

for

looking back
and thinking
forward

2016-2017 Annual Report



CANADIAN MUSEUM FOR
HUMAN RIGHTS

Canada

ISSN 1925-7465

Annual Report (Canadian Museum for Human Rights. Print.)

Canadian Museum for Human Rights-Periodicals

Human Rights-Museums-Canada-Periodicals

Museums-Canada-Periodicals

Museums-Manitoba-Winnipeg-Periodicals

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about the museum





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

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

Photo Left: Jessica Sigurdson/CMHR



REASONABLE LIMITS

RULE OF LAW

CROYANCE

English and French

DEMOCRATIC RIGHTS

RELIGION

Égalité Aboriginal rights and freedoms Français et anglais

VIE, LIBERTÉ ET SÉCURITÉ

GARANTIES JURIDIQUES

Equality

Libertés fondamentales

JUSTICE FONDAMENTALE

ASSOCIATION

Langues officielles

BELIEF

Equality for all

VOTE

PRIMAUTÉ DU DROIT

CIRCULATION

LEGAL RIGHTS

Droits démocratiques

Equality for all

the legal official languages and symbols

DROIT

DES AL

FUNDAMENTALS

MS

2016-2017 at a glance

Visits

295,316

visitors

61%

from outside of Winnipeg

96%

satisfied or very satisfied

95%

inspired by their visit

Photo Left: Ian McCausland/CMHR

Exhibitions

11

artisan cooperatives that are transforming the communities around the world featured in *Empowering Women*

124

fascinating artifacts featured in *1867: Rebellion & Confederation*

7

compelling stories of human rights experiences in *Our Canada, My Story*

Partnerships, Events and Awards

9

new strategic collaborations

7

awards for design, architecture, education, communications and cultural achievement

319

events held in the Museum

Online Impact

335,442

website visits

517,400

people reached online through sharing the videos from *Our Canada, My Story*

102,379

people reached online through sharing of a blog post about the story of Africville

Education

12

different school programs

29,944

participants



for learning from our past

1867: Rebellion & Confederation

The 150th anniversary of Confederation in 2017 offers a rare vantage point for reflecting on past and future stories of human rights in Canada. To mark this special anniversary, the CMHR presented an exhibition called *1867: Rebellion & Confederation*. Developed by the Canadian Museum of History in Gatineau, Québec, and adapted by the CMHR, it examined the turbulent struggles by early reformers for democratic government and civil liberties.

The exhibition also showed that critical Confederation debates excluded the rights of Indigenous peoples, women and many others. By presenting different perspectives on a story, the Museum promotes understanding of our complex human rights history. It also helps us think forward to a future that protects rights for all Canadians.

Photo Left: Jessica Sigurdson/CMHR

for inspiring the next generation

Empowering Women

The CMHR examines women's rights through many stories – gender stereotypes, Indigenous women's issues, income inequality and others. The Museum also highlights inspiring stories about women taking action on human rights. Recently, thanks in part to the sponsorship of the Co-operators, the CMHR showcased an exhibition called *Empowering Women: Artisan Cooperatives That Transform Communities*. In addition to displaying exquisite handcrafted works from 11 female-led cooperatives, it also explored how the women use their traditional skills to promote social and economic rights. To enhance the exhibition, the CMHR created an immersive virtual reality (VR) installation called *Weaving a Better Future*, which is now accessible through the Museum's website. Through this innovative VR experience, visitors can "travel" to a cooperative in Guatemala where Indigenous Maya women are weaving for empowerment and healing.

Photo Right: Jessica Sigurdson/CMHR



for building relationships

Ceremonial Return of the Bentwood Box

An important exhibit at the CMHR explores the work of the Truth and Reconciliation Commission. Until recently, the exhibit featured the ceremonial Bentwood Box created by Coast Salish artist Luke Marston. This sacred box travelled with the Commission as it gathered thousands of testimonies from residential school survivors. Many survivors placed offerings in the box that expressed past experiences and future hopes. In January of 2017, a ceremony took place at the CMHR marking the return of the Bentwood Box to its permanent home at the National Centre for Truth and Reconciliation at the University of Manitoba. The Museum's researcher-curator for Indigenous content, Karine Duhamel, says the future now calls for "engaging in new processes and methods with Indigenous communities, asking new, difficult questions, and being willing to confront the truth – not as we wish it were, but as it was lived and continues to be lived by generations of people."

Photo Right: Jessica Sigurdson/CMHR





for young minds

École des droits / School of Rights

At the CMHR, education is key to a bright future for human rights. This year, many of the CMHR's school programs have encouraged students to explore the 150th anniversary of Canada's Confederation through themes of reconciliation, diversity and inclusion, environment and youth. One special program called École des droits (School of Rights) brought together two dozen students from across Canada and France. They experienced a week-long immersion in human rights themes of diversity and inclusion. During the week, students developed their own action plans for promoting human rights – a textbook example of thinking forward.

Photo Left: Thomas Fricke/CMHR

for sharing our stories

150 Years and Seven Stories of Inspiration

Canada celebrates the 150th anniversary of Confederation in 2017, and to mark the occasion, the CMHR reached out to Canadians to share their personal human rights journeys. The result is *Our Canada, My Story*, a series of seven intimate and powerful films about people overcoming past and current challenges to ensure their rights and the rights of others. Take, for example, the story of Ali Duale, a former Somali refugee now living in Halifax. After coming to Canada, Duale learned English and became a fire fighter, determined to contribute to his community's well-being. Looking back, Duale understands how vital human rights protections are: "If I had stayed in Somalia, I believe I would not be alive today."

Photo Right: Aaron Cohen/CMHR



for voices that must be heard

Why This Museum Matters

Program interpreter Javier Torres has been working for the CMHR for more than two years. Recently, Javier found himself in the middle of a profound human rights encounter at the Museum. During a tour through the gallery called Examining the Holocaust, a woman from the group revealed to other visitors she had been deported to Auschwitz. She calmly described her experience as a genocide survivor. Javier describes that moment: “It was that Sunday morning I truly understood that part of our mandate is to preserve and share stories like Judy’s. In bearing witness to these stories, we give new life to the voices that others had tried to silence forever.”

Photo Right: Ian McCausland/CMHR



...thème dans
...gne nazie



La persécution

Persecution La persécution

Portrait de...



Solomon Weil





message from the interim chair of the board of trustees

As I reflect on our recent experiences at the Canadian Museum for Human Rights (CMHR), I am struck both by the progress we've made and the exciting opportunities yet to come. This past year, the Museum continued to build on its mandate to engage, inform and inspire people about human rights. As we look toward the future, the CMHR plans to pursue many goals including support for human rights leadership here at home and around the world.

One of the most important ways we work to inspire dialogue and action is by sharing compelling human rights stories. The year 2017 is the 150th anniversary of Canada's Confederation and, to mark the occasion, the Museum is featuring stories that explore what human rights mean to Canadians. We believe these stories help people connect to human rights in their daily lives. And we hope they inspire people to make a difference in their own communities.

