

Culture as our strength

2025-2026 Annual Report

Canadian Museum for Human Rights

Canada

Contents

3 Message from the Chairperson

4 Message from the CEO

8 Governance

12 Contributing through community

15 Contributing through story

19 Contributing through conversation

22 Contributing through learning

26 2025-2026 Performance indicators

28 Task Force on Climate-related Financial Disclosures

32 2025-2026 Financial statements

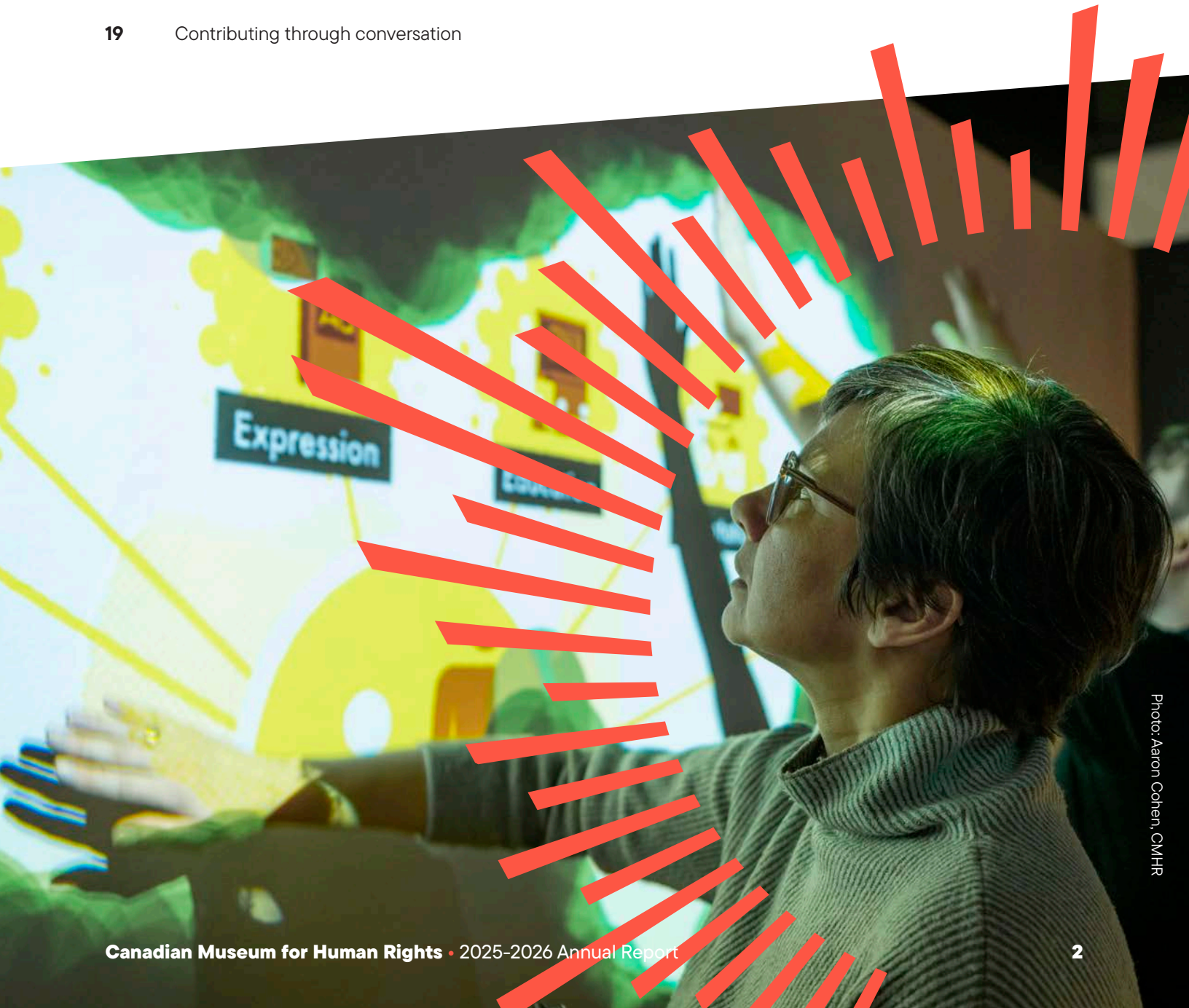


Photo: Aaron Cohen, CMHR

Message from the Chairperson



In a year shaped by increasing global uncertainty, the role of cultural institutions has come into sharper focus. Museums are places of learning and reflection, and they are also spaces where connections are built — across communities, across generations and across borders.

For the Canadian Museum for Human Rights (CMHR), this has been a year of continued commitment to that role. Through exhibitions, partnerships and programs, the Museum has created opportunities for dialogue that extend beyond our walls and contribute to a broader understanding of human rights in Canada and internationally.

By collaborating with partners across Canada and internationally, and by welcoming visitors from around the world, the CMHR continues to serve as a place where diverse perspectives can meet. These exchanges reinforce the idea that human rights are evolving — shaped by dialogue, experience and ongoing learning.

And in doing so, it positions Canada not as a nation that has solved the problems of human rights, but as one willing to do the work in full view of the world.

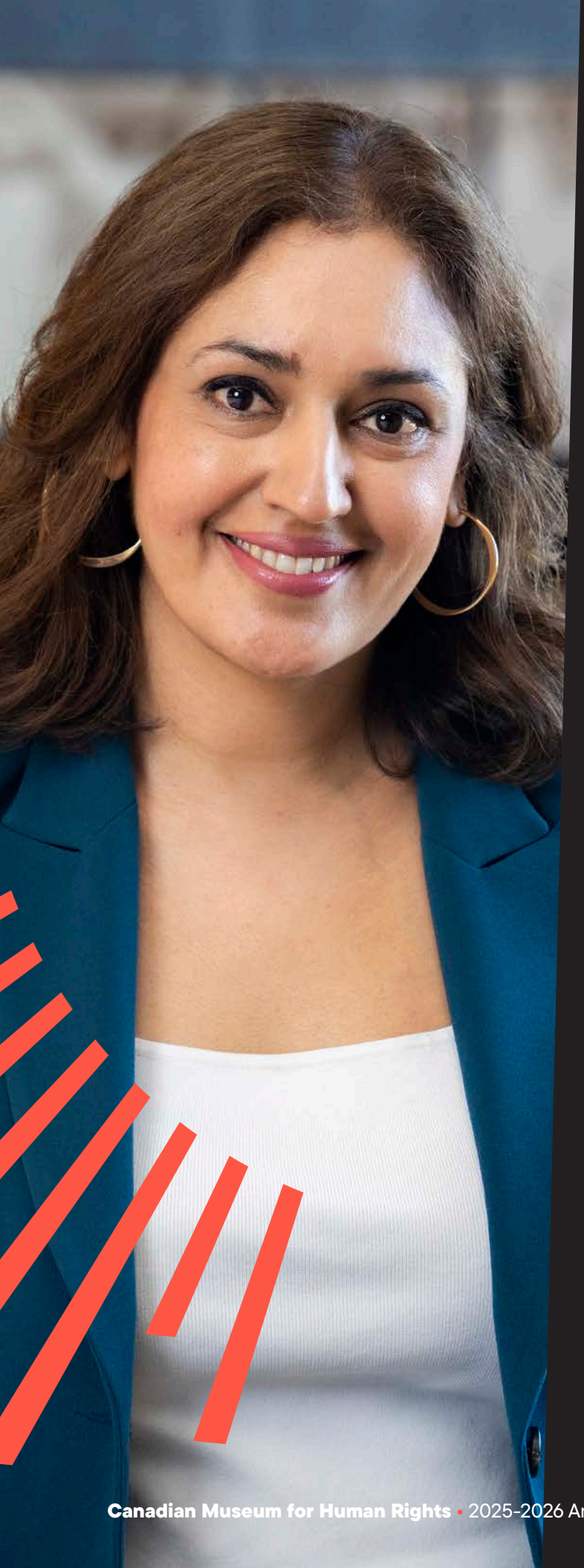
I am grateful to my fellow Trustees, whose guidance and dedication ensure that the Museum remains focused on its mandate and responsive to the communities it serves. I also extend my appreciation to the Government of Canada, the Province of Manitoba and the City of Winnipeg for their continued support.

I want to acknowledge the leadership of Isha Khan, CEO, and the extraordinary commitment of the Museum's staff and volunteers. Their work — often behind the scenes — makes possible the experiences and conversations that define this institution.

Finally, I extend sincere thanks to our donors, partners and community collaborators across Canada and beyond. Your support affirms the importance of this work and strengthens our ability to carry it forward.

At a time when meaningful dialogue is both more difficult and more necessary, the CMHR will continue to create space for reflection, connection and understanding.

Benjamin Nycum
Chairperson, Board of Trustees



Message from the CEO

Human rights are Canada's unfinished work. This museum is where that work happens, in public, and in partnership with others.

This year, we focused on how cultural institutions can strengthen Canada's presence at home and abroad. Through exhibitions, programs and partnerships, we extended our reach across the country and engaged with communities in ways that build understanding, trust and connection.

Major exhibitions, including *The Witness Blanket, Love in a Dangerous Time* and *Beyond the Beat*, travelled to communities across Canada, bringing human rights stories to people where they live and learn. At the same time, our education programs expanded their national impact. Students in nearly every province and territory participated in virtual learning experiences, while the continued growth of the Upstander program equipped young Canadians with the tools to recognize injustice and to act.

We also continued to explore how new approaches can deepen engagement. The adaptation of *Dimensions in Testimony* into a guided experience has allowed visitors to engage directly with the testimonies of Holocaust survivors, ensuring these stories remain accessible to future generations in meaningful and enduring ways.

Beyond exhibitions and programs, the Museum served as a convenor for dialogue on complex and pressing issues. Public forums and events created space for conversations on inclusion, identity and belonging — bringing together community leaders, advocates and policymakers to build relationships and share perspectives. These exchanges are essential to advancing human rights in practice.

We also worked to reduce barriers to access. Through initiatives such as Canada Strong pass pricing, we welcomed new audiences into the Museum —

many experiencing these spaces for the first time. Expanding access is central to our role as a national museum and to our responsibility to all Canadians.

Cultural diplomacy is built this way — through sustained engagement, through credible action, and through a willingness to confront truths, even when they are difficult. It is work that earns trust over time, and it is work that defines how a country is understood beyond its borders.

If we are to be taken seriously as a nation committed to human rights, we must be willing to demonstrate that commitment — consistently, openly and without exception.

Our work is grounded in relationships, between communities, between generations and between Canada and the broader world. These relationships are built over time, through consistency, openness and a commitment to listen as well as to lead.

I am grateful to the communities who continue to work with us, to the educators who bring these conversations into classrooms, and to our donors, members and supporters whose contributions make this work possible. I also want to recognize the dedication of our staff and volunteers, whose commitment ensures that the Museum continues to serve as a space for learning, dialogue and engagement.

The challenges facing human rights today are significant, both in Canada and globally. They require sustained effort, thoughtful collaboration and a willingness to engage with complexity. The Canadian Museum for Human Rights will continue to meet that responsibility — working with partners across the country and beyond to support a more just and inclusive future.

This museum and our team are ready. Canada is watching. The world is watching.

Let's show the world what living our values looks like.

Isha Khan
Chief Executive Officer



Photo: Aaron Cohen, CMHR



Photo: Annie Kierans, CMHR

Who we are

The Canadian Museum for Human Rights is one of Canada's national museums and the first museum in the world solely dedicated to the evolution, celebration and future of human rights.

Our mandate

Our mandate is to explore human rights in Canada and beyond, to enhance the public's understanding of human rights, promote respect for others, and encourage reflection and dialogue.

Our vision

Our vision is to create a world where everyone values human rights and takes responsibility for promoting respect and dignity for all. This vision sets out the impact we wish to create in the world.

Where we are

Canada's only national Museum located west of Ontario, the Canadian Museum for Human Rights is situated in Winnipeg, near the longitudinal centre of Canada and the heart of the continent. Our location at The Forks also serves a deeper significance.

Located on Treaty 1 territory at the crossroads of the Red and Assiniboine Rivers in a historic gathering place for the Anishinaabeg, Inninewak, Anishinewak, Dakota Oyate and Denesuline, and in the birthplace and homeland of the Red River Métis, the Canadian Museum for Human Rights continues to be a place dedicated to the evolution, celebration and future of human rights. The water in the Museum is sourced from Shoal Lake and has been cared for by First Nations in Treaty 3 territory for thousands of years.

This acknowledgement is the starting point for honouring the land and water that give us life, embracing our responsibility as truth-tellers and stewards of the collective memory of Canada, acknowledging the ongoing impacts of colonization, and contributing to reconciliation.

