Museum for Human Rights. (Photo: Douglas Little Photography/CMHR) (Bottom right) Actor and film producer Arsinée Khanjian and director Atom Egoyan stand in front of the CMHR exhibit about the Armenian Genocide. (Photo: Douglas Little Photography/CMHR)



women's rights by taking a picture of themselves in the frame and sharing it on social media. The national scope of *Let them Howl* was further extended by online content - including an online quiz and the Geo-connection game. The Geo-connection game allows players to travel the country searching for information about some of the women who have struggled for women's rights in Canada.

In addition, stories of women's rights are found throughout the Museum's galleries. In November 2015, we shared many of these stories of perseverance, resilience and inspiration with the Honourable Patricia Hajdu, Minister of Status of Women.

In January of 2016, the Museum also partnered with the Honourable Janice Filmon, Lieutenant Governor of Manitoba, and The Manitoba Museum to celebrate the 100th anniversary. More than 100 students participated in special women's rights programming at both museums, which included an engaging keynote address by the Right Honourable Kim Campbell, former Prime Minister of Canada. Throughout the day, students had the opportunity to engage one-on-one with community leaders and share their own experiences related to gender-based barriers and biases. Hundreds of students from remote and rural areas participated in this event through livestreaming.

The Right Honourable Kim Campbell also delivered an evening keynote address on the topic of women's rights. She discussed the history of 'these rights in Canada and her own experience as Canada's first female Justice Minister and first (and only) female Prime Minister. She shared suggestions for how gender parity could be achieved in politics today. After her talk, she took



questions from the audience at the Museum and online, as her talk was livestreamed on the Museum website.

Digital storytelling

Online activities such as livestreaming, games - for *Let them Howl* and *Magna Carta* - and apps for the Witness Blanket and the Bentwood Box are just the tip of the iceberg when it comes to digital content. We must connect with Canadians wherever they live. Digital storytelling is one of the most powerful and effective ways to make these connections.

This year saw the creation of the Canadian Human Rights Toolkit - an online hub of resources for educators. For this project, the CMHR partnered with the Canadian Teacher's Federation (CTF) to survey 2,585 educators from all over Canada about human rights education in their classroom. The results showed that teachers were lacking reliable, balanced resources online, especially for elementary students and children learning in French.

The Toolkit meets this need. As a free and easily accessible resource, it enables teachers everywhere in Canada to go to one site to find what they need to teach about human rights.



(Left) Portraits of 12 remarkable Canadian women adorned the walls of Fort Gibraltar in Winnipeg as part of the *Let Them Howl* exhibit. (Photo: Aaron Cohen/CMHR) (Below) Jeremy Dias, who is featured as a human rights defender in the online educational resource *Speak Truth to Power Canada*, talked to Museum staff about his own experiences with bullying and the work he is doing to stop homophobia, transphobia and other forms of discrimination. (Photo: CMHR) (Bottom) The Right Honourable Kim Campbell, former Prime Minister of Canada, spoke at the Museum on the 100th anniversary of women first winning the right to vote in Canada. (Photo: Elisha Dacey/CMHR)

There is material in French and English and for all grade levels, from K-12. The Toolkit started with an initial selection of 200 resources, but it will continue to grow as we add new reliable human rights education resources.

The CMHR also created another online educational resource, *Speak Truth to Power Canada* (STTP Canada). Developed in partnership with the CTF, Inuit Tapiriit Kanatami, the Assembly of First Nations and the Robert F. Kennedy Human Rights organization, it features the powerful stories of 12 Canadian human rights defenders. It is available in both official languages and some parts are also translated into Inuktitut, Cree and Mohawk.

Students can learn about human rights defenders like Remzi Cej, a former Kosovar refugee who became the Chair of the Newfoundland and Labrador Human Rights Commission; or Mary Simon, an Inuit woman from Quebec who has represented her people to the Canadian government and the United Nations; or Jeremy Dias, who experienced severe bullying and discrimination because of his ethnicity and sexual orientation but went on to found the Canadian Centre for Gender and Sexual Diversity. STTP Canada helps students and teachers learn that anyone can become a human rights defender.

The resource includes lesson plans, a timeline and a short history of human rights. It also contains plain language versions of documents such as the Canadian Charter of Rights and Freedoms and the United Nations Declaration on the Rights of Indigenous Peoples. All these are meant to support teaching in the classroom.

In addition to these classroom resources, the Museum uses its website and social media networks to engage with Canadians across the country. The Museum's blog has been increasing in popularity as it shares human rights stories that can be found both inside and outside the Museum. In February of 2016, to mark Black History Month, the Museum interviewed prominent Black Canadians from every walk of life and published those interviews online on our blog. The month featured interviews



with authors such as Lawrence Hill, athletes like Perdita Felicien and Jarome Iginla, artists and broadcasters like Amanda Parris, comedians and performers like Aisha Alfa and political trailblazers like Jean Augustine and Rosemary Sadlier. The Museum also interviewed lesser known human rights defenders who are making a difference in their own communities – Canadians like Lindell Smith, who works with youth in North End Halifax. 'Smith's interview made his community proud; his blog was shared by dozens in his community and reached over 7,600 people.

Another blog that shared important stories was published on March 8, 2016, for International Women's Day. Entitled "5 women who should be household names in Canada," the blog proved very popular, reaching nearly 20,000 people. Media in Winnipeg also picked up the blog and contacted one of the women on the list – Winnipeg artist Jaime Black. She is the creator of the REDress project, which is part of an exhibit about missing and murdered Indigenous women in the CMHR's Canadian Journeys gallery. Black said she was honoured to have her name included on the list, telling a local newspaper "it was pretty exciting to be on a list with Nellie McClung and [...] really amazing women."



(Left) The Boutique offers a wide selection of ethically sourced products. (Photo: Aaron Cohen/CMHR) (Below) The REDress Project – an art installation by Winnipeg artist Jaime Black about missing and murdered Indigenous Women – has deeply moved many visitors to the CMHR. (Photo: Get Out of the Basement) (Bottom left) Lindell Smith with Nova Scotian youth at WeDay Atlantic, where he spoke to over 10,000 kids from Atlantic Canada. Lindell Smith's interview for the Museum's blog reached over 7,600 people. (Photo courtesy of Lindell Smith)



Perhaps the most popular online post this past year, however, was made on November 27, 2015. On that day, the Museum posted on Facebook about the Holodomor, a forced famine that killed millions of Ukrainians in 1932 and 1933. The post was written to mark Holodomor Memorial Day and shared the story of this tragedy, which is one of the five genocides officially recognized by the Parliament of Canada. The post was shared 1,187 times, reached over 147,000 people and received more than 700 likes. It also sparked discussion and reflection in the comments section – some shared their own stories of connection to the Holodomor, while others talked about how they had not learned of this tragedy before and expressed sadness. It was exactly the kind of discussion and dialogue the the Museum has hoped to spark online by sharing stories of both tragedy and triumph.

The impact of stories

Over the last 12 months, more than 346,000 visitors passed through the Museum's doors – surpassing our target of 265,000. In addition to those who came specifically to visit the galleries, there are also those who attended the numerous events, meetings and conventions that were held inside the Museum. Attendees at these events did more than simply show up for a few hours – most attendees toured the Museum, which sparked awareness and conversations. The fact that the Museum has become a top choice for those looking to hold meetings and

conventions is important in and of itself – these are meetings that matter.