Inspiration also comes from the CMHR's programs that engage our visitors and educate our youth. Since the Museum's inauguration, more than 80,000 students have come through our doors. They are learning that the impact of human rights is all around us – that they are part of our daily lives. The Board will continue to meet its obligations to connect students and, indeed, all Canadians to the importance of human rights through online engagement, partnerships and community outreach.

The Board thanks the Friends of the Canadian Museum for Human Rights who make a difference every day. We are grateful for their continued support of the Museum's important work for human rights advancement. On behalf of the Museum's Board of Trustees, I would also like to thank all our donors who make it possible for us to share human rights stories in many different ways.

The CMHR thanks the Government of Canada for recognizing the important role that Canada's national museums play in Canadian society. We gratefully acknowledge the additional support that was provided to national museums in Budget 2016, and we look forward to working with the Government of Canada in efforts to ensure the well-being of our cultural institutions.

We are proud of the interaction and dialogue around human rights taking place at the Museum. It is only possible through the ongoing efforts and expertise of the CMHR's management and staff who create meaningful encounters with human rights for every visitor. We also thank our many volunteers for their energy and dedication to the CMHR. You communicate our inclusive values to visitors every day. We have 188 volunteers who offered more than 17,660 hours of their time during the 2016-2017 year. Thank you for these indispensable contributions.

To my colleagues on the Board of Trustees, I also express thanks for your profound commitment to the work and vision of the CMHR. As leaders in the fields of culture, business, research and scholarship, your experience and knowledge are essential to the long-term success of the Museum. We have achieved much already, but there will always be more work to do, more stories to share and more ground to gain for human rights. With support from the Government of Canada and Canadians across the country, and from our CMHR Board, staff and volunteers, we are more than ready to take on that future.



Pauline Rafferty
Interim Chair, Board of Trustees

Photo Right: Aaron Cohen/CMHR





message from the president and ceo

In many ways, the year 2016 -2017 has given us the chance to think forward and look back on our shared human rights history as Canadians. As we mark the 150th anniversary of Confederation, we realize it presents an exceptional opportunity to both celebrate and contemplate our human rights legacy.

We can take pride in our country's commitment to human rights and celebrate the stories of Canadians from all walks of life who have taken a stand to support human rights. We also need to confront the darker aspects of our human rights history. The Canadian Museum for Human Rights (CMHR) is a space where Canadians can come together for respectful discussion about our shared human rights history and the challenges that we still face.

I believe the Museum inspires this kind of reflection and discourse through compelling exhibitions, impactful programming, educational outreach and digital engagement. I take pride in the fact that the CMHR is gaining international recognition and acknowledgement for its roles as a vital centre for human rights learning, dialogue and inspiration. It is not only a place where people come to learn, reflect and discuss human rights stories. It is a place that brings people together from across the country and around the world to have difficult but necessary conversations about where we have come from and where we are headed. These conversations don't just take place within

our walls – they are also happening online, through our many social media channels. The dialogue shows how visitors are informing us with their ideas as much as we are sharing knowledge with them.

Since opening in 2014, we have welcomed more than 750,000 visitors. Our educational programs have welcomed over 80,000 students, and thousands more have participated in our public programs. The Museum has earned numerous accolades in the media and more than 30 awards for a range of achievements across every field of activity. In 2016 alone, we received seven awards for outstanding achievements for education, communications, architecture, financial management, cultural leadership, design of our collections and inclusivity of our public spaces.

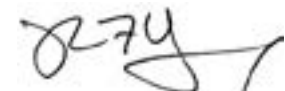
Our galleries and exhibitions are the core of the visitor's experience, exploring human rights in ways that have contemporary relevance. As part of Canada 150 activities, several exhibitions this year examine themes of inclusion and diversity, reconciliation, freedom of expression, and the environment. These exhibitions also show how our understanding of human rights has evolved during the past 150 years. In the exhibition *1867: Rebellion & Confederation*, developed by the Canadian Museum of History and adapted by the CMHR, the story of clashing ideals about democracy and individual liberties shows how the rights that Canadians enjoy have had significant growing pains.

Another Canada 150 exhibition, *Our Canada, My Story*, offers a series of films that profile seven Canadians tackling human rights challenges. In the photographic exhibition *Points of View*, we asked Canadians to offer their visions of what human rights look like today. Close to a thousand photo submissions came in through our crowdsourcing efforts. This shows the amazing impact we have when we reach out beyond our walls.

We also continue to explore the profoundly important concept of reconciliation, which is core to our mandate as a cultural institution. It's a human rights concept the CMHR has an enduring commitment to examine and share with full humility and recognition that we have as much, or more, to learn as we have to contribute. The process of reconciliation is examined in all of the Museum's exhibitions related to the 150th anniversary of Confederation. The CMHR also developed the *Truth and Reconciliation* exhibit on Level 7 that shows the important work of the Truth and Reconciliation Commission of Canada. Until recently, this exhibit featured the Bentwood Box that travelled with the Commission – it was our great honour to share its presence with our visitors. During a moving ceremony held at the CMHR in January, the box was returned to its home at the National Centre for Truth and Reconciliation.

Helping people understand the process of reconciliation and other crucial human rights concepts is also the work of our public programming and education departments. We deeply appreciate the work these departments do to inform, engage and inspire visitors through a rich diversity of activities and events, inside and outside the Museum. Our digital engagement team also continues to invent fresh new ways to enhance the visitor experience through dynamic, innovative storytelling technologies. As we look to the future, the plan to develop the Museum's Digital Learning Centre opens up even more possibilities to engage with Canadians. Our vision is a multipurpose space serving as a theatre, classroom and broadcast centre that will be a hub for human rights dialogue and learning across the country.

From the very beginning, the CMHR's focus has been on the power of stories to express concepts of human rights in Canada and around the world. Looking back over this past year, I am extremely proud of the CMHR team's outstanding efforts to share those stories. Thinking forward, I predict a bright future as we work together to advance the cause of human rights.



John Young
President and Chief Executive Officer



corporate
governance

Mandate

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

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

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

Photo Left: Aaron Cohen/CMHR

Board of Trustees

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

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

In 2016-2017, the Board of Trustees met five times – four times in person and once via conference call.

The Board has Four Standing Committees:

The Audit Committee is responsible for overseeing the CMHR's obligations under the *Financial Administration Act*, as well as overseeing the Museum's standards of integrity and behavior, financial reporting, risk management and internal controls. The committee met six times in 2016-2017. Members: Lisa Pankratz (Chair), Jeannette Acheson, Margaret Vandenberg, Pauline Rafferty and Gail Asper.