What we do

Our understanding of our role and impact is guided by a strategic plan called Our Path Forward. It may feel audacious to suggest that a museum could help create a world where everyone values human rights and takes responsibility to promote respect and dignity for all. Yet, as we mapped out our work and how each activity connects with another, we saw we do just that: when we centre relationships, share stories that inspire action, host transformational experiences, model and promote human rights principles, and share what we learn, our actions turn into outcomes — and our outcomes create impact.

Our impact helps make our vision a reality. In each visit, event, program and click, we can see how we are helping to create a world where everyone values human rights and takes responsibility to promote respect and dignity for all.

As we reflect on who we are and what happens here, we are deeply thankful for the work that has been done and the impact that has been generated in pursuit of our mandate and vision in the first decade of the Museum's history.

Looking ahead, we will build on this work and focus our activities so that we can:

- Grow our presence as a museum for all Canadians from coast to coast to coast;
- Make an impact that is sustainable today, and for future generations; and
- Build a team that is engaged, effective, representative and grounded in human rights practices.



Photo: Annie Kierans, CMHR



Photo: Annie Kierans, CMHR

Governance

The Canadian Museum for Human Rights is a Crown corporation established by the *Museums Act* and 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*, the *Official Languages Act* and Regulations, the *Canadian Human Rights Act*, and the *Canada Labour Code*.



Photo: Aaron Cohen, CMHR

Board of Trustees

The Board, consisting of a chairperson, a vice-chairperson and not more than nine other trustees, is appointed by the Minister of Canadian Identity and Culture and Minister responsible for Official Languages with the approval of the Governor in Council. Trustees are selected through an open, transparent and merit-based selection process that identifies qualified candidates from across the country who are committed to the principles of public service, embrace public service values and reflect Canada's diversity in terms of: representation of geographic region; bilingual proficiency; experience and representation of Indigenous peoples and persons with disabilities; and ethnicity, gender, sexual orientation and other equity considerations. Trustees are appointed for a term not exceeding four years and are eligible to serve three consecutive terms. They continue in office until a successor is appointed. The chairperson and vice-chairperson are eligible to serve only two consecutive terms in those roles.

The Board of Trustees is responsible for establishing the Museum's strategic direction, safeguarding its resources, and monitoring its corporate performance. The Board is accountable to Parliament through the Minister, and the roles and responsibilities 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 the CEO and the Museum's management team. Management is accountable for the day-to-day operations of the Museum, its long-term viability and the achievement of its objectives.

In 2025-2026, the Board held five regular, in-person meetings, virtual committee meetings in advance of each regular meeting, and two virtual, special meetings. Additional ad hoc meetings were convened during the year as required.

Board of Trustees

As of March 31, 2026



Chairperson
Benjamin Nycum
Nova Scotia

Chairperson term:
2024-06-21 to 2028-06-20
Trustee term:
2018-04-01 to 2024-06-20



Vice-Chairperson
Michèle Rivet
Quebec

Term:
2019-01-22 to 2027-01-21



Trustee
Viken Afarian
Quebec

Term:
2022-12-16 to 2026-12-15



Trustee
Mark L. Berlin
Ontario

Term:
2018-04-01 to 2025-09-28



Trustee
Wilma D. Clarke
British Columbia

Term:
2022-10-20 to 2026-10-19



Trustee
Katherine Dudtschak
Ontario

Term:
2022-10-07 to 2026-10-06



Trustee
Mark Ferrari
British Columbia

Term:
2023-06-21 to 2027-06-20



Trustee
Jocelyn W. Formsma
Ontario

Term:
2023-02-28 to 2027-02-27



Trustee
Pardeep Singh Nagra
Ontario

Term:
2018-06-01 to 2025-03-25



Trustee
Yvonne Peters
Manitoba

Term:
2022-10-20 to 2026-10-19



Trustee
Marie-Geneviève Mounier
Quebec

Term:
2024-08-28 – 2028-08-27



Photo: Annie Kierans, CMHR

Committees

(As of March 31, 2026)

The Board has four standing committees:

The Executive Committee has the authority to make decisions in between meetings of the Board if necessitated by unusual circumstances. It is comprised of the Board chairperson, vice-chairperson, and the chairpersons of each standing committee. Members: Benjamin Nycum (chairperson), Michèle Rivet (vice-chairperson), Mark L. Berlin, Wilma D. Clarke and Katherine Dudtschak.

The Audit and Finance Committee oversees the Museum's obligations under the *Financial Administration Act* and its standards of integrity and behaviour, financial reporting, risk management and internal controls. Members: Mark L. Berlin (chairperson), Michèle Rivet, Wilma D. Clarke, Mark Ferrari, Marie-Geneviève Mounier and Benjamin Nycum (ex officio–voting).

The Equity and Governance Committee assists in ensuring the Museum's mandate of promoting human rights and respect for all is fully reflected in its internal operations. This committee also assists the Board in its obligations related to human resources and CEO performance assessment and takes a lead role in establishing and overseeing processes related to Board governance, effectiveness, training and skills development. Members: Wilma D. Clarke (chairperson), Michèle Rivet, Pardeep Singh Nagra, Yvonne Peters and Benjamin Nycum (ex officio–voting).

The Strategic Planning and Performance Committee oversees the development and implementation of the Museum's strategic direction. This committee also assists the Board in monitoring corporate performance against both short- and long-term goals and annual performance targets. Members: Katherine Dudtschak (chairperson), Michèle Rivet, Viken Afarian, Mark Ferrari, Jocelyn Formsma and Yvonne Peters.

Executive officers

(As of March 31, 2026)



Chief Executive Officer
Isha Khan



Chief Financial Officer
Michael Schroeder

Corporate Secretary
Vacant



Photo: Annie Kierans, CMHR

Contributing through community

The Museum's impact is reflected in both our visitors and the relationships that shape our work. This year, we strengthened connections with communities across Canada, co-creating programs and platforms that centre lived experience and encourage meaningful exchange. Through collaborations with grassroots organizations and national forums that brought diverse perspectives into conversation, we helped connect people across regions and experiences. By creating space for communities to share their stories on their own terms, the Museum contributes to a broader dialogue that extends beyond our walls and resonates across the country.



Photo: Michaela Neuman & FOREIGNERZ

Love in a Dangerous Time: Canada's LGBT Purge

Developed in partnership with the LGBT Purge Fund and survivors, *Love in a Dangerous Time: Canada's LGBT Purge* brought to light the systematic persecution of 2SLGBTQI+ public servants in Canada. The full-scale exhibition at the Museum created a space for reflection and learning, while a travelling pop-up installation extended that impact across the country, reaching even broader audiences.

The pop-up was featured in locations including the National Arts Centre in Ottawa and the Canadian Embassy in Washington, D.C. during WorldPride 2025, helping to share this chapter of Canadian history both nationally and internationally. In each venue, the installation created opportunities for dialogue, remembrance and recognition of the lasting impact on survivors and their families.

This year, the project was honoured with the Governor General's Award for Excellence in Museums: History Alive! The recognition reflects the Museum's role in presenting this work and the courage of the survivors who entrusted us with their stories and continue to shape how they are told.

Only in Darkness Can We See the Stars

This year, the *REDress Project* was refreshed. The newest iteration, *Only in Darkness Can We See the Stars*, is on display in the alcove called "Reclaiming Power and Place," within the Canadian Journeys gallery. It is a powerful installation by Jaime Black-Morsette and KC Adams. The work honours Indigenous women, girls and Two-Spirit people — those who have been taken, those who are missing, and those who continue to fight for justice.

Through the presence of empty red dresses, Sky Woman imagery, petroforms and birchbark biting art, the installation creates a space for reflection on both loss and resilience. The renewed presentation ensures that this work continues to evolve, holding space for grief while affirming strength and continuity.

It stands as a reminder that the crisis of missing and murdered Indigenous women, girls and Two-Spirit people is ongoing, and that addressing it requires sustained attention, accountability and action.

Canada Strong Pass participation: expanding access for youth and families

Making the Canadian Museum for Human Rights more accessible is a pivotal pillar of our mandate. This year, the Museum joined the Federal Government's Canada Strong initiative, offering free admission to young Canadians aged 17 and under, and 50% off for youth aged 18-24. The program brought thousands of new visitors through our doors, many of them students and many of them experiencing the Museum for the first time.

Free admission for wildfire evacuees

When wildfires forced thousands of Manitobans from their homes, the Museum responded by opening our doors. We offered free admission to evacuees and emergency relief volunteers seeking refuge, respite, or simply a place to be while their lives were in upheaval. It was a small gesture in the face of enormous displacement.

The work honours Indigenous women, girls and Two-Spirit people — those who have been taken, those who are missing, and those who continue to fight for justice.



Photo: Aaron Cohen, CMHR



Photo: Annie Kierans, CMHR

Contributing through **story**

Stories are how we make sense of the world and how we change it. This year, the Museum carried stories across the country, ensuring that human rights narratives reached communities far beyond our Winnipeg home through traveling exhibitions and partnerships with cultural institutions nationwide. We demonstrated that the work of bearing witness happens wherever people are willing to listen, to learn and to let the lived experiences and stories of others shape or reshape their understanding of human rights.

Witness Blanket reproductions crossing the country

Created by Kwakwaka'wakw artist Carey Newman, the *Witness Blanket* art installation is a monumental work bearing witness to the trauma inflicted on Indigenous children, honouring the survivors and symbolizing ongoing reconciliation. Inspired by a woven blanket, this cedar-framed artwork is made of hundreds of items reclaimed from residential schools, churches, government buildings and cultural sites across Canada. Each item tells a story of loss, strength, resilience and pride. The original *Witness Blanket* is permanently on display at the Museum after having toured across Canada for three years.

Two reproductions have been created to offer to other venues, allowing the Blanket's stories and messages to continue to be shared. In these wood-framed reproductions, while direct-printed wood panels take the place of the original artifacts and interior frames, the impact on the viewer remains undeniable.

This year, the *Witness Blanket* reproductions were displayed in seven communities from British Columbia to Quebec — Gatineau, Fort Saskatchewan, Windsor, Cannington, Napanee, Quesnel and Prince George — bringing the Blanket's power to audiences who needed to stand with it, sit with its weight and carry its truths forward. From heritage sites to universities and churches, each stop created space for communities to reckon with this history together. Each stop was a reminder that reconciliation is the work we do together, in every corner of this country, for as long as it takes. We will have these replicas traveling across the country for years to come, sharing the message of reconciliation from coast to coast to coast.