Guests have also experienced moving human rights stories not just inside the Museum's galleries, but also inside the Boutique. Every product in the Boutique has a story – all items are ethically sourced and many are fair-trade as well. In the last year, there were over 25,000 individual transactions in the Boutique – and each transaction was a chance for a conversation about human rights.

Visitors are engaging with the human rights stories they encounter at the Museum. Over the past year we have conducted a number of visitor surveys and they all point to the same conclusion – visitors are deeply affected by the human rights stories they encounter at the Museum. Our most recent survey, done at the height of the tourism season in the summer of 2015, found that 97 per cent of visitors were satisfied or extremely satisfied with their experience. Perhaps even more importantly, seven out of ten reported that they would discuss the Museum's content with their family and friends.

Human rights education

We also see a high level of engagement reflected in the Museum's school programs. These programs offer children and youth the chance to experience the Museum first-hand – with the help of a guide, students visit exhibitions, participate in activities, explore human rights concepts, and interact with



(Above) Students from the Pembina Trails School Division in Winnipeg show their artwork, part of the 15,000 panels displayed as part of a human rights arts project. (Photo: Chronic Creative/CMHR)
 (Right) A family participates in an activity in the Museum's final gallery, called "Inspiring Change." (Photo: Aaron Cohen/CMHR)



each other and with technology. The school programs are designed for every grade level from kindergarten to grade 12 and are age-appropriate, inclusive and accessible.

By the end of the 2015-16 school year, about 50,000 students will have participated in these programs. Many teachers have praised the balance of learning and doing, the interactive activities and the age-appropriate language. And many schools have been inspired by their visits to continue their human rights education.

One moving example comes to us from a group of students from Champlain School in Winnipeg's North End. Teacher Veronique Bedard asked her Grade 5/6 students to write about their impressions of the Museum following a visit and they did so in poems. Their poems covered reconciliation, the Holocaust, murdered and missing Indigenous women, and the Underground Railroad. We were honoured when Bedard sent us their reflections, and we asked her to speak at the Museum's 2015 Annual Public Meeting on December 10. She talked about the impact of seeing an exhibit about Indian Residential Schools in a national museum, especially for students whose own lives have been touched by the legacy of residential schools. She also commended the Museum for its willingness to look at mistakes Canada has made and for suggesting how we can address them with newcomers, many who have come to Canada as refugees. "I think it opened their eyes to things they weren't aware of yet," she said. "As you work your way through the Museum it becomes more hopeful, and I think they came away with a feeling that they could make a difference and be a part of the change."

At least one project inspired by the Museum involved far more than one classroom of students. In 2015, the 33 schools of the

Pembina Trails School Division in Winnipeg created a human rights art project, inspired in part by the opening of the CMHR. Students in the Division created more than 15,000 art panels depicting what human rights mean to them. In May 2015, all the panels were gathered together to form a giant mosaic highlighting 'human rights.

Some of the students' panels were also displayed inside the Museum. Each student's artwork reflected their own human rights story or one important to them. Nasra Ahmed Siraj lived the first part of her life in Ethiopia and Somalia without access to clean water. Maltha Uwanmajimana came to Winnipeg from Tanzania to seek a better life and good education. Hayley Grossman was inspired to act against discrimination because of her uncle, whose same-sex marriage was among the first in California. And Sydney Bell is happy to be a Canadian who can freely express and celebrate her family's religious traditions. Each of their art panels were connected to rights that were important to them and showed how human rights are part of all of our lives, every day.

The Museum has also been piloting a national student program in 2015-16 to bring high school and postsecondary students from across the country to experience the CMHR in person. Five-hundred students from Manitoba, New Brunswick, Ontario, Quebec and Saskatchewan have already participated, learning about human rights and the importance of active citizenship. We are excited about growing this program in the new year and seeing more Canadian students from every corner of the country participate in the ongoing discussion about human rights issues.

(Below) The Museum viewed from the Forks on a busy day in June 2015. (Photo: Aaron Cohen/CMHR) (Right) Visitors explore the Museum's *Rights Today* gallery, where they can learn about current human rights issues. (Photo: Aaron Cohen/CMHR) (Below right) Family-friendly programming at the Museum often includes crafts or hands-on activities. (Photo: Jessica Sigurdson/CMHR)



Programming for impact

Special programming has also allowed the Museum to reach out to visitors in a variety of ways. In September 2015, the Museum partnered with the City of Winnipeg's Mayor's Office to host ONE: The Mayor's National Summit on Racial Inclusion. Hundreds of people gathered at the Museum to talk about themes of inclusion, the recognition of racism and moving towards reconciliation. The event kicked off with a keynote address from ScotiaBank Giller Prize winning author Joseph Boyden to a capacity crowd. Livestreaming of the opening ceremony and panel discussions meant that people from across Canada were able to participate in the two-day event. The summit also received support from the Province of Manitoba and the Canadian Race Relations Foundation.

The Museum also celebrated International Human Rights Day on December 10 with free public admission, a citizenship ceremony and family programs, in addition to our Annual Public Meeting. The Museum partnered with Citizenship and Immigration Canada and the Multiculturalism Secretariat of the Province of Manitoba to host the citizenship event, which

welcomed more than 30 people into the Canadian family. Each new citizen had their own story of challenges, perseverance and hope for the future – stories that are reflected in the Museum's exhibitions and its online content.

In December 2015, the CMHR received a Canadian Tourism Award. The National Cultural Tourism Award is presented by the Federal-Provincial-Territorial Culture/Heritage and Tourism Initiative and celebrates success, leadership and innovation. In January, the Museum welcomed Canada's tourism ministers to explore the galleries as part of the Canadian Council of Tourism Ministers' meeting, co-chaired by the Honourable Bardish Chagger, Minister of Small Business and Tourism. Together with Destination Canada, the Tourism Industry Association of Canada and the Aboriginal Tourism Association of Canada, ministers spoke about collaboration on tourism and heard about how the CMHR has become a destination of choice, not only in Canada, but internationally.

In the end, it all comes down to stories. What we tell ourselves about our past can affect our present and direct our future. When important stories are shared, we can discover powerful truths about ourselves and our world. Stories can help us become better people, build better communities and create a better country. The Museum is committed to sharing stories of inspiration, hardship, tragedy, resilience and triumph. We know these stories will continue to have an impact, as more and more Canadians visit the Museum – in person, in school and online.

Management Discussion and Analysis

The Canadian Museum for Human Rights, established as a Crown corporation in 2008, aims to deliver inspiring encounters with human rights, to promote respect for others and to encourage reflection and dialogue.

The Corporation's primary objective is to fulfill its national mandate within the context of the governance and accountability regime established in the *Museums Act* and in Part X of the *Financial Administration Act*. In implementing its mandate, the Corporation embraces best practices through a management culture that promotes continuous improvement and full accountability to the Parliament of Canada and Canadians.

Strategic Direction

The Corporation's Board of Trustees establishes the strategic direction to guide the organization. In 2014, the Board of Trustees adopted five core goals to guide the Museum operations and activities as follows:

1. Visitor Experience - To be one of the most visited museums in Canada, providing educational and inspiring experiences based on fundamental freedoms and democratic rights, including virtual opportunities.
2. Infrastructure - To complete and maintain our world-class building, exhibitions, galleries and Museum assets to maximize visitor experience and reach.
3. Stakeholder Relations - To foster healthy and dynamic relations with our stakeholders consistent with the aspirations of the CMHR.
4. To achieve long-term, diversified, sustainable funding and financial stability.
5. Our people - To create a workplace where people are engaged, productive and responsible for meeting and exceeding expectations.