The Human Resources and Governance Committee is responsible for assisting the Board in fulfilling its obligations related to human resources, compensation, succession planning and CEO performance assessment. The Committee also takes a lead on establishing and overseeing processes related to Board governance, effectiveness, training and skills development, and nominations for future appointments. The Committee met five times in 2016-2017. Members: Anthony Dale (Chair), Jeannette Acheson, Lindy Ledohowski, Deena Spiro and Margaret Vandenberg.

The Museum Programs Committee is responsible for assisting the Board in discharging its obligations relating to the fulfillment of the Museum's vision, mission and its mandate as defined by the *Museums Act*. The Committee's focus is to assess and make recommendations regarding the administration and management of Museum programs, including its public programs, education programs, core exhibition program, travelling exhibition program, temporary exhibition program, collections, oral history program, scholarship program, Museum evaluation program and community engagement programs. The committee met four times in 2016-2017. Members: Lindy Ledohowski (Chair), Gail Asper, Lisa Pankratz, Pauline Rafferty and Deena Spiro.

The Executive Committee is delegated the authority to make decisions between meetings of the Board if necessitated by unusual circumstances and is comprised of the Chair of the Board and the chairs of each standing committee. The Executive Committee did not formally meet in 2016-2017. Members: Pauline Rafferty, Anthony Dale, Lindy Ledohowski and Lisa Pankratz.

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

Annual Public Meeting

The CMHR's 2016-2017 Annual Public Meeting was held on January 26, 2017.

Presentations were made by the CMHR's Interim Chair of the Board of Trustees, Pauline Rafferty, as well as President and Chief Executive Officer, John Young, and Chief Financial Officer, Susanne Robertson. Among other things, they reported on the significant number of awards the Museum has won over the past year, the national and international media attention the CMHR has received, and the increased funding for national museums outlined by the Government of Canada in Budget 2016. Tara Miller, a legally blind photographer who participated in the 2016 launch of *Sight Unseen: International Photography by Blind Artists*, also spoke about her work and the important role the Museum is playing as a global leader in accessibility.

Board of Trustees



**Interim Chair/
Vice-Chairperson**
J. Pauline Rafferty
British Columbia
2015-08-17 – 2019-08-16



Trustee
Lindy Ledohowski, Ph. D
Ontario
2015-03-15 – 2019-03-14



Trustee
Jeannette Acheson
Manitoba
2015-06-18 – 2019-06-17



Trustee
Dr. Wilton Littlechild
Alberta
2013-12-17 – 2017-12-16



Trustee
Anthony John Dale
Ontario
2013-06-06 – 2017-06-05



Trustee
Gail Asper, O.C., O.M., LL.D.
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2012-10-04 – 2016-10-03



Trustee
Lisa M. Pankratz
British Columbia
2013-11-07 – 2017-11-06



Trustee
Margaret S. Vandenberg
British Columbia
2015-02-05 – 2019-02-04



Trustee
Deena Spiro
Ontario
2012-05-31 – 2016-05-30

Committee Membership

HR & Governance Committee

Anthony Dale (Chair)
Lindy Ledohowski
Margaret Vandenberg
Jeannette Acheson
Deena Spiro

Museum Programs Committee

Lindy Ledohowski (Chair)
Lisa Pankratz
Gail Asper
Pauline Rafferty
Deena Spiro

Audit Committee

Lisa Pankratz (Chair)
Jeannette Acheson
Margaret Vandenberg
Gail Asper
Pauline Rafferty

Executive Committee

Pauline Rafferty (Chair)
Anthony Dale
Lindy Ledohowski
Lisa Pankratz

Executive Officers



**President and Chief
Executive Officer (CEO)**
John Young, Ph. D.



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

Corporate Secretary
Lisanne Lambert
(Not Pictured)

A photograph of a modern building with a glass facade and a tall, cylindrical glass tower against a dark blue sky. The building's glass reflects the sky and the tower. The tower is a prominent feature, with a complex internal structure visible through the glass. The overall scene is captured in a low-angle shot, emphasizing the height of the structures.

year in review

looking back and thinking forward

Today, museums combine innovative design with ground-breaking technologies to create fresh new ways to share stories and information. They are increasingly known as dynamic destinations where people can interact with stories, engage in dialogue and find inspiration for future action.

They are seen as public platforms for diverse voices and points of view, and trusted sources of knowledge that bring together community-based experiences and curatorial expertise.

Through impactful programming, they connect with multiple communities, while developing productive partnerships that emphasize inclusion.

The CMHR is an outstanding example of today's museum. Since opening its doors to visitors in 2014, the CMHR's story is one of continuing growth – building on early successes, meeting challenges and reaching out to diverse audiences in meaningful ways.

Looking back, the CMHR was a pioneering achievement, the first museum in the world solely dedicated to exploring human rights. Thinking forward, the Museum aspires to be a leader for human rights dialogue, education and programming, by sharing powerful human rights stories from Canada and around the world.

So as we reflect on the CMHR's accomplishments over the past year, we can also envision what lies ahead for this award-winning, world-class centre that promotes the evolution, celebration and future of human rights.

Advancing the Human Rights Conversation

Exhibitions

At the CMHR, stories inspire us to celebrate courage, challenge us to think differently, teach our children about human rights and move us to take action. Diverse and compelling exhibitions take visitors on a journey that reflects on the past, examines the present and imagines the future of human rights in our own backyard and around the world.

This past year at the Museum was filled with memorable human rights encounters, many times connecting visitors to stories with global impact. One story making international headlines has been the global refugee crisis involving millions of people fleeing persecution based on ethnicity, religion, political views or social identity. To bring this story closer to Museum visitors, we opened an exhibit in May 2016, in our Level 5 Rights Today gallery, called *A Perilous Crossing*. It offered a moving look at desperate efforts by refugees to escape such countries as Syria, Eritrea, Afghanistan, Iraq and Pakistan.

Photo Left: Aaron Cohen/CMHR



A Perilous Crossing centred on the work of Médecins Sans Frontières/Doctors Without Borders and a Canadian Migrant Offshore Aid Station to save refugees' lives through search and rescue sea operations. A child's life vest and a single plastic compass were reminders of the dangers faced by 118 people aboard one inflatable boat.

A Perilous Crossing was created by the Canadian Museum of Immigration at Pier 21, with the cooperation of the Canada Science and Technology Museum and Médecins Sans Frontières/Doctors Without Borders.

Courage inspired another exhibition that opened in June 2016. *Girl of Courage: Malala's Fight for Education* told the story of Malala Yousafzai – the girl from Pakistan who survived an attempt on her life that was made because she championed education for girls. Malala was just a young school girl when she was targeted by the Taliban and eventually shot by a gunman for speaking out on the issue that mattered most to her.