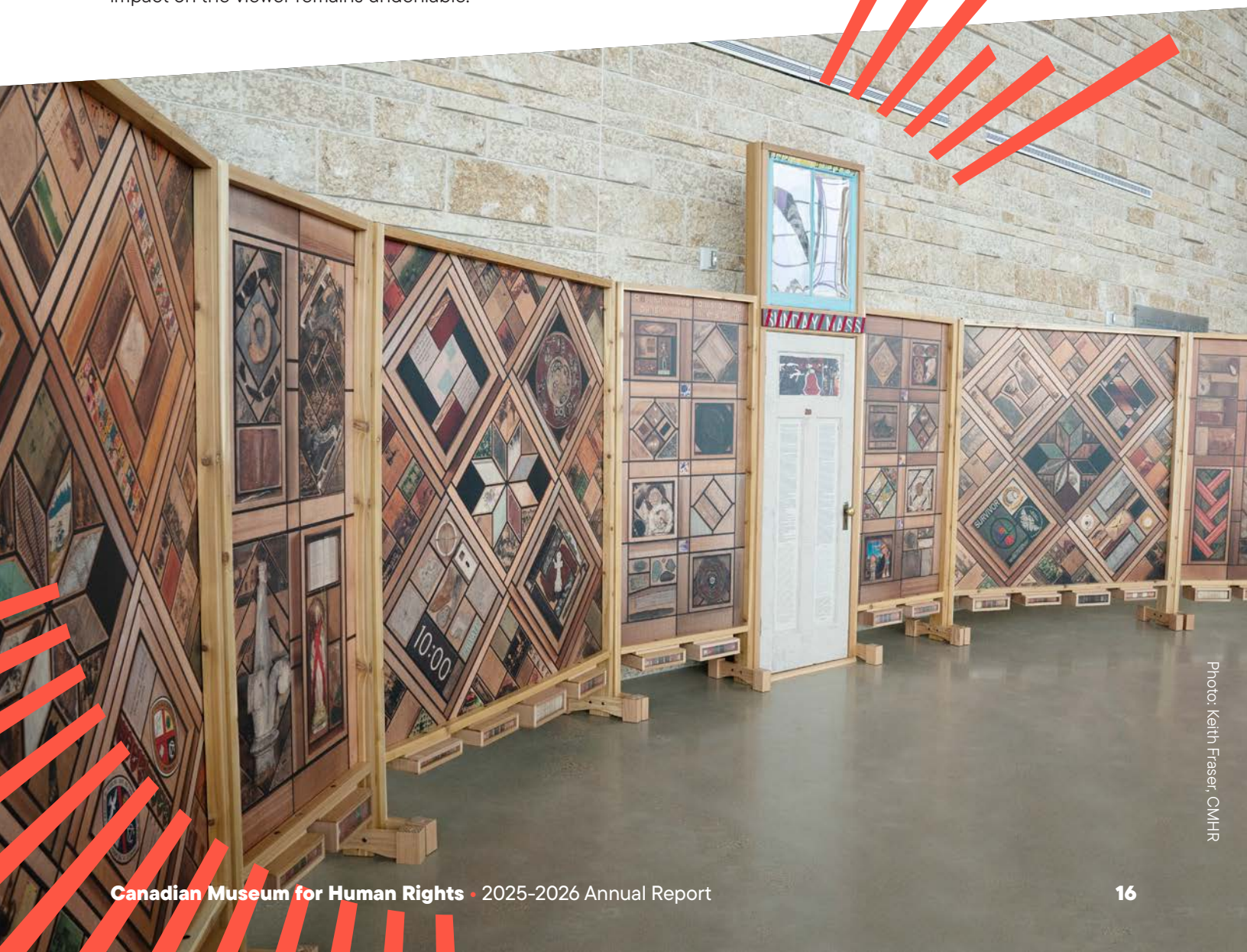


Photo: Keith Fraser, CMHR



Photo: Aaron Cohen, CMHR

Beyond the Beat exhibition at the Royal BC Museum

Beyond the Beat: Music of Resistance and Change, our exhibition exploring music as a tool for social justice and human rights advocacy, found a temporary home at the Royal BC Museum in Victoria from May 30, 2025, to January 5, 2026. From folk songs that supported early labour movements to anti-establishment punk rock, from hip-hop artists challenging racism in the music industry to women fighting for recognition and Indigenous artists reclaiming vital cultural knowledge, this exhibition highlights music in service of positive social change. By having the exhibition displayed in British Columbia, we extended the exhibition's reach to the West Coast, connecting with new audiences and reinforcing the idea that culture and activism are inseparable. Music didn't just reflect social movements — it fueled them. And still does.

Music didn't just reflect social movements — it fueled them. And still does.

Broken Promises **brings a national story to the CMHR**

Broken Promises: The Dispossession of Japanese Canadians opened this year at the Museum, telling the story of more than 20,000 Japanese Canadians forcibly removed from British Columbia's coast during the Second World War. The government promised to protect their homes, businesses and belongings. Instead, everything was stolen or sold. Developed by the Nikkei National Museum & Cultural Centre in Burnaby, BC, and the Royal BC Museum in Victoria, the exhibition uses personal artifacts, oral histories and original artworks to illuminate what was lost and how legacies of dispossession continue today.

[...] the exhibition uses personal artifacts, oral histories and original artworks to illuminate what was lost and how legacies of dispossession continue today.

Powerful film screenings with community

We screened a range of documentary films this year. The following are examples of two of those impactful showings:

Gego Mawikak: A Story of Reconciliation chronicled Pine Creek First Nation's 2023 archaeological investigation of anomalies beneath a Catholic church near a former residential school, tracing both the findings and the emotional and spiritual journey of Survivors seeking truth and accountability.

The screening of *Parade: Queer Acts of Love & Resistance* at the Museum marked its Manitoba and Western Canada premiere, highlighting pivotal moments that shaped Canada's 2SLGBTQI+ movement. Through archival footage and first-person testimony, the film traces decades of activism, from early street protests and police raids to advocacy in the House of Commons, underscoring both the progress achieved and the ongoing fragility of rights. Both screenings were followed by panel discussions and Q&As with contributors.

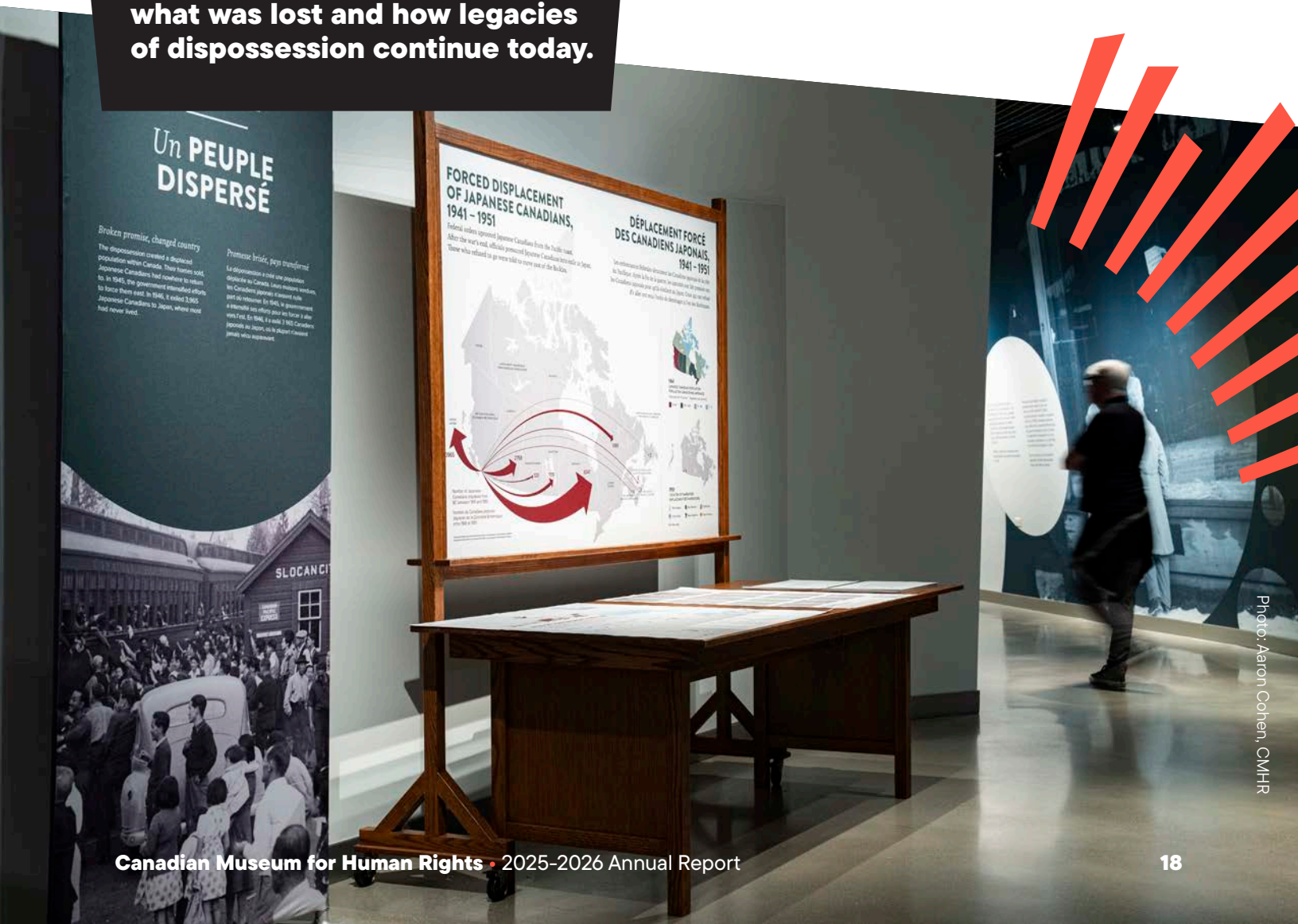


Photo: Aaron Cohen, CMHR



Photo: Douglas Little, CMHR

Contributing through conversation

A Canada Where We All Belong

In June 2025, we hosted A Canada Where We All Belong, a presentation addressing Islamophobia in Canada with the country's then Special Representative on Combatting Islamophobia, Amira Elghawaby. The event brought together community members, advocates and policymakers to confront the rising tide of anti-Muslim hatred and explore what meaningful action looks like. The conversation was frank, urgent and necessary to build a better future through accountability, policy change and the collective refusal to let hatred go unchallenged.



Photo: Aaron Cohen, CMHR

Bridging generations through technology and truth

This year, the CMHR became the first museum in Canada to create guided programming around Dimensions in Testimony, a groundbreaking partnership with the USC Shoah Foundation that transforms how we preserve and transmit Holocaust testimony. The technology integrates advanced filming techniques, specialized display systems and natural language processing to create interactive biographies: visitors can ask questions and receive real-time responses from pre-recorded video interviews with Holocaust survivors, having what feels like a true conversation.

Through this experience, visitors engage with the stories of two Canadians who survived the Holocaust. Pinchas Gutter answers in English, vividly recalling his time in Nazi concentration camps and what came next. Marguerite Élias Quddus answers in French, sharing her story of surviving the Holocaust by hiding her Jewish identity. Their voices, their memories and their warnings are preserved as living testimonies that will continue to teach long after the last survivor is gone.

The gallery feature launched in April with high school students from École Héritage Immersion as the first to engage directly with Pinchas and Marguerite, asking questions and bearing witness to the answers. On January 27, International Holocaust Remembrance Day, we presented special programming that invited visitors to experience this technology as an act of memory, responsibility and resistance.

In a world where Holocaust denial is rising, antisemitism is surging and the last generation of survivors is aging, this work is essential.

The Pitch screening: women in sports and conversation

Despite winning multiple Olympic medals in soccer, Canada was one of the last nations without a women's pro league. *The Pitch* captures the moment that finally changed. The documentary follows Diana Matheson, Olympic medallist and relentless builder, alongside former teammates who decided waiting was no longer an option. What unfolds is a hard-fought journey to create Canada's first professional women's soccer league, a fight to claim space in systems never designed to include them. Following the screening, Matheson and fellow Olympian Desiree Scott joined moderator Sara Orlesky for a live conversation on gender equity, leadership and what it takes to stop asking for permission and start making history. The audience Q&A brought the evening home: direct, electric, and proof that change happens when women refuse to wait for it.

Alex Neve – *Universal: Renewing Human Rights in a Fractured World*

Alex Neve, former Secretary General of Amnesty International Canada and one of the country's most unflinching human rights voices, joined us for a conversation that offered clarity on the state of human rights across the world. The author of *Universal: Renewing Human Rights in a Fractured World* challenged audiences to reckon with hard truths: the gap between Canada's rhetoric and action on the global stage, the fragility of rights we've taken for granted, and what it actually takes to defend human dignity when power would rather we stay silent. The conversation was urgent, unsettling and necessary.

What unfolds is a hard-fought journey to create Canada's first professional women's soccer league, a fight to claim space in systems never designed to include them.