Risks

The Museum conducted a facilitated risk evaluation in 2015-16 to ensure the organization can appropriately manage and respond to identified risks through its first five years as a fully operating national museum.

Financial Overview

The 2015-16 fiscal year was the first full year of operations for the Museum and the Museum achieved its objectives for the year. Much has been learned and continues to be learned. The response from the public remained strong, with total visitation of 346,000 people in 2015-2016, far exceeding the projection of 250,000 visitors per year in the 2013-14 Corporate Plan. The Museum continues to be the venue of choice for a wide range of events, meetings and conferences resulting in the revenue from facility rentals and restaurant and catering commissions meeting target.

As a Crown Corporation the Museum falls under the *Payments in Lieu of Taxes (PILT) Act* which governs the payment of property taxes. An allowance for property taxes on the land and building had previously been made based on the amounts paid by Public Works and Government Services Canada (PWGSC) on the

Museum's behalf and based on the advice of the Dispute Advisory Board on the land valuation. The final assessment amount has recently been agreed to by the City of Winnipeg and PWGSC, which resulted in an additional accrual of \$8.0 million for the tax years 2009 through March 31, 2016. CMHR is working closely with the Government of Canada regarding the funding of this additional amount. Budget 2016 proposes to provide up to \$105.9 million over five years, with \$6.1 million per year ongoing, to help Canada's national museums address immediate operational and capital pressures. The allocation of funds will be announced at a future date.

Statement of Operations

The net income from operations for the 2015-16 fiscal year was \$1.0 million. The positive operating results are due to the prudent management of resources, particularly the management of front-line staffing costs which came in under initial projections and exhibit and program development costs that were lower than projected. The settlement of PILT and the additional accrual required of \$8.0 million, resulted in a net excess of expenses over revenue of \$7.0 million.

Parliamentary Appropriations

In establishing the CMHR as a national cultural institution and federal Crown corporation, the Government of Canada committed to provide up to \$21.7 million in operating funds per year. The full \$21.7 million was received in 2015-16.

Due to amortizing appropriations received in previous years for capital assets, the parliamentary appropriations reported in the financial statements for 2015-16 were \$27.0 million (\$28.1 million in 2014-15).

Revenues

Operating revenues for the fiscal year were \$3.6 million. This represents revenue from admissions, tours, education programs, boutique sales, facility rentals and commissions on the restaurant and catering sales. The revenues increased significantly from the \$1.8 million in 2014-15 when the Museum was only open for a portion of the year.

Contributions increased from \$5.2 million in 2014-15 to \$7.5 million in 2015-16. The increase is due to the increase in the amortization of deferred contributions related to capital assets received in previous periods from funding partners other than the Government of Canada (the Province of Manitoba, the City of Winnipeg and the Friends of the CMHR), which are amortized over the same period as the capital asset purchased with the contributions.

Expenses

Total operating expenses were \$45.5 million for the year ended March 31, 2016, increased from \$37.5 million in the previous year.

The breakdown of expenses by program activity is as follows:

- Museum content and program expenses were \$11.4 million in comparison to \$12.7 million in the previous year. The decrease is due to the inaugural community outreach and opening event activities, incurred in 2014-15 that were not required this year.
- Permanent building expenses were \$28.6 million in comparison to \$18.4 million in the previous year. The increase is due to the additional accrual of \$8.0 million related to the settlement of PILT and an increase in the amortization of the building and exhibits as the exhibits were in use for the full year in 2015-16. The increase in the expenses due to amortization is exactly offset by the increase in appropriation and contributed revenue due to amortizing the contributions received in previous years to fund the capital assets.
- Stewardship and corporate management expenses were \$5.5 million in comparison to \$6.5 million in the previous year. The decrease is largely due to a reduction in the operational readiness costs incurred in the prior year before opening.

Statement of Financial Position

Total assets decreased by \$8.6 million from \$351.0 million at March 31, 2015 to \$342.4 million at March 31, 2016. The decrease is due to the decrease in capital assets from amortization offset by an increase in cash and restricted cash.

Total liabilities decreased \$1.6 million from \$343.5 million at March 31, 2015 to \$341.9 on at March 31, 2016. The decrease is due to the amortization of deferred contributions for capital assets received in previous years partially offset by an increase in PILT owing at March 31, 2016 due to the settlement of the assessment amount.

Net assets decreased by \$7.0 million from March 31, 2015 due to the net excess of expenses over revenue for the year due to the additional accrual for PILT.

Outlook

The Museum will work closely with its partners, the Government of Canada and the Friends of CMHR to assess its long-term funding requirements taking into consideration the following issues:

- The amount of the Museum's annual appropriations was determined from a comprehensive, yet preliminary, business plan commissioned by the Friends of the CMHR and completed in February 2006. The Museum's long-term funding needs to be updated for the inflation of costs over the decade and in light of real costs that were not included in original estimates;

- The impact of being a digitally based museum was not fully understood in 2006. The Museum's long-term funding needs to consider that CMHR's collection is largely human rights stories told through film, video pieces and interactive digital presentations requiring sophisticated computer and audio-visual equipment, some of which will have relatively short life-cycles. More staff and professional services are also required in the areas of design, new media and information technology to develop, operate, maintain and update the exhibits;
- With more improved knowledge since opening in September 2014 and the completion of the Level 1 Gallery in 2015, the Museum will be able to more accurately predict the operating costs and staffing levels;
- The final capital replacement plan for facilities equipment, IT infrastructure and exhibit equipment will need to be incorporated into the long-term funding. As a digitally based Museum, much of the exhibit audio-visual equipment will require replacement on a regular basis in order to meet visitor expectations, and the IT infrastructure will need to be kept current in order to deliver a quality visitor experience; and
- After a year of analysis, the Museum has determined that a traditional theatre space, as was originally envisioned on Level 1, no longer meets the Museum's long-term strategic objectives. Completing this space as a digital learning centre will provide greater opportunities to deliver on the mandate of the Museum, expanding the reach of the Museum's programming and increasing the opportunities for facility rental revenue.

CMHR expects to supplement its parliamentary appropriations through a number of funding sources including revenues, sponsorships and philanthropic support. The Museum will aim to maximize revenues from all possible sources.

The current focus of the Friends is, however, to complete the fundraising campaign for the Level 1 Gallery. The support of the philanthropic sector will always be important to the Museum and the ongoing partnership between the Museum and Friends will be a key component to its long-term success.

Financial Statements

For the year ended March 31, 2016

Management Responsibility for Financial Statements

Management has prepared the financial statements contained in this Annual Report in accordance with Canadian Public Sector Accounting Standards, and the integrity and objectivity of the data in these financial statements are Management's responsibility. The financial statements include some amounts that are necessarily based on Management's estimates and judgment. Financial information presented throughout the Annual Report is consistent with the financial statements.

In discharging its responsibility for the integrity and fairness of the financial statements, 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 the 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* and regulations and the by-laws of the Corporation.

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. Three Trustees of the Corporation comprise the Audit Committee. The Audit Committee meets with Management and the independent external auditor to review the manner in which the responsibilities for financial statements are being performed 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 approved them.