Her bloodstained uniform, on loan from her family, was powerful evidence of Malala's courage in the face of violence. In a video within the exhibit, Malala said: "The day I was attacked, I was wearing this uniform and I was fighting for my right to get education – so it's very

Photo Left: The school uniform that Malala Yousafzai was wearing when she was shot by a Taliban gunman in 2012. The 15-year-old Malala was gravely wounded, but survived. The uniform was displayed at the Museum as part of the *Girl of Courage* exhibit, alongside Malala's Nobel Peace Prize Diploma. (Aaron Cohen/CMHR)

important to me. Now I want to show it to children, to people all around the world that this is my right, it is the right of every child to go to school and this should not be neglected.”

In July of 2016, thanks to a generous sponsorship from the Co-operators, the CMHR featured stories of women striving for human rights in another exhibition called *Empowering Women: Artisan Cooperatives That Transform Communities*. It explored the power of female-led artisan co-ops to further human rights for themselves and their communities. Colourful textiles, folk art and other products created an exuberant display of works by women around the globe. Each cooperative has its own goals, whether creating a safe haven from violence, reducing levels of poverty or preserving cultural identity.

The CMHR’s exhibition team further enriched the exhibit with an amazing virtual reality experience. Visitors were transported to a cooperative in Guatemala where they could see women weaving to support their families, preserve their cultures and heal from human rights violations.

Freedom of Expression in Latin America opened in our What Are Human Rights? gallery in September 2016. This exhibit expresses the power of creativity to make a difference. For example, during Augusto Pinochet’s time as a dictator in Chile (1973–1990), groups of women created vivid fabric pictures called *arpilleras* to illustrate the atrocities committed under his regime. At great risk, they smuggled these banned works abroad as expressions of resistance to encourage support for the Chilean people.

“It is the right of every child to go to school and this should not be neglected.”

– Malala Yousafzai

To enhance this exhibition, the Museum created an augmented reality feature that tells the story of Carmen Gloria Quintana. As a teenager, she was violently assaulted by soldiers for protesting against the Pinochet regime. Quintana escaped to Montreal with help from Canadian diplomat Christian Labelle. This augmented reality story is accessible by hovering an iPad over one of the *arpilleras*. It’s also available to audiences everywhere by visiting the CMHR website to download the free augmented reality app called *Stitching Our Struggles: Resistance Through Art*.



The CMHR also used its in-house team to create a film called *Acts of Conscience: Armin T. Wegner and the Armenian Genocide*. The story unfolds through the voice and perspective of Wegner, a German medic who bore witness to the Ottoman Empire's efforts to extinguish the Armenian population within its borders.

In *Acts of Conscience*, the Museum was proud to feature filmmaker Atom Egoyan and actress Arsinée Khanjian as narrators for the film's English and French versions. In October and November of 2016, the film premiered in Toronto and Montreal at packed events organized with the Armenian National Committee of Canada (ANCC). Today, the film reaches audiences through screenings in the Breaking the Silence gallery on Level 4.

The CMHR recognizes its responsibility to foster dialogue about historical injustices. In the Inspiring Change gallery on Level 7, visitors can learn about the work of the Truth and Reconciliation Commission



Photo Top: The *Empowering Women* exhibition, created in part through a sponsorship from the Co-operators, encouraged visitors to not just see but to also touch beautiful handmade objects crafted by women's cooperatives from around the world. (Jessica Sigurdson/CMHR)

Photo Middle: The Museum's "cloud" is made up of 1,300 individual panes of glass. (Aaron Cohen/CMHR)



Photo Bottom: Throughout the Museum visitors can take in beautiful views of Winnipeg and the Red River. (Ian McCausland/CMHR)

(TRC), which travelled across the country to gather statements from residential school survivors. The TRC also created a historic document that called the residential school system a form of cultural genocide and delivered 94 calls to action.

For much of the past year, the TRC exhibit displayed the Bentwood Box, carved from a single piece of red cedar by Coast Salish artist Luke Marston. Throughout the TRC's travels, participants placed offerings in the box to help them on their healing journeys. On January 25, 2017, a ceremony was held at the CMHR to mark the Bentwood Box's return to its home at the National Centre for Truth and Reconciliation at the University of Manitoba. Museum visitors can still learn about the Bentwood Box through the Museum's mobile app.

The centrepiece of the TRC exhibit is now an acoustic guitar beautifully handpainted by Métis artist Christi Belcourt. The instrument symbolizes how music was an escape for students in residential schools and how survivors continue to use music to share and heal from their experiences. This display was made possible through a partnership with the National Centre for Truth and Reconciliation.

Another landmark exhibition was *1867: Rebellion & Confederation* which marked Canada's 150th year since Confederation in 2017. Developed by the Canadian Museum of History in Gatineau, Québec, and adapted by the CMHR, the exhibition explored lesser known aspects of the country's turbulent beginnings and the human rights conflicts at the centre of the storm.

The exhibition examined the violent struggles and unlikely alliances for democratic reforms that still shape our human rights legacy today. Visitors encountered stories through more than 120 artifacts, including weapons, period furniture and clothing. These objects reflected issues such as abuse of state power, threats to freedom of the press, repression of voting rights and exclusion of Indigenous peoples from Confederation. At the same time, these early years of turmoil, conflict and compromise gave rise to our system of democracy and responsible government.

To explore Canada 150 through a contemporary lens, the CMHR opened the exhibit *Our Canada, My Story* in February 2017. It features a series of short films about seven inspiring people – Ali, Widia, Kevin, Sylvia, Thomas, Shawn and Mona – all working for equality, inclusion and dignity. Their stories invite visitors to think about perceptions of our diversity and how we're connected as Canadians.

The films can be screened at circular viewing stations arranged beneath a glowing pathway of ceiling lights on Level 6 in Expressions, supported by the Richardson Foundation & Family. The CMHR in-house team developed the exhibition in tandem with Humainologie, a multimedia production company supported by the Calgary Centre for Global Community. For the second year in a row, the CMHR was also pleased to partner with Festival du Voyageur, this year to share *Our Canada, My Story* with tens of thousands of people attending Western Canada's biggest winter festival.

To increase public access to these inspiring stories, the Museum also shares them on its website on a rotating basis. Visitors can also post their own human rights story with others in the Museum or on our website through a link called “Share Your Story.”

In remarks about this exhibition, the Honourable Mélanie Joly, Minister of Canadian Heritage, said: “The Government of Canada is proud to support the new exhibition by the Canadian Museum for Human Rights, *Our Canada, My Story*. The remarkable Canadians who shared their uplifting stories are helping build a welcoming Canada where everyone can grow and reach their full potential.”

In keeping with this spirit of inclusion, the CMHR issued an open call in September 2016 to all Canadians to submit photographs in four themed categories – freedom of expression, inclusion and diversity, reconciliation, and human rights and the environment. An astonishing 984 submissions came flooding in from across Canada before the December 31, 2016 deadline – incredible images that speak to human rights from a dazzling range of perspectives and experiences.

A national jury was then challenged to select 70 photographs for a new Canada 150 exhibition called *Points of View*, that opened a week before Canada Day 2017. The jury recognized one photograph that best captured the theme in each category. They also selected an outstanding image by a youth photographer. One photograph was also

“Canadians are helping build a welcoming Canada where everyone can grow and reach their full potential.”