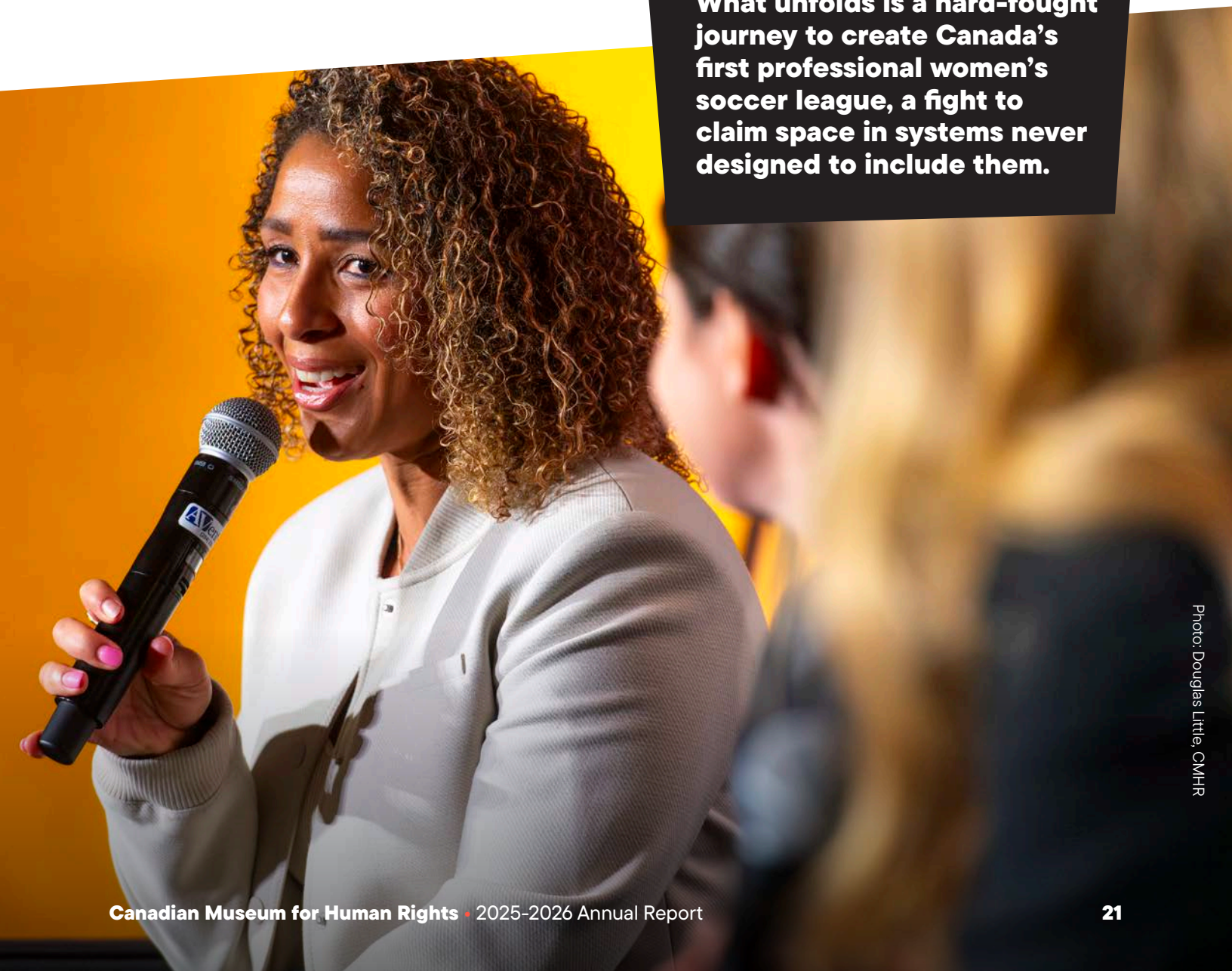


Photo: Douglas Little, CMHR



Photo: Annie Kierans, CMHR

Contributing through learning

Education is where human rights take root. This year, the Museum expanded its reach into classrooms, workplaces and communities across the country, equipping learners of all ages with the tools to think critically, engage courageously and act with purpose. Through virtual field trips and on-site tours, we reached more than 44,851 K 12 students from across Canada and beyond. Young Canadians are learning about human rights and navigating the complexities of an increasingly tumultuous world. And educators, from elementary teachers to workplace leaders, are discovering that human rights education is essential.

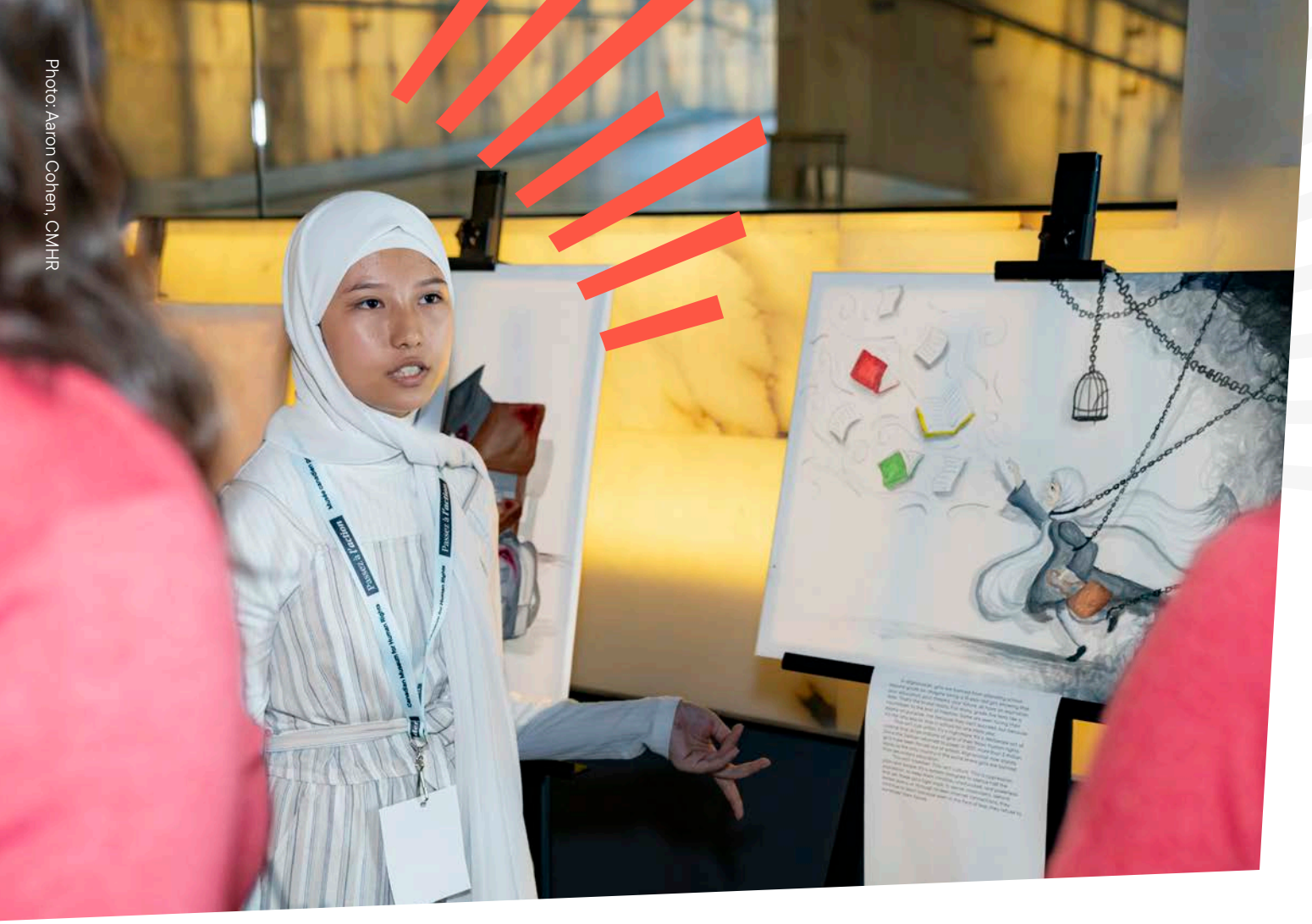


Photo: Aaron Cohen, CMHR

Empowering the next generation of Canadian upstanders

Our Be an Upstander program has become a national movement reaching students in nearly every province and territory and equipping them with the tools to recognize injustice and take action. In a world where young people face overwhelming challenges, teachers are asking: how do we help students process complexity without falling into despair? How do we show them they have power?

Be an Upstander is our answer. The program teaches students that human rights are upheld by ordinary people who refuse to be bystanders. Through classroom resources and educator training, we've connected with thousands of teachers from coast to coast to coast, who can now equip students to see themselves as agents of change.

This year marked the second full year of expansion in Alberta, where we developed partnerships with 16 school divisions, universities and community organizations, training educators on the fundamentals of human rights education. Thousands of Alberta students engaged with the program, learning that action is the antidote to helplessness.

Seven Upstander showcases in Manitoba and Alberta brought students together to share projects they created in response to human rights issues in their own communities, from addressing food insecurity to challenging stereotypes to advocating for accessibility. These weren't just school assignments — they were acts of citizenship.

We are building a generation of Canadians who understand that rights are fragile, that justice requires action, and that the future depends on people willing to stand up. Be an Upstander builds the kind of citizens Canada needs.



Photo: Aaron Cohen, CMHR

Classrooms from across the country participated, exploring foundational concepts through storytelling, creativity and play.

National youth programming

Our programming with the National Centre for Truth and Reconciliation brought stories of reconciliation and resilience to more than 30,000 students across Canada, both on site and virtually. Through guided experiences, panel discussions, bearing witness and engaging with Indigenous histories, students explored the legacy of residential schools, the ongoing work of reconciliation and their own responsibilities as Treaty people. This was an invitation to reckon with difficult truths and build relationships grounded in respect, accountability and action.

We also hosted the Youth Nuclear Peace Summit, bringing together students from across the world to grapple with one of the most urgent questions of our time: how do we prevent nuclear conflict in an increasingly unstable world? Young delegates engaged with experts, including Nobel Peace Prize laureate Dr. Ira Helfand, explored the history of nuclear disarmament and developed their own advocacy strategies and action plans for a future free from the threat of nuclear war.

The Ethics Bowl invited high school students to wrestle with complex moral dilemmas, questions without easy answers that required them to think rigorously, argue persuasively and defend positions grounded in human rights principles. Teams from across the country competed to demonstrate depth of reasoning, ethical clarity and the ability to engage respectfully with opposing views. The Ethics Bowl proved that young people are ready for complexity and that when we treat them as serious thinkers, they rise to meet it.

And we launched Once Upon a Human Right, our newest K-4 program designed to help young learners navigate a complex world through the lens of human rights. Classrooms from across the country participated, exploring foundational concepts through storytelling, creativity and play. The program meets children where they are, planting seeds that will grow into critical thinking, empathy and the understanding that everyone deserves to be treated with respect.

From coast to coast to coast, young Canadians are learning that human rights education is a tool for understanding the world and building a better one.

Adult education for a more equitable Canada

Human rights education transcends borders and sectors. This year, the Museum positioned itself as a national hub for adult learning, delivering programs that connected human rights principles to professional practice, workplace culture and Canada's role on the global stage. Through partnerships that spanned federal departments, private organizations and international networks, we demonstrated that cultural diplomacy begins at home: in the workplaces, institutions and communities where rights are either protected or eroded every day.

We partnered with organizations across Canada to deliver tailored programs, both virtually and in person, exploring diversity, equity, inclusion and accessibility (DEIA) in the workplace. These working engagements — tours, workshops and conversations — equipped professionals to recognize systemic barriers, challenge inequity and lead with accountability in their own contexts. From coast to coast to coast, we brought human rights learning directly to the people building Canada's institutions.

In partnership with Veterans Affairs Canada, we brought lessons from *Love in a Dangerous Time: Canada's LGBT Purge* to communities nationwide, connecting survivors with public servants, veterans and citizens eager to understand this painful chapter of Canadian history. The program was instrumental in ensuring that the persecution of 2SLGBTQI+ Canadians is never minimized, never forgotten and never repeated.

The Ruby Sachs Symposium on Global 2SLGBTQI+ Legal Advocacy brought that same energy to the international stage. The three-day symposium, named in honour of Clayton Ruby and Justice Harriet Sachs, whose legacies reflect deep commitment to civil liberties and equality before the law, took place at the Museum and convened lawyers, scholars, students and human rights defenders from around the world. Canadian Ambassador to the United Nations Bob Rae delivered the keynote. Panels explored law as both protection and weapon, emerging advocacy strategies, reclaiming moral authority in hostile climates, and rethinking national security through a queer lens. Moderators included CMHR CEO Isha Khan and LGBT Purge Fund Executive Director Michelle Douglas. Participants built networks that sustain change across borders, proving that Canada's leadership on 2SLGBTQI+ rights is credible because it's grounded in accountability, partnership and action.