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



John Young
President and Chief Executive Officer



Susanne Robertson
Chief Financial Officer

June 23, 2016



INDEPENDENT AUDITOR'S REPORT

To the Minister of Canadian Heritage

Report on the Financial Statements

I have audited the accompanying financial statements of the Canadian Museum for Human Rights, which comprise the statement of financial position as at 31 March 2016, and the statement of operations, statement of remeasurement (losses) gains, statement of changes in net assets and statement of cash flows for the year then ended, and a summary of significant accounting policies and other explanatory information.

Management's Responsibility for the Financial Statements

Management is responsible for the preparation and fair presentation of these 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.

Auditor's Responsibility

My responsibility is to express an opinion on these financial statements based on my audit. I conducted my audit in accordance with Canadian generally accepted auditing standards. Those standards require that I comply with ethical requirements and plan and perform the audit to obtain reasonable assurance about whether the financial statements are free from material misstatement.

An audit involves performing procedures to obtain audit evidence about the amounts and disclosures in the financial statements. The procedures selected depend on the auditor's judgment, including the assessment of the risks of material misstatement of the financial statements, whether due to fraud or error. In making those risk assessments, the auditor considers internal control relevant to the entity's preparation and fair presentation of the financial statements 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 entity's internal control. An audit also includes evaluating the appropriateness of accounting policies used and the reasonableness of accounting estimates made by management, as well as evaluating the overall presentation of the financial statements.

I believe that the audit evidence I have obtained is sufficient and appropriate to provide a basis for my audit opinion.

Opinion

In my opinion, the financial statements present fairly, in all material respects, the financial position of the Canadian Museum for Human Rights as at 31 March 2016, and the results of its operations, its remeasurement gains and losses, and its cash flows for the year then ended in accordance with Canadian public sector accounting standards.

Report on Other Legal and Regulatory Requirements

As required by the *Financial Administration Act*, I report that, in my opinion, the accounting principles in Canadian public sector accounting standards have been applied on a basis consistent with that of the preceding year.

Further, in my opinion, the transactions of the Canadian Museum for Human Rights that have come to my notice during my audit of the financial statements have, in all significant respects, been in accordance with Part X of the *Financial Administration Act* and regulations, the *Museums Act* and regulations, the by-laws of the Canadian Museum for Human Rights, and the directive issued pursuant to section 89 of the *Financial Administration Act* described in Note 1 to the financial statements.



Riowen Yves Abgrall, CPA, CA
Principal
for the Auditor General of Canada

23 June 2016
Ottawa, Canada

Statement of Financial Position

(In thousands of dollars)

As at March 31,	2016	2015
Assets		
Current assets:		
Cash and restricted cash (note 3)	\$ 12,511	\$ 9,866
Accounts receivable (note 4)	951	1,014
Inventories	124	123
Prepaid expenses	385	432
Holdback account (note 5)	53	79
	14,024	11,514
Collections (note 6)	1	1
Capital assets (note 7):		
Assets available for use	327,901	338,865
Assets under construction	449	586
Total Assets	\$ 342,375	\$ 350,966
Liabilities and Net Assets		
Current liabilities:		
Accounts payable and accrued liabilities (notes 8 and 9)	\$ 16,869	\$ 9,900
Holdback payable (note 5)	53	79
Deferred revenues	39	27
	16,961	10,006
Deferred contributions (note 10)	2,853	980
Deferred contributions related to capital assets (note 11)	322,081	332,510
Total Liabilities	341,895	343,496
Net assets:		
Unrestricted (deficit)	(4,488)	2,493
Invested in capital assets (note 12)	4,979	4,979
Accumulated remeasurement losses	(11)	(2)
	480	7,470
Total Liabilities and Net Assets	\$ 342,375	\$ 350,966

Contractual obligations (note 18)

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

Approved by the Board of Trustees:



Pauline Rafferty

Interim Chair, Board of Trustees

Statement of Operations

(In thousands of dollars)

Year ended March 31,	2016	2015
Revenue (Schedule 1):		
Operating	\$ 3,634	\$ 1,808
Contributions	7,537	5,154
Other income	346	327
Total revenue	11,517	7,289
Expenses (Schedule 2):		
Museum content and program	11,392	12,665
Permanent building	28,584	18,404
Stewardship and corporate management	5,545	6,461
Total expenses	45,521	37,530
Excess of expenses over revenue before		
Parliamentary appropriations	(34,004)	(30,241)
Parliamentary appropriations (note 13)	27,023	28,130
Excess of expenses over revenue	\$ (6,981)	\$ (2,111)

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

Statement of Remeasurement (Losses) Gains

(In thousands of dollars)

Year ended March 31,	2016	2015
Accumulated remeasurement (losses) gains, beginning of year	\$ (2)	\$ 156
Unrealized losses attributable to:		
Foreign exchange	(22)	(1)
Amounts reclassified to the Statement of Operations:		
Foreign exchange gain (loss)	13	(67)
Amounts reclassified to deferred contributions:		
Foreign exchange (loss)	-	(90)
Net remeasurement loss for the year	(9)	(158)
Accumulated remeasurement losses, end of year	\$ (11)	\$ (2)

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

Statement of Changes in Net Assets

(In thousands of dollars)

	Unrestricted	Invested in capital assets	Accumulated remeasurement gains (losses)	Total
Net Assets, as at March 31, 2014	\$ 4,604	\$ 4,979	\$ 156	\$ 9,739
Excess of expenses over revenue	(2,111)	-	-	(2,111)
Net change in accumulated remeasurement losses	-	-	(158)	(158)
Net Assets, as at March 31, 2015	\$ 2,493	\$ 4,979	\$ (2)	\$ 7,470
Excess of expenses over revenue	(6,981)	-	-	(6,981)
Net change in accumulated remeasurement losses	-	-	(9)	(9)
Net Assets, as at March 31, 2016	\$ (4,488)	\$ 4,979	\$ (11)	\$ 480

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

Statement of Cash Flows

(In thousands of dollars)

Year ended March 31,	2016	2015
Operating activities:		
Cash receipts (customers)	\$ 3,649	\$ 1,730
Cash receipts (contributions)	300	-
Cash receipts (Parliamentary appropriations)	20,843	20,089
Cash receipts (other income)	5	15
Cash payments to and on behalf of employees	(11,604)	(11,593)
Cash payments to suppliers	(9,667)	(11,613)
Interest received	102	100
	3,628	(1,272)
Capital activities:		
Payments for acquisition of assets under construction	(166)	(18)
Payments for acquisition of assets available for use	(5,621)	(27,480)
	(5,787)	(27,498)
Financing activities:		
Parliamentary appropriation for the acquisition of capital assets available for use	344	1,854
Parliamentary appropriations (capital) funding for capital assets available for use	513	-
Contributions from non-government sources for capital assets under construction/available for use	3,921	17,381
	4,778	19,235
Increase/(decrease) in cash	2,619	(9,535)
Cash, beginning of year		
Cash and restricted cash	9,866	17,922
Holdback account	79	1,558
	9,945	19,480
Cash, end of year		
Cash and restricted cash	12,511	9,866
Holdback account	53	79
	\$ 12,564	\$ 9,945

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

Notes to the Financial Statements

For the year ended March 31, 2016

(In thousands of dollars, unless otherwise noted)

1 (a). Authority and mandate:

The Canadian Museum for Human Rights (the “Corporation”) was established through amendments to the *Museums Act* on August 10, 2008 and is a Crown corporation named in Part I of Schedule III to the *Financial Administration Act*. The Corporation is not subject to income tax under the provisions of the *Income Tax Act*.