– The Honourable Mélanie Joly,
Minister of Canadian Heritage

chosen as the best overall entry. Both timeless and contemporary, these photographs hold up a mirror to the past, present and future of our human rights journeys in Canada.

Photo Right: A screenshot of the *Points of View* website features a cross-section of the images submitted to the CMHR from people across Canada.

Exhibition Photos



Mi'kmaq Woman, 2...



I Me Myself, 201...



Toxic Childhood,...



Melinda, 2014, D...



Harvesting Cedar...



Delayed and Deni...



Kanien'kehá:ka E...



The States of Wa...



The Northern Mar...



Demanding Afford...



Marching for Foo...



Nanunnguaq, 2011...



Expanding our Digital Engagement

The possibilities, now and in the future, for digital storytelling at the CMHR are limitless. Visitors can experience immersive environments, sharable technologies, personalized engagement and interactive dialogue with the Museum. It's an exciting new world for the 21st century museum and the CMHR is at the leading edge of this multiplatform storytelling revolution, using digital innovation to deepen and enrich the Museum experience.

The CMHR's first digital interactive experience was developed to support the Bentwood Box that travelled with the Truth and Reconciliation Commission (TRC), and received offerings from residential school survivors. To enrich understanding and appreciation of the Bentwood Box's significance, the CMHR introduced a new feature on its *Journey of Inspiration* mobile app. This consists of a 360° high-resolution digital artifact that allows visitors to examine the intricate carvings of the Box in vivid detail or through text-to-speech (TTS) to ensure inclusive access.

Photo Left: The virtual reality experience was part of the *Empowering Women* exhibition. It provided Museum visitors with the opportunity to explore a Guatemalan women's cooperative through a captivating 360-degree immersive documentary. Both the VR experience and the exhibition were generously sponsored by the Co-operators. (Jessica Sigurdson/CMHR)

Another showcase for visitor engagement is the virtual reality (VR) exhibit called *Weaving a Better Future*. This too was developed in-house at the CMHR. It was designed to enhance the exhibition *Empowering Women: Artisan Cooperatives That Transform Communities* featuring stories and works from female-led cooperatives around the globe.

Through the ingenuity of VR technology, visitors can take a journey across the globe to visit a women's cooperative in Guatemala. The VR experience offers an immersion in their world: a kitchen where families prepare a meal, a mountainous landscape, a courtyard where women of all ages weave their community's future. By placing visitors in another time and setting, the use of VR transcends boundaries of storytelling. This VR exhibit could be accessed not only inside the Museum using headsets, but through a separate mobile app which is now available on the CMHR's website. The VR experience was possible in part because of a generous sponsorship from the Co-operators.

Another exhibition that blends powerful artifacts with digital innovation is *Freedom of Expression in Latin America*, which opened in September 2016. It shows how people refuse to stay silent when free speech is suppressed, by using the power of art to expose rights violations.

One of the *arpilleras* (fabric pictures), created by Chilean women to illustrate military atrocities, reveals a deeper layer of storytelling through augmented reality (AR) technology. Visitors can hover an iPad over the fabric artwork and see computer images overlaid that tell the story of Carmen Gloria Quintana, who was attacked by soldiers in Chile for protesting against the Pinochet regime.

The Museum thinks forward on many fronts, especially when it comes to social media. We're always finding ways to connect with visitors about new exhibitions, new stories, new ideas and new resources. Instagram, Twitter, Facebook, blog posts and YouTube are all avenues for connection and feedback from our audiences.

Take for example, our broadcasts on Facebook Live that included a three-part series on the exhibition *1867: Rebellion & Confederation*. Hosted by CMHR subject experts in both English and French, these popular broadcasts captivated audiences with fascinating stories and artifacts about Canada's turbulent birth as a country.

Visitors also reach out to us on social media, to let us know about the Museum's impact on them or to share what they think and feel about human rights. One visitor wrote about that first visit to the CMHR: "When I think of places that have impacted me the most in my life, this was by far one of the biggest....What I love most about this museum is that it's a living, active conversation."

This two-way engagement with visitors is also fundamental to the blog post series hosted by the CMHR on its website. Museum staff members share their expertise and personal perspectives on a range of human rights issues in meaningful posts intended to foster dialogue and visitor response. In one case, a post about the Universal Declaration of Human Rights reached more than 100,000 people and sparked conversations on many topics, including access to clean drinking water for First Nations communities.

Another blog post on the story of Africville reached 102,000 people, was shared 964 times, and prompted 227 comments and 2,096 likes. A post about human rights defender Viola Desmond reached 12,600 readers, was shared 485 times, and received 1,693 likes and 65 comments. These were both powerful stories of people who challenged discrimination, creating landmark moments in our history of human rights.

At the start of Islamic History Month in October 2016, Calgary mayor Naheed Nenshi was interviewed in a post for his thoughts on his Muslim identity, the importance of women in politics and why human rights are integral to cities where people of diverse backgrounds intersect every day.

Nenshi also shared about his experience as a Museum visitor, identifying Actions Count as his favorite gallery in the CMHR: “I found that gallery so touching because it really was everyday people...using their everyday hands and their everyday voices and their everyday hearts to make extraordinary change in the lives of others. It reminded me why I do what I do and that people everywhere have the power to make that kind of change and I just loved that.”

Perhaps some of the most resonant posts came from the Museum’s researcher-curator for Indigenous content, Karine Duhamel, who offered a thoughtful examination of reconciliation with Indigenous communities – the questions, challenges and hopes generated by this movement for “a new and shared future and as a pathway towards a good life.”

The Museum also uses its social media channels to participate in international events and activities. For example, on International Women’s Day, the CMHR shared three stories about women’s rights on Twitter. We also joined the Instagram project called 52 Museums – every week of the year, museums worldwide take over the 52 Museums Instagram account to share images and texts about their institutions. During week 48 in 2016, the CMHR posted photographs and texts describing the human rights journey that visitors take when they come to the Museum. This kind of outreach helps the CMHR grow, and engage with, an international audience.

Social media also fosters direct interaction between the Museum and the public. Consider our *Points of View* exhibition that showcases photographs by Canadians about human rights themes. We crowdsourced the images entirely through Facebook and Instagram. The result was close to a thousand photographs sent in from across the country.

The CMHR uses social media in other creative ways to promote a national conversation about human rights. In February 2017, the Museum launched a national Facebook campaign to share two films from the Canada 150 exhibition called *Our Canada, My Story*. The response to these stories was exceptional – statistics tell the tale.

- 6,815 reactions
- 656 comments
- 2,893 shares
- 74,825 video views
- 517,400 people reached
- 1,223 page likes
- 1,391,376 impressions

The CMHR will continue to engage audiences online, by asking questions on Facebook, Twitter and Instagram, and prompting people to use our hashtag #AtCMHR to share their views on human rights, now and in the future.