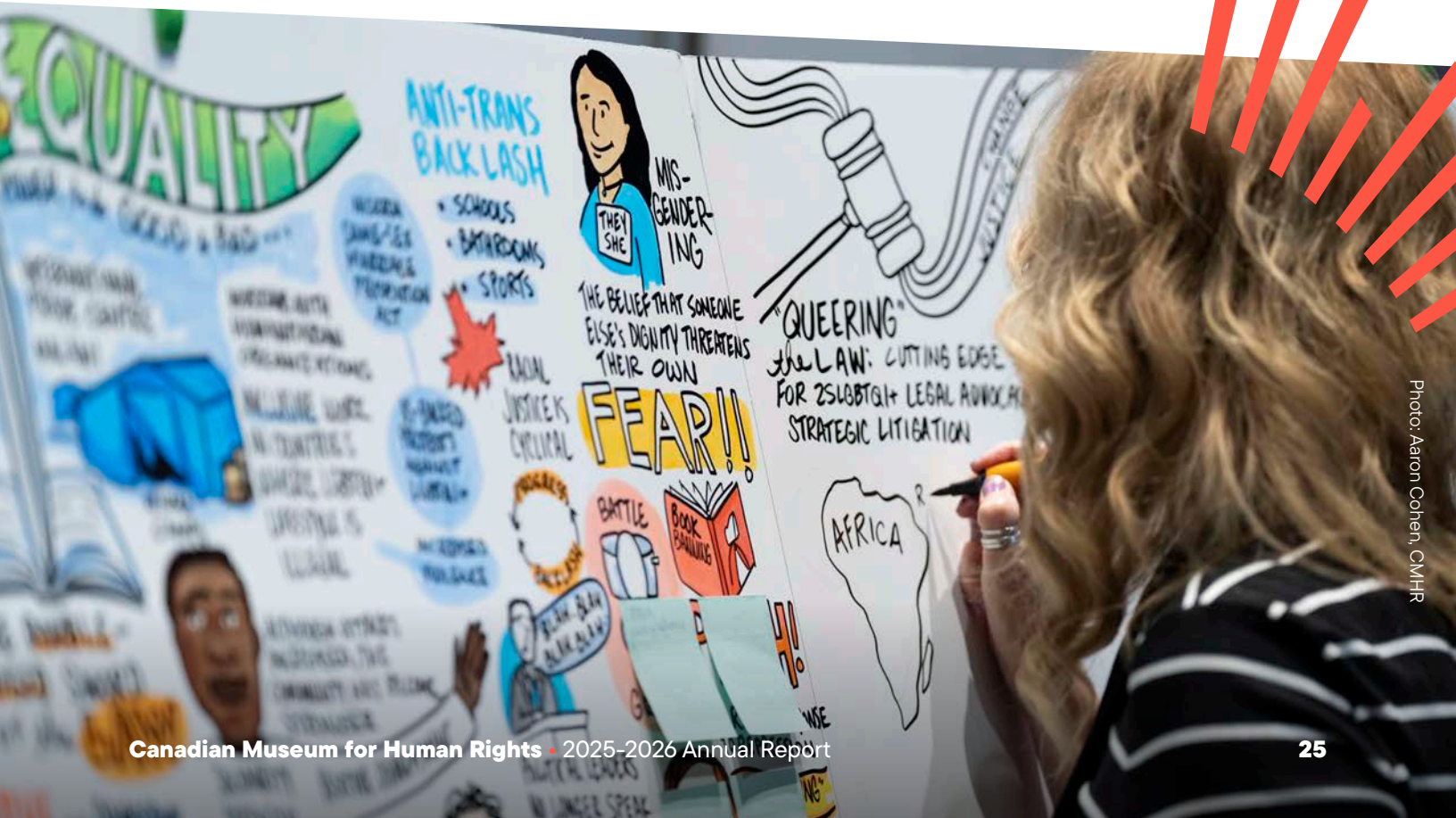


Photo: Aaron Cohen, CMHR

2025-2026 Performance Indicators

National Reach

The Museum has a national presence, from coast to coast to coast

Performance Indicator	2024-2025 Baseline	2025-2026 Target	2025-2026 Actual
Number of outreach products or programs in provinces and territories across Canada	7	12	18
Number of website visits	1,678,087	1,500,000	1,376,692
Number of social media interactions	New measure	180,000	73,224

Sustainability

The Museum makes an impact that is sustainable today and for future generations.

Performance Indicator	2024-2025 Baseline	2025-2026 Target	2025-2026 Actual
Total onsite visitors	189,044	217,590	172,395
Earned Revenue	$1,891,000	$2,273,000	$2,316,000
Community Access (free admissions)	54,952	44,897	46,530

2025-2026 Performance Indicators

Equity

The Museum has a team that is engaged, active, representative and grounded in human rights practice.

Performance Indicator	2024-2025 Baseline	2025-2026 Target	2025-2026 Actual
Percentage of staff from employment equity groups			
Women*	54%	>50%	50%
Indigenous*	11%	>18%	10%
Racialized or ethnic group*	26%	>25%	25%
People with disabilities*	24%	>25%	22%

*Data collected at point of hire.

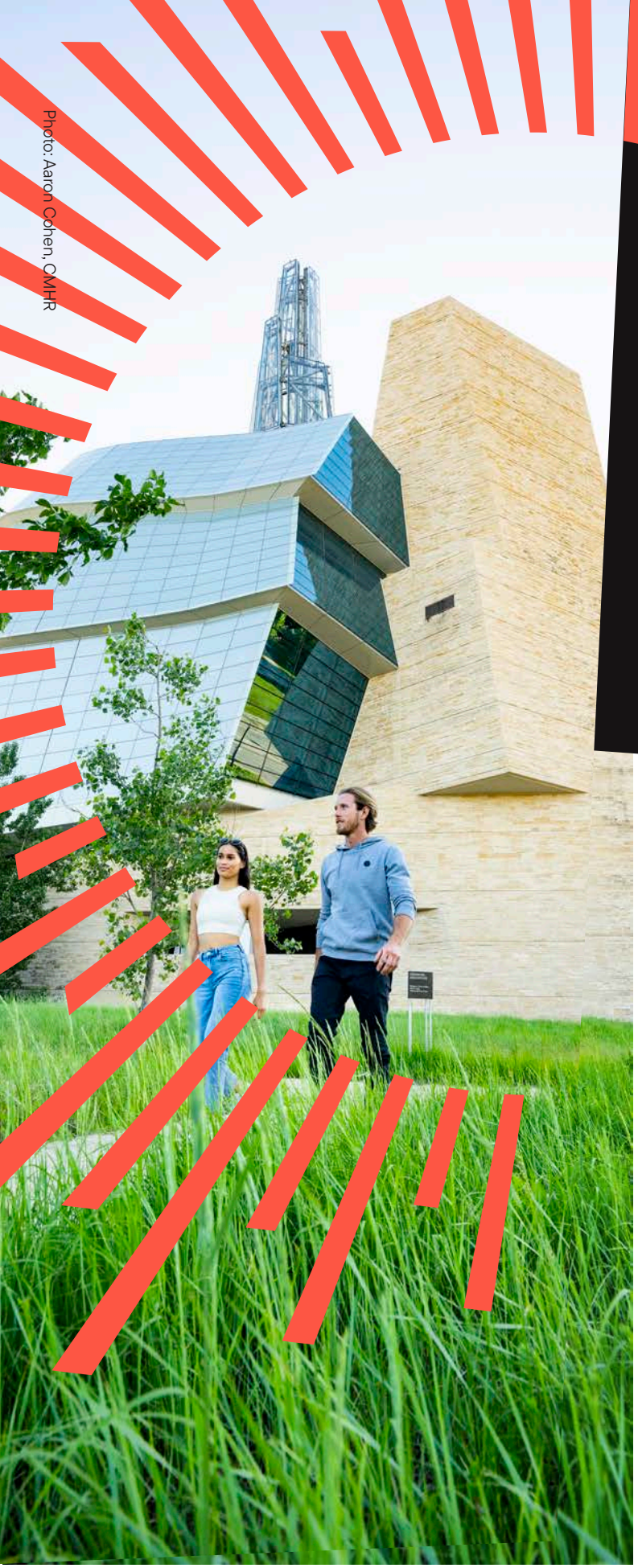


Photo: Aaron Cohen, CMHR

Task Force on Climate-related Financial Disclosures

Human rights and environmental responsibility

In alignment with the Greening Government Strategy, the Museum has joined the many public and private sector organizations who have adopted the Task Force on Climate-related Financial Disclosures (TCFD) standards as part of its corporate reporting.

Human rights and environmental responsibility are interconnected. Protecting the planet's air, land, water and all living things also protects people's economic, social and cultural rights.

About this report

The following report summarizes the Museum's climate-related initiatives that align with the four pillars of the TCFD framework: Governance, Strategy, Risk Management and Metrics.

1 Governance structure

Governance

- **Board of Trustees**
  The Board of Trustees is responsible for ensuring the Museum fulfils its mandate and manages its affairs in accordance with sound governance principles, its established strategic direction and its administrative structure. The Board monitors risk through the Audit and Finance Committee.

- **Audit and Finance Committee**
  The Audit and Finance Committee meets quarterly to oversee financial accountability and risk management. That work includes monitoring for environmental and climate-related risks.

- **Executive Team**
  The Museum's executive team is comprised of a CEO, CFO and Vice-Presidents of Education and Public Affairs, Visitor Experience, Exhibitions, Internal Services, and People, Culture and Growth. As risks are identified, they are assigned to the appropriate risk owner to monitor and mitigate.



Photo: Aaron Cohen, CMHR

2 Strategy

Our path forward

The Museum's strategic plan lays out a vision to create a world where everyone values human rights and takes responsibility for promoting respect and dignity for all. A key priority of that work is sustainability: our ability to make an impact that is sustainable today and for future generations, in part by reducing the environmental impact of our operations.

Building green

The Museum meets some of the highest environmental performance standards in the world. Green roofs, rainwater harvesting, natural lighting and a high-efficiency heating system contributed to its LEED Silver rating. The Museum's grounds are also one of Canada's largest tracts of revegetated native prairie in an urban setting. More than 1.6 hectares of grounds and 2,800 square metres of roof were seeded with 15 species of prairie grasses, plants and trees to create a drought-tolerant prairie ecosystem that saves on maintenance and irrigation.

Human rights and climate justice

In June 2022, the Museum launched the *Climate Justice* exhibit, presented in three cases: "Striking for the Climate," "Protecting the Land and Water" and "Code Red for Humanity." The concept of climate

justice underscores that while climate change impacts everyone, the most damaging effects are often felt by people and communities whose rights and futures are compromised by the continued exploitation of fossil fuels and other sources of emissions. It also emphasizes that existing inequalities can be exacerbated as a result of climate change. This exhibit was featured within the Museum's "What Are Human Rights?" gallery and was on display until June 2025.

In 2025, the Museum began working with Autumn Peltier to share the inspiring story of her activism on behalf of the water. The upcoming exhibit, grounded in Indigenous knowledge related to water and the environment and featuring original artifacts from Autumn, will open in the Museum's Inspiring Change gallery in October 2026.

In 2025-2026, the Museum established a partnership with the University of Victoria, the Museum of Vancouver and others to develop a travelling exhibition that centres the lived experiences of climate disaster. The exhibition is scheduled to open at the Museum in 2028 and then travel across Canada.

Sustainable commuting initiatives

To encourage staff to be green commuters, the Museum provides a bicycle lockup, showers and change facilities for employees who cycle to work. It also participates in a program that provides subsidized bus passes for staff members who use public transit.

Climate-related risks and opportunities

The Museum's physical risk primarily relates to its location on what is historically a flood plain where the Red and Assiniboine rivers meet at The Forks. It relies on the Province of Manitoba's operation of the Red River Floodway to mitigate the risks of flooding.

The Museum also faces risks due to significant variability in climate patterns. Specifically, the impacts of higher temperatures and the resulting droughts, uncontrolled wildfires and poor air quality throughout the summer months.

Within our operations, to comply with policy-level requirements to further reduce or eliminate emissions in pursuit of a net-zero scenario would require significant investment in alternative technology for major building infrastructure systems, or additional sources of funding to purchase an appropriate level of carbon offsets.



Photo: Aaron Cohen, CMHR

3 Risk management

The Museum developed an enterprise risk management policy and framework in 2021 and has been updating its risk register on an annual basis. The framework considers the impact and likelihood of risks before evaluating mitigations options. The Museum monitors and reports on risks through the Audit and Finance Committee of the Board of Trustees.

4 Metrics and Targets

GHG protocol

The Museum contributes to the Greening Government Strategy by reporting waste diversion and water usage and disclosing greenhouse gas (GHC) emissions.