The Corporation is the first national museum established outside of the National Capital Region and the first to be constructed with funding received from the Government of Canada as well as other levels of government. The Province of Manitoba, the City of Winnipeg, and the Friends of the Canadian Museum for Human Rights (Friends of the CMHR), (representing mostly private sector, organizational and individual donors) also funded the Capital Project (building and exhibits). A Definitive Agreement, setting forth the terms, provisions and conditions for the parties’ undertakings, including the transfer of land, was signed by all parties on February 1, 2008. The Canadian Museum for Human Rights reports to Parliament through the Minister of Canadian Heritage.

The mandate, as stated in the amendments to the *Museums Act*, is as follows:

“to explore the subject of human rights, with special but not exclusive reference to Canada, in order to enhance the public’s understanding of human rights, to promote respect for others and to encourage reflection and dialogue.”

1 (b). Operations:

The operations of the Corporation are divided into three mutually supportive activities which work together to meet all aspects of its mandate. These activities and their respective descriptions are:

Museum Content and Program:

That the Museum’s content and programming is objective, innovative and accessible and affects the way people think and behave towards the rights of others, and that it is developed through ongoing community engagement.

Permanent Building:

That the Corporation provides a secure and functional facility that meets or exceeds all safety and building code requirements and is easily accessible to the public. That all aspects of the Building Construction Project are managed in a fiscally sound, transparent and accountable manner, ensuring environmental stewardship and employing effective project and risk-management practices throughout.

Stewardship and Corporate Management:

That the CMHR adopts sound and efficient governance and stewardship practices that facilitate the alignment of resources with priorities and full accountability and transparency to Canadians for results; the CMHR recruits and retains the necessary human resources both for the start-up and the longer-term; and the CMHR supports the Friends of the CMHR’s fundraising campaign to assist with capital costs in the short term and to support programming and other activities within the CMHR in the long-term.

1 (c). Implementation of Section 89 of the *Financial Administration Act*

In July 2015, the Museum was issued a directive (P.C. 2015-1105) pursuant to section 89 of the *Financial Administration Act* to align its travel, hospitality, conference and even expenditure policies, guidelines and practices with Treasury Board policies, directives and related instruments on travel, hospitality, conference and even expenditures in a manner that is consistent with its legal obligations, and to report on the implementation of this directive in the Corporation's next corporate plan. Revised policies have been prepared and implementation is in progress. The Museum is planning to have the directive fully implemented by March 31, 2017.

2. Significant accounting policies:

(a) Basis of presentation:

These financial statements have been prepared in accordance with the 4200 series of the Canadian Public Sector Accounting Standards (PSAS) for government not-for-profit organizations. The Corporation applies the deferral method of accounting for contributions for not-for-profit organizations.

(b) Financial assets and financial liabilities:

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

Cash is classified in the fair value category. Changes in fair value of financial assets are recognized through the Statement of Remeasurement Gains (Losses) as determined by reference to their quoted bid price at the reporting date. Any realized gains and losses are recognized on the Statement of Operations.

Accounts receivable and accounts payable and accrued liabilities are accounted for at amortized cost.

(c) Inventories:

Inventories consist of boutique materials which are valued at the lower of cost and net realizable value. Cost is determined using the weighted average cost method.

(d) Collections:

The Permanent collection comprised of archives, artifacts and artworks forms a part of the assets of the Corporation and is presented in the Statement of Financial Position at a nominal value of \$1 K, due to the practical difficulties of determining a meaningful value for these assets.

Objects purchased for the collection are recorded as an expense in the year of acquisition. Objects received as a donation are recorded as an expense along with the offsetting donation revenue in the year of acquisition.

Notes to the Financial Statements

For the year ended March 31, 2016

(In thousands of dollars, unless otherwise noted)

(e) Capital assets:

Property and equipment owned by the Corporation are valued at cost, net of accumulated amortization. When the construction of a capital asset is completed, it is transferred from assets under construction to the appropriate capital asset class. Component classification is applied to the building and exhibits and amortization is calculated using the straight-line method, over the estimated useful lives of assets or components as follows:

Asset	Useful Life
Building:	
Base	40 years
Mechanical and electrical	20 years
Exhibits	5 to 15 years
Computer equipment, hardware and software	3 to 5 years
Building improvements	5 to 20 years
Leasehold improvements	Term of lease
Furniture and equipment	3 to 10 years
Enterprise program development	5 years
Films	2 to 3 years
Website development	2 to 5 years

(f) Employee future benefits:

i) Pension Benefits:

Substantially all of the 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 benefits:

The Corporation provides sick leave benefits for employees that accumulate but do not vest. The accrued benefit obligation related to sick leave entitlement earned by employees is determined by Management using a method based upon assumptions and best estimates on employee demographics and sick leave usage of active employees.

iii) Maternity/Parental benefits:

Employees are entitled to maternity/parental benefits as provided for under labour contracts and conditions of employment. The cost of these benefits is event driven. Management determined the accrued benefit obligation using a method based upon assumptions and best estimates relating to maternity/parental leave.

(g) Revenue recognition:**i) Museum Operations**

Revenues from museum operations include the sale of general admission and programs, boutique sales, facility rentals, memberships and a percentage of restaurant and catering sales. They are recognized in the year in which the sale of goods is completed or the services are provided.

ii) Parliamentary appropriations:

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

Parliamentary appropriations which are explicitly or implicitly 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 that are not restricted to a specific purpose are recognized as revenue on the Statement of Operations in the year for which the appropriation is authorized.

iii) Contributions from other governments and non-government sources:

Funding may be provided by various levels of government other than the Government of Canada, and other non-government sources.

Contributions from other governments, assistance from non-government sources and donations which are explicitly or implicitly 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.

Contributions from other governments, non-government sources and donations that are not restricted to a specific purpose 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.

iv) In-kind contributions and artifact donations:

Revenues and offsetting expenses from goods and services received in-kind are recorded at fair market value upon receipt. Artifact donations are recorded at fair market 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 Department ii) legal transfer has taken place between the donor and the Corporation and iii) a fair market value has been assigned to the artifact donation. If the donated artifact is designated as part of the Corporation's Library or Working Collection, it will be recorded as revenue and capitalized.

If the donated artifact is designated as part of the Corporation's Permanent Collection, it will be recorded as revenue with an offsetting expense to collection acquisitions.

Notes to the Financial Statements

For the year ended March 31, 2016

(In thousands of dollars, unless otherwise noted)

Contributions-in-kind related to capital assets subject to amortization are recorded as deferred contributions related to capital assets on the Statement of Financial Position. Contributions-in-kind related to capital assets not subject to amortization are recorded as net assets invested in capital assets on the Statement of Financial Position.

Contributions-in-kind are recorded at the fair value of the asset received.

v) Interest revenue:

Interest revenue is recognized in the period it is earned.

Restricted interest revenue is recognized as income in the Statement of Operations in the year that the related expenditures are recognized.

vi) Volunteer Services:

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

vii) Deferred revenues:

Deferred revenues represents funds received by the Corporation from the sale of gift cards and specific boutique sales proceeds that are designated to support the youth admission program that are not yet earned through the provision of goods and services.