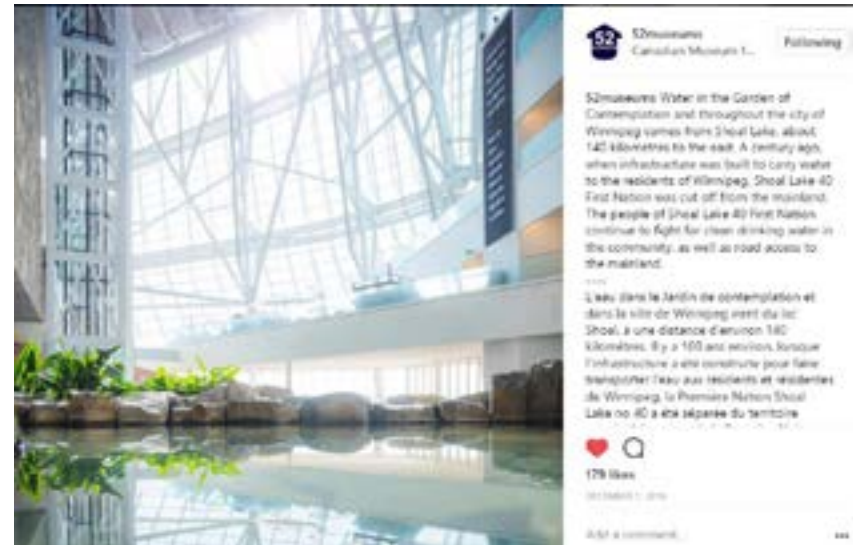


Photo Above: For one week, the Museum had the opportunity to reach a new, international audience via the 52 Museums Instagram account. (Aaron Cohen/CMHR)



Expanding our Impact Through Outreach

Public Programming Highlights

The CMHR's programming has a vital role in spreading awareness about human rights inside and outside the Museum's walls. Visitors experience human rights stories through special events, tours, talks, workshops and family activities. CMHR staff also connect with people where they live and work – visiting groups at schools, engaging in public consultations and forging lasting community partnerships. When it comes to digital outreach, our website programming creates exciting new ways to network with people across the globe through social media and online resources.

Together, these programs offer visitors unique ways to more deeply engage with human rights stories featured at the Museum. One exciting program was related to the exhibition *Empowering Women: Artisan Cooperatives That Transform Communities*, which was generously sponsored by the Co-operators. To enrich this visitor experience, the CMHR invited two of the women artisans from Guatemala so that people could meet them, hear their stories firsthand and enjoy a weaving demonstration. Beautiful examples of the women's craft also became part of a unique global artisan market set up at the Museum.

Photo Left: Musicians from Norway House perform their song "The Voices I Gained" at the Museum. (Matthew McRae/CMHR)

For International Women's Day (March 8, 2017), the CMHR offered visitors a special 75-minute tour that traced the evolution of women's rights in Canada. Stories ranged from Nellie McClung's fight to have women legally declared "persons," to *REDress*, Jaime Black's art installation about missing and murdered Indigenous women and girls.

Throughout the year other public activities that highlight women's rights could be found throughout the Museum. In the Level 2 Canadian Journeys gallery, visitors of all ages could write a card of appreciation to a woman who inspired them. Or, they could visit the Level 7 Inspiring Change gallery to share responses in a curated discussion about women's rights.

From its inception, the Museum has also committed to a full program of Indigenous-centred activities and events. In May of 2016, in partnership with the National Arts Centre, the CMHR was proud to host a group of talented young musicians from Norway House to perform their own song about overcoming the generational pain of residential schools. Their song "The Voices I Gained" was a heartfelt response to the poem "I Lost My Talk" by the late Mi'kmaw poet Rita Joe, CM, expressing her residential school experience.

In another powerful performance, composer Andrew Balfour's original work, *Take the Indian: A Vocal Reflection on Missing Children*, was presented at the CMHR in partnership with Winnipeg vocal group Camerata Nova. This haunting piece expressed difficult truths about residential schools, and was followed by discussion with Indigenous elders who were survivors of that colonial legacy.



This past year also saw the profound impact of programs focused on the rights of people with disabilities. Several programs expanded on the Museum's *Sight Unseen* exhibition that showcased outstanding photography of blind artists. Visitors participated in activities and events that helped them view the world in new and important ways. A special series of events called "Shooting Blind" featured blind photographers Tara Miller, Pete Eckert and Bruce Hall. They sparked lively discussions about artistic expression and disability.



May 14, 2016, was another day of insights through storytelling by American Sign Language (ASL) speakers. They invited visitors to

Photo Top: CMHR researcher-curator Dr. Jeremy Maron speaks with acclaimed Canadian director Atom Egoyan at the Toronto premiere of *Acts of Conscience*, the Museum's new short film about the Armenian Genocide. (Scott Gillam/CMHR)

Photo Middle: Visitors experience *Sight Unseen: International Photography by Blind Artists*, an exhibition that challenges conventional views on blindness, perception and art. (Tara Miller/CMHR)

Photo Bottom: Deaf mime troupe 100 Decibels performs as part of activities at the Museum on International Human Rights Day, December 10, 2016. (Thomas Fricke/CMHR)

rethink assumptions about communication and sensory perceptions. Other programs included a photography scavenger hunt that challenged visitors to complete photo assignments focused on concepts of human rights.

In addition to in-house activities, the Museum offers a range of community-based engagement programs. In October and November 2016, the CMHR was proud and honoured to screen *Acts of Conscience: Armin T. Wegner and the Armenian Genocide* in Toronto and Montreal to the general public and school groups. The screenings were organized in partnership with the Armenian National Committee of Canada (ANCC).

At the public event in Toronto, filmmaker Atom Egoyan, the film's English narrator, engaged in active discussion about *Acts of Conscience* with CMHR researcher-curator Dr. Jeremy Maron. The CMHR's President and CEO, John Young, and ANCC President, Shahen Mirakian, also made remarks on the occasion and spoke to a shared commitment to human rights education. A second screening in Montreal featured actress Arsinée Khanjian, who narrated the film's French version. Minister of Canadian Heritage, the Honourable Mélanie Joly attended, along with other honoured guests.

The Museum was pleased to cooperate with the Armenian community in Canada to launch *Acts of Conscience*. The success of these events confirms the value of our public engagement approach which began in 2009 and is now a solid foundation for our stakeholder work today.

Toward the end of the year on December 10, 2016, the Museum celebrated International Human Rights Day with a focus on disability rights. Visitors joined in family programming connected to the 10th anniversary of the United Nations Convention on the Rights of Persons with Disabilities.

In partnership with the Canadian National Institute for the Blind, the Museum showed examples of the latest high-tech devices that help people with loss of vision send text messages or read letters and emails. The CMHR also partnered with the Open Access Resource Centre in a family-friendly activity using a communication device designed for people without speech.