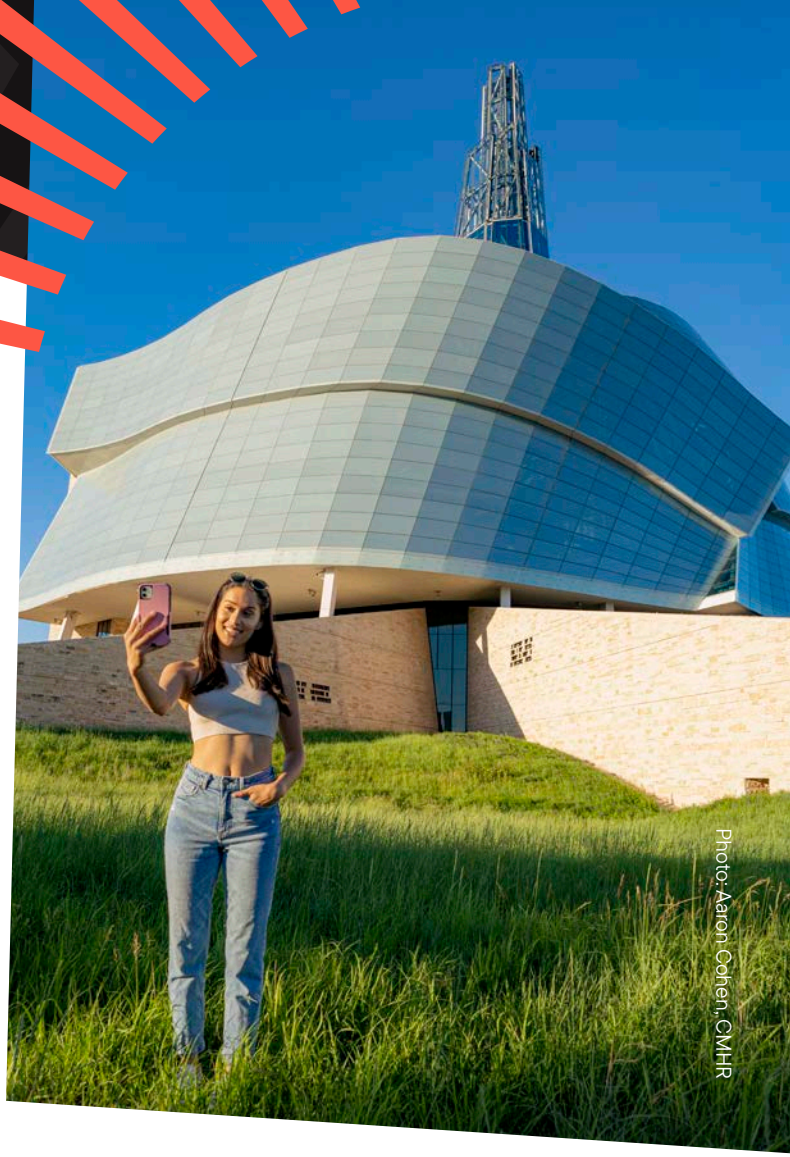


Photo: Aaron Cohen, CMHR

GHG emissions data in tons CO2e

Scopes	2024-2025*	2025-2026
All Scopes TOTAL Emissions	2,018.99	2,200.44
Scope 1 Direct emissions from owned/controlled operations	862.35	1,083.31
Scope 2 Indirect emissions from the use of purchased electricity, steam, heating and cooling	1,057.43	1,023.37
Scope 3 All other indirect emissions deemed relevant	99.21	93.76

** The figures reported in the prior year contained a calculation error; this has been corrected and the 2024-2025 figures above reflect accurate data.*

2025-2026 Financial Statements

Financial Statements of

CANADIAN MUSEUM FOR HUMAN RIGHTS

Year ended March 31, 2026



Management discussion and analysis

The Canadian Museum for Human Rights ("the Museum"), established as a Crown corporation in 2008, envisions a world where everyone values human rights and takes responsibility for promoting respect and dignity for all. Its mandate is 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 Museum's primary objective is to fulfill its 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 Museum embraces best practices through a management culture that promotes continuous improvement and full accountability to the Parliament of Canada and Canadians.

The Museum is grateful to the Government of Canada for its support, including the extension of its financial support through the "Supporting Canada's National Museums and the National Battlefields Commission" funding, the Canada Strong funding program and for recognizing the important role that Canada's national museums play in Canadian society.

STRATEGIC DIRECTION

The Museum's Board of Trustees establishes the strategic direction that guides the organization. The five-year plan set by the Board in 2024 for 2024 to 2029 is a bold vision, drawing on the strengths and accomplishments of the first ten years of operations.

The plan includes three strategic pillars:

1. **National Reach** – We will grow our presence as a museum for all Canadians, from coast to coast to coast. We will accomplish this by expanding programming to reach more Canadians, reimagining online and digital content to broaden impact and access, and by strengthening the relationship Canadians have with the Museum.

2. **Sustainability** – We will make an impact that is sustainable today, and for future generations. We will develop and advance major systems including curatorial practice and digital transformation, to ensure aligned, accountable and impactful content choices that are supported by effective teams. The Museum will continue to reduce its environmental impact of our operations and initiatives in support of the Government of Canada's climate plan.

3. **Equity** – We will build a team that is engaged, effective, representative and grounded in human rights practices. We will develop internal structures to support a culture of respect, inclusion and wellbeing. We will establish shared values and model them in all aspects of our work and promote human rights and equity building across all sectors.

RISKS

The Museum continually updates its risk-management framework to identify, evaluate and mitigate all factors that pose a substantive threat to its ongoing operations or long-term success. Risks will continue to be monitored on an ongoing basis.

FINANCIAL OVERVIEW

Total on-site visitation for the 2025-2026 year was 172,395, 9 per cent lower than the 189,044 visitors of 2024-2025. The Museum's education programming had 21,870 students, teachers and chaperones participating in-person and 22,891 participating in virtual field trips, totaling 44,851, 36 per cent higher than the 23,821 students, teachers and chaperones participating in-person and 9,165 students participating in virtual field trips, totaling 32,986 in 2024-2025.

The Museum's website, humanrights.ca and droitsdelapersonne.ca, attracted 1,376,692 website visits in the year ended March 31, 2026, 8 per cent below target and 18 per cent lower than the previous year, with 1,678,087 website visits.

For the 2025-2026 fiscal year, the Museum had an excess of revenue over expenses of $0.7 million, compared to an excess of $0.2 million recorded for the 2024-2025 fiscal year. The higher excess in 2025-2026 was due to higher earned revenues and lower operating expenses.

STATEMENT OF OPERATIONS

Parliamentary Appropriations
In 2025-2026, the Museum received $28.8 million in appropriations ($28.6 million in 2024-2025). Parliamentary appropriations include $1.7 million support for national museums and $0.2 million for the Canada Strong Pass initiative ($1.7 million for support for national museums in 2024-2025).

The Museum deferred $1.7 million in appropriations for the future capital and operating requirements and used $0.9 million in appropriations to fund capital assets and special projects.

The Museum used nil in appropriations for capital assets and $0.5 million for expenses, respectively ($0.5 million and nil in 2024-2025).

The Museum amortized $7.0 million of appropriations received in previous years for capital assets. The parliamentary appropriations reported on an accrual basis were $34.7 million ($34.6 million in 2024-2025).

Revenues
Operating revenues were $2.3 million for 2025-2026, 21 per cent higher compared to $1.9 million in the previous year. This figure represents revenue from admissions, memberships, programming, Boutique sales, facility rentals, restaurant and catering and travelling exhibitions.

Contributions of $7.7 million were largely comprised of the amortization of deferred contributions related to capital assets received in previous periods from funding partners other than the Government of Canada, which were amortized over the same period as the capital assets purchased with contributions. Contributions increased from $7.5 million in the prior year due to an increase in amortization, offset by a decrease in the recognition of sponsorships related to the LGBT Purge Fund. The funding partners include the Province of Manitoba, the City of Winnipeg and the Friends of the Canadian Museum for Human Rights (Friends).

Expenses
Total operating expenses were $44.5 million for the year ended March 31, 2026, a $0.1 million decrease from $44.6 million the previous year.

The breakdown of expenses by core responsibility is as follows:

- Museum content, programs and engagement expenses were $14.0 million, compared to $14.8 million in the previous year. This decrease is mainly due to a decrease in exhibit development and equipment costs.

- Accommodation expenses were $21.5 million, compared to $20.6 million in the previous year. This increase was mainly due to the increase in PILT and amortization, offset by a decrease in building operations expenses.

- Internal services expenses were $9.0 million, compared to $9.2 million in the previous year. This decrease was mainly due to reduced professional services expenses.

STATEMENT OF FINANCIAL POSITION

Total assets decreased by $12.8 million: from $253.5 million on March 31, 2025, to $240.7 million on March 31, 2026. This reduction was due to decreased capital assets from amortization.

Total liabilities decreased by $13.6 million: from $239.2 million on March 31, 2025 to $225.6 million at March 31, 2026. This decrease was due to amortization of deferred contributions for capital assets received in previous years.

Net assets increased by $0.8 million from March 31, 2025, to $15.0 million at March 31, 2026, representing an excess of revenue over expenses for the year.

OUTLOOK

The Museum is committed to building upon its considerable successes since opening in 2014 and will continue to work closely with its partners, the Government of Canada and the Friends, to assess its long-term funding requirements. Current pressures on the Museum's operating and capital budgets include an increasingly competitive tourism market, renewed economic uncertainty related to inflation, tariffs and trade wars and their impact on consumer spending, work required to create an equitable museum, and the significant capital requirements of maintaining a digitally based museum in an iconic building.

In July 2025 the Government of Canada initiated a Comprehensive Expenditure Review (CER) as part of a broader effort to streamline government operations and redirect funds towards priority areas. As a Crown corporation, the CMHR was subject to this review, and its base appropriations will be reduced by $3.2 million by the end of the 2028-29 fiscal year. These reductions, alongside inflationary pressures, and continued economic uncertainty may have an impact on the outlook and future operations of the Museum.

The Museum will have an even greater need to continue its efforts to grow earned revenues. In partnership with Friends, the Museum also plans to supplement its parliamentary appropriations through sponsorships and philanthropic support.

Management responsibility for financial statements

Management has prepared the financial statements contained in this annual report in accordance with Canadian public sector accounting standards. 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 Part X of the *Financial Administration Act* (FAA) and regulations, the *Museums Act* and regulations, the Museum's by-law, and the directives issued pursuant to section 89 of the FAA.

The Board of Trustees is responsible for ensuring Management fulfills its responsibilities for financial reporting and internal control. The Board exercises its responsibilities through the Audit and Finance Committee. The Committee, which is comprised of five Trustees of the Museum, 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 and Finance Committee has reviewed and recommended approval of these financial statements to the Board.

The Museum's external auditor, the Auditor General of Canada, audits the financial statements and reports to the Minister of Canadian Identity and Culture and Minister responsible for Official Languages, who is accountable to Parliament for the Canadian Museum for Human Rights.



Isha Khan, Chief Executive Officer



Michael Schroeder, CPA, Chief Financial Officer

June 22, 2026

INDEPENDENT AUDITOR'S REPORT

To the Minister of Canadian Identity and Culture and Minister responsible for Official Languages

Report on the Audit of the Financial Statements

Opinion

We have audited the financial statements of the Canadian Museum for Human Rights (the Museum), which comprise the statement of financial position as at 31 March 2026, and the statement of operations, statement of changes in net assets and statement of cash flows for the year then ended, and notes to the financial statements, including a summary of significant accounting policies.

In our opinion, the accompanying financial statements present fairly, in all material respects, the financial position of the Museum as at 31 March 2026, and the results of its operations and its cash flows for the year then ended in accordance with Canadian public sector accounting standards.

Basis for Opinion

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

Other Information

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

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

In connection with our audit of the financial statements, our responsibility is to read the other information and, in doing so, consider whether the other information is materially inconsistent

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

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

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

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

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

Auditor's Responsibilities for the Audit of the Financial Statements

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

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

- Identify and assess the risks of material misstatement of the financial statements, whether due to fraud or error, design and perform audit procedures responsive to those risks, and obtain audit evidence that is sufficient and appropriate to provide a basis for our opinion. The risk of not detecting a material misstatement resulting from fraud is higher than for one resulting from error, as fraud may involve collusion, forgery, intentional omissions, misrepresentations, or the override of internal control.

- Obtain an understanding of internal control relevant to the audit in order to design audit procedures that are appropriate in the circumstances, but not for the purpose of expressing an opinion on the effectiveness of the Museum's internal control.

- Evaluate the appropriateness of accounting policies used and the reasonableness of accounting estimates and related disclosures made by management.

- Conclude on the appropriateness of management's use of the going concern basis of accounting and, based on the audit evidence obtained, whether a material uncertainty exists related to events or conditions that may cast significant doubt on the Museum's ability to continue as a going concern. If we conclude that a material uncertainty exists, we are required to draw attention in our auditor's report to the related disclosures in the financial statements or, if such disclosures are inadequate, to modify our opinion. Our conclusions are based on the audit evidence obtained up to the date of our auditor's report. However, future events or conditions may cause the Museum to cease to continue as a going concern.

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

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

Report on Compliance with Specified Authorities

Opinion

In conjunction with the audit of the financial statements, we have audited transactions of the Canadian Museum for Human Rights coming to our notice for compliance with specified authorities. The specified authorities against which compliance was audited are Part X of the *Financial Administration Act* and regulations, the *Museums Act* and regulations, the by-law of the Canadian Museum for Human Rights, and the directives issued pursuant to section 89 of the *Financial Administration Act* described in Note 1 to the financial statements.