(h) Expenses:

An expense that contributes directly to an activity as described in note 1 (b) is allocated fully to that activity. Certain expenses contribute to more than one activity and are allocated based on the estimated time spent on each activity.

(i) Foreign exchange:

Monetary assets and liabilities denominated in US dollars are translated into Canadian dollars using the exchange rate at the Statement of Financial Position date. Foreign exchange is recorded on US dollar denominated transactions at the noon exchange rate on the transaction date.

Realized foreign currency gains are recorded in Other income on the Statement of Operations.

Realized foreign currency losses are recorded in Expenses on the Statement of Operations.

Unrealized foreign currency gains and losses on monetary assets are recorded on the Statement of Remeasurement Gains (Losses).

(j) Friends of the CMHR:

The Corporation and the Friends of the CMHR are related by virtue of the Corporation's significant influence over the Friends of the CMHR. The Friends of the CMHR is a separate legal entity, with a mandate to seek and obtain major donations to support the Corporation's mandate and assist in achieving the Corporation's vision. The financial statements of the Friends of the CMHR have been audited but have not been consolidated in the Corporation's financial statements.

(k) Contingent liabilities:

In the normal course of its operations, the Corporation may become 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, a liability will be accrued and an expense recorded in the Corporation's financial statements.

(l) Measurement uncertainty:

The preparation of financial statements in accordance with PSAS 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. Accrued liabilities (including the PILT accrual), contingent liabilities, and estimated useful lives of capital assets are the most significant items where estimates are used. Actual results could differ significantly from those estimates. These estimates are reviewed quarterly and as adjustments become necessary, they are recorded in the financial statements in the period which they become known.

(m) Services received without charge:

The Corporation receives audit services free of charge from the Office of the Auditor General of Canada. These services are not recorded in the financial statements.

3. Cash and restricted cash:

Restricted cash consists of cash held in the Corporation's separate bank account and is restricted for use for capital and designated operating costs and arise from contributions received from non-government entities, assistance from other governments and Parliamentary appropriations.

March 31,	2016	2015
Cash	\$ 9,754	\$ 8,537
Restricted cash	2,757	1,329
	\$ 12,511	\$ 9,866

The change in restricted cash is comprised of the following:

Year ended March 31,	2016	2015
Balance, beginning of year	\$ 1,329	\$ 8,479
Add contributions received during the year	4,200	17,280
Add capital Parliamentary appropriations	513	-
Add deferred Parliamentary appropriations	1,867	290
Add deferred interest income	19	152
Less unrealized loss on cash	-	(2)
Less amounts used to purchase capital assets	(5,171)	(24,870)
Balance, end of year	\$ 2,757	\$ 1,329

Notes to the Financial Statements

For the year ended March 31, 2016

(In thousands of dollars, unless otherwise noted)

4. Accounts receivable:

March 31,	2016	2015
Contributions due from Friends of the CMHR	\$ 525	\$ 500
Refundable taxes	275	356
Facility rentals and commissions	98	134
Other	53	24
	\$ 951	\$ 1,014

The carrying amounts of the Corporation's accounts receivable approximate their fair values due to their short term nature.

5. Holdback account and holdback payable:

Year ended March 31,	2016	2015
Balance, beginning of year	\$ 79	\$ 1,558
Additions for the year	186	649
Holdback paid during year	(212)	(2,128)
Balance, end of year	\$ 53	\$ 79

In accordance with the construction contract for the Museum building and the *Builder's Lien Act* of Manitoba, the Corporation is required to holdback 7.5% of progress billings. These amounts are restricted in nature and recorded as an asset and liability. The restricted funds are paid out upon certified completion of the subcontracts in accordance with the *Builder's Lien Act* of Manitoba. The total holdback cash account balance and related liability at March 31, 2016 was \$0.1 million (2015 - \$0.1 million), of which \$0.1 million (2015 - \$0.1 million) is current. As of March 31, 2016 the holdback relates to the amphitheatre and earned interest on the holdback cash account.

6. Collections:

The Corporation maintains three separate, but related collections that support Museum activities and programs in fulfillment of the Corporation's mandate, as noted below:

- Permanent collection - archives, artifacts and artworks,
- Library collection - bilingual published materials including electronic publications; and
- Working collection - materials constructed or purchased for public programming or exhibits and may be deemed expendable.

Only acquisitions designated as part of the Permanent collection meet the accounting requirements of a Collection as defined in PSAS. Objects purchased for the collection are recorded as an expense in the year of acquisition. Objects received as a donation are recorded as an expense along with the offsetting donation revenue in the year of acquisition.

Acquisitions designated as part of the Library or Working collection are subject to regular capitalization or expense accounting rules.

During the year ended March 31, 2016, the Corporation acquired \$12 thousand (2015 - \$421 thousand) worth of artifacts and did not receive any donated artifacts for the Permanent collection. During the year ended March 31, 2015, the Corporation received \$1 thousand worth of donated artifacts.

The Corporation did not record any revenues for the year ended March 31, 2016 and March 31, 2015 related to sales of Permanent collection items.

7. Capital assets:

	Cost March 31, 2015	Additions (Transfers)	Disposals	Cost March 31, 2016
Land	\$ 4,979	\$ -	\$ -	\$ 4,979
Building				
Base	238,101	195	(24)	238,272
Mechanical and electrical	48,506	-	-	48,506
Exhibits	48,659	312	-	48,971
Computer equipment, hardware and software	6,482	323	-	6,805
Building improvements	4,494	2,841	-	7,335
Furniture and equipment	1,727	243	-	1,970
Website development	979	143	-	1,122
Enterprise program development	842	207	-	1,049
Films	97	-	-	97
Sub-total - Assets available for use	354,866	4,264	(24)	359,106
Assets under construction	586	(137)	-	449
	\$ 355,452	\$ 4,127	\$ (24)	\$ 359,555

Notes to the Financial Statements

For the year ended March 31, 2016

(In thousands of dollars, unless otherwise noted)

	Accumulated amortization March 31, 2015	Amortization expense	Disposals	Accumulated amortization March 31, 2016
Land	\$ -	\$ -	\$ -	\$ -
Building				
Base	7,302	5,954	(1)	13,255
Mechanical and electrical	2,988	2,426	-	5,414
Exhibits	1,482	4,093	-	5,575
Computer equipment, hardware and software	3,535	1,681	-	5,216
Building improvements	126	424	-	550
Furniture and equipment	329	198	-	527
Website development	135	183	-	318
Enterprise program development	73	197	-	270
Films	31	49	-	80
Sub-total - Assets available for use	16,001	15,205	(1)	31,205
Assets under construction	-	-	-	-
	\$ 16,001	\$ 15,205	\$ (1)	\$ 31,205

	Net book value March 31, 2015	Net book value March 31, 2016
Land	\$ 4,979	\$ 4,979
Building		
Base	230,799	225,017
Mechanical and electrical	45,518	43,092
Exhibits	47,177	43,396
Computer equipment, hardware and software	2,947	1,589
Building improvements	4,368	6,785
Furniture and equipment	1,398	1,443
Website development	844	804
Enterprise program development	769	779
Films	66	17
Sub-total - Assets available for use	338,865	327,901
Assets under construction	586	449
	\$\$ 339,451	\$\$ 328,350

On April 15, 2009, the Corporation acquired land for the Museum project from the City of Winnipeg and The Forks Renewal Corporation. The ownership of land reverts back to the City of Winnipeg and The Forks Renewal Corporation should the land no longer be used for the purposes of the Museum, or such other purposes as approved by the previous owners. The Corporation's Management estimated that the Museum's river-front parcel should be valued at \$4.9 million plus related legal costs based on the information provided by an independent market evaluation.