The day also featured amazing performances in mime and dance. The "100 Decibels" Deaf mime troupe entertained and educated audiences in ways that bridged the gap between Deaf and hearing communities. The All Abilities Dance Troupe showed visitors that their passion for dance is a way to exercise their right to free speech. In all, International Human Rights Day at the CMHR emphasized to visitors how diversely abled people have realized their rights and where challenges still remain.

Each year, on the third Monday in February, the Province of Manitoba remembers Métis leader Louis Riel. The CMHR celebrated Louis Riel Day in 2017 with programs devoted to exploring Métis rights and culture. Award-winning poet Marilyn Dumont – descendent of Métis leader Gabriel Dumont – expressed her cultural identity through poetry

and beadwork traditions. The fiddling duo of 13-year-old Ryan Spence and his grandfather Ivan Spence shared their love of Métis culture through music. Visitors also experienced Métis rights stories in tours throughout the Museum.

Throughout 2017, concepts of reconciliation, diversity and inclusion have been key themes for the Museum. In March, a week of storytelling, music and art for young visitors helped them explore these themes. One artistic activity called “Project of Heart” encouraged understanding of Indigenous history and empathy with residential school survivors.

As the CMHR looks ahead to new human rights projects and issues to address, the impact of our programs both inside and outside the Museum continue to ripple out into communities here at home and around the world.

Learning Journeys for Human Rights

Educational initiatives at the CMHR span all ages and use every possible avenue for learning from classroom engagement to online offerings. This year, we welcomed over 29,000 students, from Manitoba and across the country, for a wide range of Museum tours and programs. These offerings are designed with students in mind and in close collaboration with educators, to support the work they are doing in their classrooms. In particular, this year has seen the active involvement of an Indigenous educators working group, a Holodomor educators working group and the Museum’s Manitoba Teachers Advisory Council. These working groups are comprised of specialists in their fields who not only advise us, but help develop our programs, bringing in valuable perspectives and ensuring our programs are stronger because of their input.

The CMHR also reaches out to many diverse groups through community consultations, training programs, roundtables, conferences and more. During the past year, Museum education specialists engaged in 18 events. Consultations included police force agencies, education superintendents, partners in the Speak Truth to Power Canada project, and the National Centre for Truth and Reconciliation, among others. Four multi-day events took place at the Museum, including a UNESCO conference and a teacher conference for the Association for Canadian Studies.

In other activities, Museum staff conducted numerous presentations about the CMHR and its learning resources in locales throughout Manitoba, Saskatchewan, Ontario and Québec. Participants numbered 1,341 people, including teachers, school administrators, trustees, museum professionals, university students and public servants. The most requested presentation related to the Museum's Indigenous content and programming. Other presentations offered a variety of information about the CMHR's education resources and an outreach program that explored the concept of identity.

The Museum's educational outreach includes partnerships as well. For example, the CMHR recently signed an agreement with the University of Manitoba to deliver the third U of M Summer Institute for Teachers on Teaching and Leading in Human Rights Education.

The Museum also finds ways to honour teachers and the vital role they play in our communities. Every October, we hold Teacher Appreciation Days to invite teachers, school leaders and their friends and families for a weekend of fun and learning.

Educational programs inside the Museum are another powerful tool for promoting human rights. In the fall of 2016, a student program called Women's Equality was launched that examines gender stereotypes and other forms of discrimination. Students learn that women and men share the same human rights, yet women still face barriers to equality. They also discover stories of women's resilience and persistence that have the power to inspire future generations.



Photo Top: The objects on display in the *Empowering Women* exhibition, sponsored by the Co-operators, told inspiring stories about how collaborative work can advance human rights.
(Jessica Sigurdson/CMHR)

Photo Bottom: Family and educational programming offers families the opportunity to explore human rights themes and questions together.
(Ian McCausland/CMHR)



In October 2016, the Museum also hosted, in partnership with the Manitoba Association of School Superintendents and the Manitoba Department of Education and Training, the first in a series of three student-led conferences called Educating for ACTION: Our Human Rights Journey. Four Indigenous students from different communities were invited to form a student leadership group to plan and implement the conferences. The first event emphasized leadership skills and a commitment to the calls for action from the Truth and Reconciliation Commission.

During this October conference, the Museum was thrilled to welcome Buffy Sainte-Marie, an inspiring activist and educator. As a multi-award-winning singer-songwriter, she uses her artistry and stories from her life to educate and motivate others.

Extraordinary women breaking ground for human rights were also featured at Women's Equality, a day-long educational event held on November 14, 2016. Topics included media representation, gender equality and the law, gender-based violence, and the rights of Indigenous women and girls. Students from Grades 7 to 9 were joined in breakout sessions by close to 20 women celebrated for advancing the cause of equality, including Gail Asper, Rosemary Thompson and Ruth Vachon. Opening remarks came

Photo Left: *1867: Rebellion & Confederation* was the first exhibition at the Museum to mark Canada 150. It allowed visitors the chance to look back in time and examine the period leading to Canada's Confederation through a human rights lens. (Jessica Sigurdson/CMHR)

from the Honourable Patricia Hajdu, former Minister of Status of Women. The event was organized by the CMHR in partnership with Status of Women Canada and with support from Brian Mayes, Winnipeg City Councillor and Liaison for School Boards and Youth Opportunity.

Three new school programs at the Museum explore themes of equality, the right to food, and, as part of the Museum's Canada 150 programming, reconciliation. The focus is on residential schools, Indigenous peoples' rights, and struggles for gender equality. Another half-hour program was designed around the exhibition *1867: Rebellion & Confederation*, to help students better understand Canada's human rights history.

The Museum also reached out to young Francophone students from across Canada and France to participate in a unique program, École des droits (School of Rights). This was a week-long immersion for the students on themes of diversity and inclusion. Their goals were to further their cross-cultural understanding and develop plans to take action.

École des droits is a partnership between the CMHR, the Institut international des droits de l'Homme et de la paix in Normandy, France, and the Université de Saint-Boniface.

Building Connections Locally and Globally

The CMHR believes in, and acts upon, the importance of fostering partnerships with communities and institutions locally and around the world. These relationships serve a fundamental role in how we promote global awareness of human rights. They're also a crucial resource in the future development of exhibitions and programming at the Museum.

In April 2016, the Museum partnered with our local Rwandan community to mark the 22nd anniversary of the genocide in Rwanda. Survivors Joseph Ngoga and Malaika Brandt-Murenzi shared their experiences of gross human rights violations perpetrated against the Tutsi people. Their message was that breaking the silence about oppression is essential to ending the cycle of violence. Holocaust survivor Stefan Carter also spoke at this event about his mother's forced removal to a death camp when he was 14. Bringing these survivors together to share their stories was a recognition of their common humanity, the foundation for all human rights.