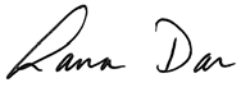
In our opinion, the transactions of the Canadian Museum for Human Rights that came to our notice during the audit of the financial statements have complied, in all material respects, with the specified authorities referred to above. Further, as required by the *Financial Administration Act,* we report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

Responsibilities of Management for Compliance with Specified Authorities

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

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

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



Lana Dar, CPA, CA
Principal
for the Auditor General of Canada

Vancouver, Canada
22 June 2026

Canadian Museum for Human Rights

Statement of Financial Position

(In thousands of dollars)

As at March 31	2026	2025
Assets		
Current assets		
Cash and restricted cash (note 3)	$ 8,285	$ 21,139
Investments and restricted investments (note 4)	3,001	-
Accounts receivable (note 5)	203	194
Inventories	92	108
Prepaid expenses	234	386
	11,815	21,827
Investments and restricted investments (note 4)	22,351	11,346
Collections (note 6)	1	1
Capital assets (note 7)	206,533	220,372
Total assets	**$ 240,700**	**$ 253,546**
Liabilities and net assets		
Current liabilities		
Accounts payable and accrued liabilities (notes 8 and 9)	$ 2,702	$ 3,799
Obligation under capital lease (note 10)	300	277
Deferred revenue	667	704
	3,669	4,780
Obligation under capital lease (note 10)	748	1,049
Deferred contributions (note 11)	20,677	19,310
Deferred contributions related to capital assets (note 12)	200,506	214,067
Total liabilities	225,600	239,206
Net assets		
Unrestricted	10,121	9,361
Invested in capital assets (note 13)	4,979	4,979
	15,100	14,340
Total liabilities and net assets	**$ 240,700**	**$ 253,546**

Contractual rights and obligations (note 17)

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

Approved by the Board of Trustees:

Benjie Nycum
Chair, Board of Trustees

Michèle Rivet
Vice-Chair, Board of Trustees

Canadian Museum for Human Rights

Statement of Operations

(In thousands of dollars)

Year ended March 31	2026	2025
Revenue (Schedule 1)		
Operating	$ 2,316	$ 1,891
Contributions	7,696	7,503
Other revenue	645	790
Total revenue	10,657	10,184
Expenses (Schedule 2)		
Museum content, programs and engagement	14,027	14,770
Accommodation	21,549	20,620
Internal services	8,975	9,247
Total expenses	44,551	44,637
Excess of expenses over revenue before parliamentary appropriations	(33,894)	(34,453)
Parliamentary appropriations (note 14)	34,654	34,613
Excess of revenue over expenses	**$ 760**	**$ 160**

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

Canadian Museum for Human Rights

Statement of Changes in Net Assets

(In thousands of dollars)

	Unrestricted	Invested in capital assets	Total
Net assets, as at March 31, 2024	$ 9,201	$ 4,979	$ 14,180
Excess of revenue over expenses	160	-	160
Net assets, as at March 31, 2025	**$ 9,361**	**$ 4,979**	**$ 14,340**
Excess of revenue over expenses	760	-	760
Net assets, as at March 31, 2026	**$ 10,121**	**$ 4,979**	**$ 15,100**

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

Canadian Museum for Human Rights

Statement of Cash Flows

(In thousands of dollars)

Year ended March 31	2026	2025
Operating activities		
Cash receipts from customers	$ 2,166	$ 2,062
Cash receipts from contributions	684	1,248
Cash receipts from parliamentary appropriations	28,746	28,066
Cash receipts from other revenue	188	178
Cash payments to and on behalf of employees	(19,660)	(17,986)
Cash payments to suppliers	(11,536)	(12,742)
Interest received	454	760
Interest paid	(100)	(60)
	942	1,526
Capital activities		
Payments for acquisition of capital assets	(137)	(2,148)
Proceeds on disposal of capital assets	-	30
	(137)	(2,118)
Investing activities		
Acquisition of investments	(14,000)	-
Disposal of investments	-	11,129
	(14,000)	11,129
Financing activities		
Parliamentary appropriation for the acquisition of capital assets	17	524
Contributions from non-government sources for capital assets	601	1,186
Obligation under capital lease	(277)	(145)
	341	1,565
Net (decrease) increase in cash and restricted cash	(12,854)	12,102
Cash and restricted cash, beginning of year	21,139	9,037
Cash and restricted cash, end of year	**$ 8,285**	**$ 21,139**

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

1. (a) Authority and mandate

The Canadian Museum for Human Rights (the "Museum") was established through an amendment 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* (FAA). It is accountable to Parliament through the Minister of Canadian Identity and Culture and Minister responsible for Official Languages.

The Museum is not subject to income tax under the provisions of the *Income Tax Act of Canada.*

The Museum's mandate, as stated in an amendment 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."*

The Government of Canada has approved the Museum's corporate plan for the 2025-2026 to 2029-2030 planning period. The Corporate Plan Summary was tabled on October 23, 2025 and is available on the Museum's website humanrights.ca.

(b) Operations

To meet all aspects of its mandate, the Museum has divided its operations into three mutually supportive activities:

Museum content, programs and engagement
- Accessible and engaging exhibitions including online
- Programming that promotes reflection and dialogue
- Sound and balanced research, scholarship and collections management
- National outreach, engagement and service
- Communications, marketing and collaborative relationships

Accommodation
- Building operations
- Protection services
- Information technology infrastructure

Internal services
- Corporate governance
- Administration
- Earned-revenue generation

(c) Travel, hospitality, conference and event expenditures

In July 2015, the Museum, along with other federal Crown corporations, was issued a directive (P.C. 2015-1105) pursuant to section 89 of the *Financial Administration Act* to align its travel, hospitality, conference and event

expenditure policies, guidelines and practices with Treasury Board policies, directives and related instruments on travel, hospitality, conference and event expenditures in a manner that is consistent with its legal obligations, and to report on the implementation of this directive in its corporate plan. The Museum has complied with this directive and has implemented all subsequent amendments to the Treasury Board's Directive on Travel, Hospitality, Conference and Event Expenditures.

(d) Buy Canadian Procurement Policy Framework

In January 2026, the Museum was issued a directive (P.C. 2026-0011) pursuant to section 89 of the *Financial Administration Act* to align its policies, guidelines, and practices with the "Buy Canadian Procurement Policy Framework" and the policy instruments issued under section 6 of that framework, as amended from time to time, in a manner consistent with its mandate and to report on the implementation of this directive in the Museum's next corporate plan. The Museum has complied with this directive and revised its Procurement Directive to reflect the requirements of the framework. The preliminary stages of this work will be reported on in the Museum's 2026-2027 Corporate Plan.

2. Significant accounting policies

(a) Basis of presentation

The financial statements have been prepared in accordance with the Canadian public sector accounting standards (PSAS) for government not-for-profit organizations. The Museum has elected to apply the 4200 series for government not-for-profit organizations and 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.

Restricted and unrestricted cash and investments, accounts receivable and accounts payable and accrued liabilities are measured at amortized cost using the effective interest rate method through the Statement of Operations.

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

(c) Inventories

Inventories, which consist of materials for the Boutique and publications, 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 Museum and is presented in the Statement of Financial Position at a nominal value of $1, due to the practical difficulties of determining a meaningful value for these assets.

Objects purchased for the Permanent 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.

(e) Capital assets

Property and equipment owned by the Museum are valued at cost, net of accumulated amortization. When the development of a capital project is completed, it is transferred from capital projects in progress to the appropriate capital asset class.

Assets recorded as capital leases are initially recorded at the present value of the minimum lease payments at the inception of the lease and are amortized by their annual principal payments, to associate the asset to the matching liability, which is the most reflective of the expiration of the economic benefit.

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	3 to 15 years
Computer equipment, hardware and software	3 to 5 years
Building improvements	5 to 20 years
Furniture and equipment	3 to 10 years
Website development	2 to 5 years
Enterprise program development	5 years
Films	2 to 3 years

When conditions indicate that an asset no longer contributes to the Museum's ability to provide its services, the net carrying amount of the asset is written down to its residual value, if any.

(f) Employee future benefits

i) Pension benefits

Substantially all of the employees of the Museum 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 Museum to cover current service cost. Pursuant to legislation currently in place, the Museum 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 Museum.

ii) Sick leave benefits

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

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 determines the accrued benefit obligation using a method based upon forecasted payments related to maternity/ parental leave.

(g) Revenue recognition

i) Museum operations

Revenue from Museum operations includes the sale of general admission and programs, Boutique sales, facility rentals, memberships, a percentage of restaurant and catering sales and travelling exhibitions. They consist of one performance obligation that is satisfied at a point in time. These revenues are recognized when or as the goods or services are delivered to the customer.

ii) Parliamentary appropriations

The Government of Canada provides funding to the Museum 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) Cash donations and sponsorships

Unrestricted donations and sponsorships are recognized as revenue on the Statement of Operations when received or receivable, if the amount to be received can be reasonably estimated and collection is reasonably assured. Externally restricted donations, sponsorships and contributions are deferred on the Statement of Financial Position and recognized as revenue on the Statement of Operations in the year in which the related obligations are fulfilled and the related expenses are recognized. Restricted investment income is recognized as revenue in the year that the related expenses are recognized.

v) In-kind contributions and artifact donations

Revenue and offsetting expenses from goods and services received in-kind are recorded at fair value upon receipt. Artifact donations are recorded at fair value in the period when the last of three specific criteria are met: i) the artifact donation has been approved by the Museum's Collections Department, ii) legal transfer has taken place between the donor and the Museum, and iii) a fair value has been assigned to the artifact donation. If the donated artifact is designated as part of the Museum's Library Collection or Working Pool, it will be recorded as revenue and capitalized.

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

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

In-kind contributions are recorded at the fair value of the asset received.

vi) Interest revenue

Interest revenue is recognized in the period it is earned.

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

vii) 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.

viii) Deferred revenue

Deferred revenue represents funds received by the Museum from sponsorships, travelling exhibitions revenue, the sale of gift cards, advance payments, and donations designated to support programming 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.

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

(j) Friends of the Canadian Museum for Human Rights (CMHR)

The Museum and the Friends of the CMHR are related by virtue of the Museum's significant influence over the Friends of the CMHR. The Friends of the CMHR is a separate legal entity registered as a charity and is therefore exempt from income tax. The Friends of the CMHR has a mandate to seek and obtain major donations to support the Museum's mandate and assist in achieving the Museum's vision. The financial statements of the Friends of the CMHR have not been consolidated in the Museum's financial statements.

(k) Contingent liabilities

In the normal course of its operations, the Museum 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 Museum'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 revenue and expenses for the year. Accrued liabilities, contingent liabilities and estimated useful lives of capital assets are the most significant items where estimates are used. Actual results could differ 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) Inter-entity transactions

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

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

ii) Goods or services received without charge between commonly controlled entities are not recorded. The Museum receives audit services free of charge from the Office of the Auditor General of Canada.

(n) Other related party transactions

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

3. Cash and restricted cash

Restricted cash consists of cash held in the Museum's separate bank account arising from parliamentary appropriations which are restricted for capital and operational requirements and used as needed.

		2026		2025
Cash	$	1,760	$	8,965
Restricted cash		6,525		12,174
	$	8,285	$	21,139

The change in restricted cash is comprised of the following:

		2026		2025
Balance, beginning of year	$	12,174	$	3,090
Add deferred parliamentary appropriations for capital projects		1,683		0
Add deferred interest revenue		600		626
Less restricted investments		(7,000)		9,061
Less amounts used to acquire capital assets		(932)		(603)
Balance, end of year	$	6,525	$	12,174

4. Investments and restricted investments

At March 31, 2026, the Museum held guaranteed investment certificates with an amortized cost of $25,352 and a face value of $25,062 (2025 - $11,346 and $11,062), with annual yield percentage ranging from 3.53% to 3.90% (2025 – 3.90%) and maturity dates ranging from March 27, 2027 to March 27, 2028 (2025 - August 3, 2027). The long-term guaranteed investment certificates include $6,968 that are redeemable prior to maturity. Restricted investments arise from parliamentary appropriations which are restricted for capital projects and used as needed.

	Unrestricted	Restricted	2026 Total
Guaranteed investment certificates	$ 11,202	$ 14,150	$ 25,352
Portion maturing in the next fiscal year	-	(3,001)	(3,001)
Long-term portion	$ 11,202	$ 11,149	$ 22,351

	Unrestricted	Restricted	2025 Total
Guaranteed investment certificates	$ 4,199	$ 7,147	$ 11,346
Portion maturing in the next fiscal year	-	-	-
Long-term portion	$ 4,199	$ 7,147	$ 11,346

5. Accounts receivable

	2026	2025
Travelling exhibitions	75	-
Refundable taxes	59	102
Facility rentals and commissions	59	44
Receivable from Friends of the CMHR	$ 8	$ 11
Other	2	37
	$ 203	$ 194

The carrying amounts of the Museum's accounts receivable approximate their fair value due to their short-term nature.

6. Collections

The Museum maintains archives, artifacts and artwork whereby these objects and their related information are maintained and developed by various areas within the Museum.