The amortization expense for the year ended March 31, 2016 is \$15.2 million (2015 - \$12.1 million).

Assets under construction represent costs incurred for the development and construction of the amphitheatre.

8. Accounts payable and accrued liabilities:

March 31,	2016	2015
Payment in lieu of taxes	\$ 11,913	\$ 3,392
Operational payables	3,154	3,029
Capital assets accounts payables	1,802	2,902
Other holdback payable	-	577
	\$ 16,869	\$ 9,900

As a Crown corporation, the Museum falls under the *Payments in Lieu of Taxes Act* which governs the payment of property taxes. An allowance for property taxes on land and building has been made based on the amounts paid by Public Works and Government Services Canada (PWGSC) on the Museum's behalf and based on the advice of the Dispute Advisory Board on the land valuation. The final assessment amount has recently been agreed to by the City of Winnipeg and PWGSC which has resulted in an additional accrual of \$8.0 million for the tax years 2009 through March 31, 2016, resulting in a total accrual of \$11.9 million.

The carrying amounts of accounts payable and accrued liabilities approximate their fair values due to their short term nature.

9. Employee future benefits:

(a) Pension benefits:

Substantially all of the 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 President of the Treasury Board of Canada sets the required employer contributions based on a multiple of the employees' required contribution. The general contribution rate for employees effective at March 31, 2016 was 9.0% (2015 - 8.1%) for employees with an employment date prior to January 1, 2013 and was 7.9% (2015 - 7.0%) for employees with an employment date on or after January 1, 2013. Total contributions of \$925 were recognized as an expense for the year ended March 31, 2016 (2015 - \$995).

Notes to the Financial Statements

For the year ended March 31, 2016

(In thousands of dollars, unless otherwise noted)

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 percent 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.

(b) Sick leave and maternity/parental benefits:

The Corporation provides sick leave benefits for employees that accumulate but do not vest. The accrued benefit obligation related to sick leave entitlement earned by employees is determined by Management using a method based upon assumptions and best estimates on employee demographics and sick leave usage of active employees.

The Corporation provides maternity/parental benefits for benefits as provided for under labour contracts and conditions of employment. The cost of the accrued benefit obligations related to maternity/parental entitlement earned by employees is determined using Management's best estimates.

Information about the plans, measured as at year end, is as follows:

Year ended March 31,	2016	2015
Accrued benefit obligations, beginning of the year	\$ 47	\$ 139
Cost of benefits related to the year	105	48
Benefits paid during the year	(127)	(140)
Accrued benefit obligations, end of the year	\$ 25	\$ 47

10. Deferred contributions:

Deferred contributions recorded by the Corporation are as follows:

March 31,	2016	2015
Deferred contributions restricted for the future purchase of capital assets	\$ 2,853	\$ 980

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

Year ended March 31,	2016	2015
Balance, beginning of year	\$ 980	\$ 2,117
Additions:		
Parliamentary appropriations (capital)	513	-
Restricted deferred Parliamentary appropriations	1,867	290
Non-government and other government sources	3,927	17,780
Deferred interest income	19	192
	6,326	18,262
Deductions:		
Amounts transferred to deferred contributions related to capital assets	(4,396)	(17,817)
Amounts recognized as revenue	(57)	(1,582)
	(4,453)	(19,399)
Balance, end of year	\$ 2,853	\$ 980

Notes to the Financial Statements

For the year ended March 31, 2016

(In thousands of dollars, unless otherwise noted)

11. Deferred contributions related to capital assets:

Changes in the deferred contributions related to capital assets, purchased but not fully amortized, are composed of:

Year ended March 31,	2016	2015
Balance, beginning of year	\$ 332,510	\$ 323,793
Amounts transferred from deferred contributions	4,396	17,817
Government contributions:		
Parliamentary appropriation for the acquisition of capital assets available for use	344	1,854
Non-government contributions:		
Capital contributions-in-kind from Friends of the CMHR and other	55	1,035
Capital contributions-in-kind from the City of Winnipeg	4	156
Amortization of deferred contributions related to capital assets under construction	-	(30)
Amortization and loss of deferred contributions related to capital assets available for use	(15,228)	(12,115)
Balance, end of year	\$ 322,081	\$ 332,510

12. Net assets invested in capital assets:

The net assets invested in capital assets consists of the land donated by the City of Winnipeg and The Forks Renewal Corporation as follows:

March 31,	2016	2015
Capital assets	\$ 328,350	\$ 339,451
Less amounts financed by deferred contributions related to capital assets	(322,081)	(332,510)
Less amounts to be financed by deferred contributions	(1,290)	(1,962)
Land	\$ 4,979	\$ 4,979

13. Parliamentary appropriations:

Year ended March 31,	2016	2015
Main estimates amount provided for operating and capital expenditures	\$ 21,700	\$ 21,700
Less current year Parliamentary appropriations not recognized as revenue:		
Restricted for capital asset acquisitions (deferred contributions)	(1,867)	(290)
Parliamentary appropriations (capital) deferred	(513)	-
Amounts used to purchase capital assets	(344)	(1,854)
Add prior year Parliamentary appropriations recognized as revenue in the current year:		
Amortization and loss of deferred contributions related to capital assets available for use	8,017	7,043
Restricted amounts used in current year for items expensed for accounting purposes	30	1,531
	\$ 27,023	\$ 28,130

14. Friends of the CMHR:

The Friends of the CMHR raise funds from individuals, foundations, governments and corporations to support the Capital Project for the Corporation. Friends of the CMHR are responsible for funding its operating expenditures through private sector donations and other revenue. The Corporation licensed space and services including security, janitorial, information technology support and other services and amenities at a fee of \$1.00 per annum. For the year ended March 31, 2016, indirect administrative support costs of approximately \$0.3 million were incurred by the Corporation (2015 - \$0.2 million). The amounts contributed to the Corporation by the Friends of the CMHR are recorded as Deferred contributions on the Statement of Financial Position and are transferred to Deferred contributions related to capital assets as the funds are used for the Capital Project. Contributions from Friends of the CMHR that are restricted for a specific purpose will be deferred and recognized as the related expenditures are incurred. Unrestricted contributions will be recognized as revenue in the year received.

15. Financial risk management:

The Corporation has exposure to the following risks from its use of financial instruments: credit risk, market risk and liquidity risk. These risks have no significant impact on the Corporation's financial statements. There has been no change to the level of risk as compared to the prior year as well as no change in risk management practices used to manage risks.

The Audit Committee's mandate includes ensuring that the Corporation has identified its major risks and ensures that management monitors and controls them. The Board oversees the Corporation's systems and practices of internal control, and ensures that these controls contribute to the assessment and mitigation of risk.

Notes to the Financial Statements

For the year ended March 31, 2016

(In thousands of dollars, unless otherwise noted)

(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 cash and accounts receivable.

The maximum exposure to credit risk of the Corporation at March 31, 2016 is the carrying value of these assets.