During the year ended March 31, 2026, the Museum acquired artifacts in the amount of nil (2025 - $1) and received donated artifacts with a fair value of $61 (2025 - $155) for the Permanent Collection.

The Museum did not record any revenue for the years ended March 31, 2026 and 2025 related to sales of Permanent Collection items.

7. Capital assets

	Cost 2025	Additions	Disposals	Transfers	Cost 2026
Land	$ 4,979	$ -	$ -	$ -	$ 4,979
Building					
Base	238,625	-	-	-	238,625
Mechanical and electrical	48,824	58	-	110	48,992
Exhibits	52,480	43	(1,704)	-	50,819
Computer equipment, hardware and software	4,174	-	(221)	-	3,953
Building improvements	8,275	1	-	13	8,289
Furniture and equipment	2,712	13	(140)	-	2,585
Website development	2,145	-	(114)	-	2,031
Enterprise program development	1,134	-	(733)	-	401
Films	116	-	-	-	116
Capital projects in progress	1,249	-	-	(123)	1,126
Capital assets	$ 364,713	$ 115	$ (2,912)	$ -	$ 361,916

	Accumulated amortization 2025	Amortization expense	Disposals	Accumulated amortization 2026
Building				
Base	$ 66,962	$ 5,967	$ -	$ 72,929
Mechanical and electrical	27,270	2,442	-	29,712
Exhibits	36,516	3,924	(1,144)	39,296
Computer equipment, hardware and software	2,789	295	(221)	2,863
Building improvements	5,414	528	-	5,942
Furniture and equipment	2,236	114	(124)	2,226
Website development	1,923	89	(114)	1,898
Enterprise program development	1,134	-	(733)	401
Films	97	19	-	116
Capital assets	$ 144,341	13,378	(2,336)	$ 155,383

	Net book value 2026	Net book value 2025
Land	$ 4,979	$ 4,979
Building		
Base	165,696	171,663
Mechanical and electrical	19,280	21,554
Exhibits	11,523	15,964
Computer equipment, hardware and software	1,090	1,385
Building improvements	2,347	2,861
Furniture and equipment	359	476
Website development	133	222
Films		19
Capital projects in progress	1,126	1,249
Capital assets	$ 206,533	$ 220,372

The land was donated to the Museum on April 15, 2009. If the land were no longer to be used for the purposes of the Museum, or such other purposes as approved by the previous owners, the ownership of the land would revert to the City of Winnipeg and The Forks Renewal Corporation.

The amortization expense for the year ended March 31, 2026 is $13,378 (2025 - $13,081).

For the year ended March 31, 2026, the Museum wrote off the remaining net book value of $560 related to travelling exhibitions and $16 related to equipment (2025 – write-down $49 related to building improvements and disposed of exhibits equipment with a net book value of $38).

Capital projects in progress represent costs incurred for assets under development. At March 31, 2026, this included the Digital Learning Centre (2025 – this included the Digital Learning Centre and building improvements).

8. Accounts payable and accrued liabilities

	2026	2025
Payment in lieu of taxes	$ 763	$ 757
Operational payables	1,794	3,005
Capital assets accounts payables	-	13
Employee future benefits (note 9)	145	24
	$ 2,702	$ 3,799

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

9. Employee future benefits

(a) Pension benefits

Substantially all employees of the Museum 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 Museum. The President of the Treasury Board of Canada sets the required employer contributions based on a multiple of the employees' required contribution. The required employer contribution rate is dependent on when the employee joined the plan. For plan start dates prior to January 1, 2013, the Museum's contribution rate effective at year end was 1.01 times the employees' contribution (2025 - 1.01); and for plan start dates after December 31, 2012, the Museum's contribution rate effective at year end was 1.00 times the employees' contribution (2025 - 1.00) for a defined salary threshold. On the portion of salaries above the defined threshold, the Museum is required to contribute on a ratio of 5.04 times the employees' contributions (2025 – 5.09 times).

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

	2026	2025
Museum's contributions	$ 1,295	$ 1,296
Employees' contributions	1,263	1,231

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 two per cent 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 are indexed to inflation.

(b) Sick leave, maternity/parental and other benefits

	2026	2025
Accrued benefit obligations, beginning of year	$ 24	$ 96
Expense for the year	212	124
Benefits paid during the year	(91)	(196)
Accrued benefit obligations, end of year	$ 145	$ 24

Accrued benefit obligations are presented with accounts payable and accrued liabilities as employee future benefits (note 8).

10. Obligation under capital lease

The Museum completed an upgrade and replacement of its core information technology network though a lease-purchase agreement entered in 2024-2025 with a term of five years. Management intends to completely discharge its obligation under the lease and obtain ownership of all network computer equipment, hardware and software in 2029-2030, upon final payment.

		2026		2025
Total minimum future lease payments [(1)]	$	1,205	$	1,581
Deduct imputed interest		(157)		(255)
Present value of financing obligations		1,048		1,326
Current portion		300		277
Long term portion		748		1,049
	$	1,048	$	1,326

(1) The amounts payable under the capital lease are based on the fixed nominal interest rate of 8.31%, for a period of five years, established at the time of signing the agreement.

Future minimum lease payments, by year under the financing obligation, are as follows:

	2026-2027	2027-2028	2028-2029	2029-2030
Total minimum future lease payments	376	376	281	172

11. Deferred contributions

Changes in the deferred contributions restricted for future capital and operational requirements during the year, were as follows:

		2026		2025
Balance, beginning of year	$	19,310	$	18,835
Additions				
Restricted deferred parliamentary appropriations (note 14)		1,683		-
Deferred interest income		604		779
		2,287		779
Deductions				
Amounts transferred to deferred contributions related to capital assets		(371)		(304)
Amounts recognized as revenue		(549)		-
		(920)		(304)
Balance, end of year	$	20,677	$	19,310

12. Deferred contributions related to capital assets

Changes in the deferred contributions related to capital assets, purchased but not fully amortized during the year, were as follows:

		2026		2025
Balance, beginning of year	$	214,067	$	225,198
Amounts transferred from deferred contributions		371		304
Parliamentary appropriation for the acquisition of capital assets (note 14)		17		524
Sponsorship contributions for the acquisition of capital assets		5		1,152
Amortization and loss of deferred contributions related to capital assets		(13,954)		(13,111)
Balance, end of year	$	200,506	$	214,067

13. 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:

		2026		2025
Capital assets	$	206,533	$	220,372
Less amounts financed by				
Capital lease		(1,048)		(1,326)
Deferred contributions		(200,506)		(214,067)
Balance, end of period	$	4,979	$	4,979

14. Parliamentary appropriations

		2026		2025
Main estimates amount provided for operating and capital expenditures	$	26,907	$	28,590
Supplementary estimates and transfers		1,856		-
Total parliamentary appropriations approved in current year		28,763		28,590
Less current year parliamentary appropriations not recognized as revenue:				
Restricted for capital and operational requirements Included as deferred contributions (note 11)		(1,683)		-
Amounts used to purchase capital assets (note 12)		(17)		(524)
Add prior year parliamentary appropriations recognized as revenue in the current year:				
Amortization of deferred contributions related to capital assets		7,042		6,547
Restricted amounts used in current year for items expensed		549		-
Parliamentary appropriations recognized as revenue for the year	$	34,654	$	34,613

15. Financial risk management

The Museum 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 Museum's financial statements. There has been no change in 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 and Finance Committee's mandate includes ensuring that the Museum has identified its major risks and ensures that management monitors and controls them. The Board oversees the Museum's systems and practices of internal control and ensures that these controls contribute to the assessment and mitigation of risk.

(a) Credit risk

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

The maximum exposure to credit risk of the Museum at March 31, 2026 is the carrying value of these assets.

(i) Restricted and unrestricted cash and investments

The Museum manages its credit risk related to restricted and unrestricted cash and investments by dealing solely with reputable financial institutions and utilizing an investment policy approved by the Board of Trustees to guide investment decisions. Credit risk is minimized substantially by ensuring that assets are invested in instruments that are guaranteed by the Canadian federal and provincial governments and Canadian Schedule 1 Banks.

(ii) Accounts receivable

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

(b) Market risk

Market risk is the risk that changes in market prices, such as foreign exchange rates or interest rates, will affect the Museum'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, 2026, the Museum did not have any material interest rate or other price risks.

(i) Currency risk

The Museum's financial assets and liabilities are in Canadian dollars, which is the functional currency of the Museum. Foreign currency risk may arise from certain contracts which may be denominated in foreign currencies, specifically the US dollar. At March 31, 2026, the Museum did not have any significant foreign currency risk.

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 Museum will not be able to meet its financial obligations as they become due.

The Museum 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 Museum's reputation.

At March 31, 2026, the Museum had unrestricted cash and short-term investments of $1,760 (2025 - $8,965), and unrestricted long-term investments of $11,202 (2025 - $4,199).

The maturities of the Museum's financial liabilities consisting of accounts payable and accrued liabilities of $2,702 at March 31, 2026 (2025 - $3,799) are due within six months.

16. Related party transactions

The Museum is related to the Friends of the CMHR, all Government of Canada departments, agencies and Crown corporations and key management personnel. The Museum enters into transactions with these entities in the normal course of business, at fair value, unless otherwise disclosed.

The Friends of the CMHR raises funds from individuals, foundations, governments, organizations and corporations to support the Museum. The Friends of the CMHR is responsible for funding its operating expenses through private sector donations and other revenue. The amounts contributed to the Museum by the Friends of the CMHR for capital purchases 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. Contributions from the Friends of the CMHR that are restricted for a specific purpose will be deferred and recognized as the related expenses are incurred. Unrestricted contributions will be recognized as revenue in the year received.

The following transactions with the Friends of the CMHR are measured at the exchange amount, which is the amount of consideration established and agreed to by the related parties. The Museum provided indirect administrative support costs comprised of space and services including security, janitorial, and other services and amenities at a fee of $1 per annum.

Direct expenses relating to an interchange agreement and a professional services agreement were paid by the Museum for the Friends of the CMHR for a total of $379 (2025 - $376). Total amounts charged back to Friends of the CMHR for the year ended March 31, 2026, was $379 (2025 - $376). Total amounts receivable from the Friends of the CMHR relating to these costs is nil (2025 - nil).

Other than salary and benefits, the Museum also had no transactions with its key management personnel. Key management personnel are those persons who have authority and responsibility for planning, directing and controlling the activities of the Museum, including senior management personnel and members of its Board of Trustees.

17. Contractual rights and obligations

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

As of March 31, 2026, the Museum's contractual rights arise due to revenue contracts related to facility rentals.

The Museum's contractual obligations arise due to long-term contracts/commitments for equipment and services.

The future minimum cash receipts and payments by fiscal year are as follows:

	Contractual rights	Contractual obligations
2026-2027	$ 289	$ 3,148
2027-2028	79	1,616
2028-2029	6	779
2029-2030	-	28
2030-2031 and beyond	-	-
	$ 374	$ 5,571

Canadian Museum for Human Rights

For the year ended March 31, 2026

(In thousands of dollars)

Schedule 1 – Schedule of Revenue

Operating revenue

	2026	2025
Admissions and programs		
General admission	$ 830	$ 593
Memberships	34	38
Education programs	4	6
Public programs	44	57
Retail Boutique sales	328	409
Facility rentals	667	567
Restaurant and catering	256	218
Travelling exhibitions	153	3
Total	$ 2,316	$ 1,891

Contributions

	2026	2025
Revenue related to the amortization of deferred contributions	$ 6,912	$ 6,564
Contributions from Friends of the CMHR		
Cash donations and sponsorships	380	328
In-kind donations	51	29
Cash donations and sponsorships	274	420
In-kind and artifact donations	79	162
Total	$ 7,696	$ 7,503

Other revenue

	2026	2025
Interest revenue	$ 457	$ 612
Cost recoveries from Friends of the CMHR	168	167
Miscellaneous	20	11
Total	$ 645	$ 790

Canadian Museum for Human Rights

For the year ended March 31, 2026

(In thousands of dollars)

Schedule 2 – Schedule of Expenses

		2026		2025
Personnel costs	$	18,971	$	18,420
Amortization and write-off of capital assets		13,954		13,081
Payment in lieu of taxes		3,459		2,786
Building Operations		2,111		2,485
Information management infrastructure and systems		1,531		1,718
Professional and special services		1,371		2,518
Materials & Supplies		724		813
Marketing & Communication		598		459
Utilities		538		554
Travel & Hospitality		390		619
Exhibitions		265		273
Cost of Sales		183		245
Repairs & Maintenance		168		267
Other		127		183
Interest on capital lease obligation		100		60
Collections		61		156
Total expenses	$	44,551	$	44,637


Canadian
Museum for
Human
Rights