(i) Cash and holdback account:

The Corporation manages its credit risk surrounding cash by dealing solely with reputable banks and financial institutions, and utilizing an investment policy approved by the Board of Trustees to guide their investment decisions. At March 31, 2016, the Corporation only held cash.

(b) Market risk:

Market risk is the risk that changes in market prices, such as foreign exchange rates or interest rates will affect the Corporation's income or the fair value of its holdings of financial instruments. The objective of market risk management is to control market risk exposures within acceptable parameters while optimizing return. At March 31, 2016, the Corporation did not have any material interest rate or other price risks.

(i) Currency risk:

The Corporation's financial assets and liabilities are in Canadian dollars which is the functional currency of the Corporation. Foreign exchange risk may arise from certain contracts related to the Capital Project which may be denominated in foreign currencies, specifically the US dollar. At March 31, 2016 the Corporation did not have any material foreign currency risks.

Although management monitors exposure to such fluctuations, it does not employ any external hedging strategies to counteract the foreign currency fluctuations. The effect of fluctuations in foreign exchange rates on the financial statements is insignificant.

(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 and financing activities to ensure, as far as possible, that it will always have sufficient liquidity to meet its liabilities when due, under both normal and stressed conditions, without incurring unacceptable losses or risking damage to the Corporation's reputation.

At March 31, 2016, the Corporation had cash of \$9.8 million (2015 - \$8.5 million) and current portion of holdback account asset of \$0.1 million (2015 - 0.1 million).

The maturities of the Corporation's financial liabilities at March 31, 2016 are estimated by management to be as follows:

Accounts payable and accrued liabilities (excluding PILT)	\$5.0 million	not later than six months
Current portion holdback account	\$0.1 million	not later than six months

(d) Fair value measurement hierarchy:

All financial instruments must be classified in accordance with the significance of the inputs used in making fair value measurements. The fair value hierarchy prioritizes the valuation techniques used to determine the fair value of a financial instrument based on whether the inputs to those techniques are observable or unobservable:

Level 1 – Financial instruments are considered Level 1 when valuation can be based on quoted prices in active markets for identical assets and liabilities.

Level 2 – Financial instruments are considered Level 2 when they are valued using quoted prices for similar assets and liabilities, quoted prices in markets that are not active, or models using inputs that are observable.

Level 3 – Financial instruments are considered Level 3 when their values are determined using pricing models, discounted cash flow methodologies or similar techniques and at least one significant model assumption or input is unobservable.

The Corporation's financial assets and liabilities presented as fair value are classified as Level 1 -quoted prices (unadjusted) in active markets for identical assets or liabilities. There were no transfers between levels for the year ended March 31, 2016.

16. Related party transactions:

The Corporation is related to the Friends of the CMHR (as disclosed in note 14) and all Government of Canada departments, agencies and Crown corporations. The Corporation enters into transactions with these entities 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. The Corporation incurred expenses totaling \$10.4 million for personnel costs (excluding Board of Trustees and Senior Management) and facilities and recorded revenues of \$34.6 million from related parties for the year ended March 31, 2016 (2015 - \$3.3 million and \$33.5 million, respectively).

The Corporation incurred expenses totaling \$0.9 million for personnel costs for the Board of Trustees and Senior Management for the year ended March 31, 2016 (2015 - \$0.9 million). These transactions are recorded at fair value.

Notes to the Financial Statements

For the year ended March 31, 2016

(In thousands of dollars, unless otherwise noted)

As at March 31, 2016 the Corporation recorded the following amounts on the Statement of Financial Position for transactions with related parties:

March 31,	2016	2015
Accounts receivable	\$ 801	\$ 857
Accounts payable and accrued liabilities	12,668	3,777
Deferred contributions	2,853	980
Deferred contributions related to capital assets	263,470	273,904

The Corporation recorded cash contributions for the Capital Project from related parties of \$6.3 million for the year ended March 31, 2016 (2015 - \$18.1 million). These amounts are included in Deferred contributions and Deferred contributions related to capital assets on the Statement of Financial Position.

17. Allocation of expenses:

Corporate communication, general support services and information technology department expenses of \$4.3 million (2015 - \$4.2 million) have been allocated as follows:

Year ended March 31,	2016	2015
Museum content and program	\$ 2,438	\$ 2,407
Stewardship and corporate management	1,412	1,461
Permanent building	414	362
	\$ 4,264	\$ 4,230

18. Contractual obligations:

As of March 31, 2016, the Corporation had entered into long-term contracts/commitments for equipment and services with a remaining value of \$3.9 million (2015 - \$5.6 million) and for construction services with a remaining commitment of \$nil (2015 - \$3.1 million).

The future minimum payments for both construction and operational contracts are as follows:

2016-2017	\$ 2,672
2017-2018	739
2018-2019	119
2019-2020	102
2020-2021	271
	\$ 3,903

19. Comparative figures:

Certain comparative figures have been reclassified to conform to the presentation adopted in the current year.

Schedule 1 – Schedule of Revenues

Operating Revenues

Year ended March 31,	2016	2015
Admissions and Programs		
General Admission	\$ 1,763	\$ 797
Memberships	235	171
Education Program	135	46
Retail Boutique Sales	613	350
Facility Rental	644	299
Restaurant and catering	244	145
Total	\$ 3,634	\$ 1,808

The Museum opened September 20, 2014 therefore the 2015 operating revenues are not comparable.

Contributions

Year ended March 31,	2016	2015
Revenue related to the amortization of deferred contributions from other donors	\$ 7,211	\$ 5,072
Restricted amounts from other donors used in current period for items expensed for accounting purposes	326	82
Total	\$ 7,537	\$ 5,154

Other income

Year ended March 31,	2016	2015
In-kind and artifact donations	\$ 242	\$ 145
Interest revenue	102	100
Miscellaneous	2	82
Total	\$ 346	\$ 327

Notes to the Financial Statements

For the year ended March 31, 2016

(In thousands of dollars, unless otherwise noted)

Schedule 2 – Schedule of Expenses

Year ended March 31,	2016	2015
Amortization of capital assets	\$ 15,205	\$ 12,115
Personnel costs	12,060	11,527
Property taxes	8,521	1,495
Building operations	2,370	2,459
Exhibit and programming development	1,583	891
Information management infrastructure and systems	1,138	2,120
Marketing and promotion	904	500
Protection services	817	718
Exhibit maintenance	733	488
Professional and special services	639	1,361
Office supplies and administration	518	644
Utilities	479	476
Cost of goods sold	320	187
Travel	234	179
Inaugural community outreach activities	-	1,306
Inaugural opening event & broadcast	-	642
Collection acquisitions (note 6)	-	422
Total expenses	\$ 45,521	\$ 37,530

Our environmental responsibility

We are committed to sustainable and responsible decisions that minimize our environmental footprint. Our Annual Report is no exception. Paper was chosen based on its impact on the environment.

To reduce the volume of waste, we have printed a limited number of annual reports. Please visit our website at www.humanrights.ca to view the report online.

Canadian Museum for Human Rights

85 Israel Asper Way
Winnipeg, MB R3C 0L5

TEL: 204 289 2000

TOLL FREE: 1 877 877 6037

TTY: 204 289 2050

www.humanrights.ca

CMHR Annual Report 2015–2016

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Photos: CMHR

Design: Parable Communications

Printing: The Lowe-Martin Group

Printed in Canada



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85 Israel Asper Way
Winnipeg, MB R3C 0L5

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