The Museum recognizes the importance of Indigenous partnerships in educating people about oppression and supporting a shared future of human rights protections. On August 17, 2016, survivors and family members of the Sayisi Dene community came to the Museum to receive a formal apology from Indigenous and Northern Affairs Minister, the Honourable Carolyn Bennett. She apologized for their

community's forced relocation in 1956 from Tadoule Lake to an area near Churchill. The relocation was followed by starvation, violence, substance abuse and death. The Government's apology recognized its role in the violations they endured.

Other partnerships in the local community include our connections with the Festival du Voyageur. Every February, the Festival celebrates Manitoba's Métis and Francophone cultural heritage at the Fort Gibraltar site in St. Boniface. For a second consecutive year, the Museum featured an outdoor exhibition at the Festival du Voyageur.

In February of 2017, the Museum was the site of civic action for human rights. Winnipeegers marched from the Forks and proceeded around the CMHR in a collective demonstration of support for the city's diversity. Winnipeg Mayor Brian Bowman organized the walk after the fatal shootings of six men of Muslim faith in a Québec mosque.

Enriching the Visitor Experience

The CMHR is dedicated to providing ways to support global communities through ethically sourced gifts and products at the Museum Boutique. All revenue from the Boutique supports the chartered educational purposes and activities, programs and ongoing development of the Museum. Recently, the Boutique went live on the CMHR's website with its online store, featuring an array of fair-trade and ethically sourced products.

In July of 2016, the CMHR was also proud to showcase products that support women's rights around the world in a global artisan marketplace. The market featured works from women's cooperatives in Bangladesh, Guatemala, India, Indonesia, Laos, Nepal, Peru and Swaziland. Some of these cooperatives were also featured in the Museum's related exhibition, *Empowering Women: Artisan Cooperatives That Transform Communities*, which was sponsored by the Co-operators.

In addition to its diverse offerings, the CMHR has become an essential destination for many events and is helping the City of Winnipeg attract major meetings and conventions. It's a favorite locale for meetings, conferences, speaking engagements, conventions, weddings and much more.

Photo Right: Visitors to the Museum encounter not just profound and moving human rights stories, but also powerful architecture and design. (Ian McCausland/CMHR)



Moreover, the Museum's prominence as a tourist attraction is evident through the support and promotion it receives from Tourism Winnipeg and Travel Manitoba. In 2016-2017, 61% of visitors to the Museum came from outside Winnipeg, solidifying the CMHR's position as a draw for visitors to the city.

Visitor statistics offer additional ways to measure our success. In the 2016-2017 year, there were 295,316 on-site visitors. Bookings for the Museum's education programs remained strong. In surveys, a full 96% of visitors expressed themselves satisfied or very satisfied with their Museum visit, while 95% said they were inspired by their experience.

Our Future in the Making

Looking back at this past year's achievements on so many different fronts, it's clear the CMHR is making significant and growing advances in human rights awareness.

Since opening in 2014, the Museum earned national and international recognition with glowing media coverage. A *Toronto Star* story on January 4, 2017 cited "5 Reasons to Love the Canadian Museum for Human Rights." The list included architecture and design, technology, fascinating objects, a family-friendly environment, ERA bistro and the Museum Boutique. *National Geographic* named the CMHR as one of the reasons for Winnipeg to be on the world's top 20 must-see destinations in 2016. It's clear that the CMHR is now an essential part of Winnipeg's growing reputation as a cultural destination for visitors from all over the world.

And the awards continue to mount up as well, recognizing the hard work, dedication and expertise of staff throughout the CMHR, as well as our partners. These awards recognize the excellence of our storytelling, our dedication to inclusivity and accessibility, our advancement of innovative technologies, and the list goes on.

Since its inauguration, the CMHR has been awarded over 30 awards. In April 2016, the Museum received the 2016 Award of Outstanding Achievement in Education from the Canadian Museums Association for its Spirit Panel Project. This was followed in May by the Manitoba Communicator of the Year Award by the Canadian Public Relations Society (Manitoba Chapter) for communications surrounding The Witness Blanket exhibition. That same month, our Chief Financial Officer Susanne Robertson received the Financial Leadership (CFO) Award from the Chartered Professional Accountants of Canada (CPA Canada).

The International Architecture Award for 2016 was awarded to the CMHR in August by the Chicago Athenaeum: Museum of Architecture and Design and The European Centre for Architecture Art Design and Urban Studies. In September of 2016, the inaugural Best Soft Power Cultural Organization award was presented to the Museum by Leading Culture Destination Awards, dubbed the Oscars for Museums.

Following that, CMHR design firm Ralph Appelbaum Associates was awarded Best Scenography for a Permanent Collection by the International Design and Communications Awards. In December, the International Association for Universal Design presented the Museum with the IAUD 2016 Gold Award: Category of Public Space.

The CMHR also received the Spirit of Winnipeg Awards, Design and Building category from the Winnipeg Chamber of Commerce. Perhaps this one says it all – spirit is a quality the Museum has always shown. Once a dream about a place for human rights learning and inspiration, the CMHR can now think forward about its role as a global agent for change.



management
discussion
and analysis

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

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

Photo Left: Aaron Cohen/CMHR

Strategic Direction

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

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

Risks

The Museum conducted a facilitated risk evaluation in 2015-2016 to ensure the organization can appropriately manage and respond to identified risks through its first five years as a fully operating national museum.

Financial Overview

The 2016-2017 fiscal year was the second full year of operations for the Museum and the response to the Museum continues to be overwhelmingly positive. The visitor survey conducted in the summer of 2016 found 96% of visitors were either satisfied or very satisfied with their visit and 95% of visitors were inspired by their museum experience.

Total visitation for the year was 295,316, exceeding the early projections of 250,000 visitors per year. It reflects a 15% decrease from the 346,000 visitors welcomed in 2015-2016, the CMHR's first full fiscal year since opening. According to museum planners, on-site attendance at new museums can be expected to drop 15 to 22% in the second year of operations.

The CMHR attracts visitors from all over Canada and internationally. During the 2016-2017 year, 61% of the Museum's visitors were from outside of Winnipeg, from other parts of Manitoba, Canada, the United States and countries around the world. Bookings for the Museum's education programs remained strong.

The temporary exhibit *1867: Rebellion & Confederation* opened in the Level 1 Gallery on December 13, 2016. Developed by the Canadian Museum of History in Gatineau, Québec, and adapted by the CMHR, it was the first in a series of exhibitions to mark the 150th anniversary of Confederation. *Empowering Women: Artisan Cooperatives That Transform Communities* was displayed in the Level 6 Expressions gallery, supported by both the Richardson Foundation & Family and the Co-operators, from July until December. It was replaced by *Our Canada, My Story*, another exhibition developed for Canada 150 and the first travelling exhibition to be developed by the CMHR. The temporary exhibits *A Perilous Crossing* and *Girl of Courage: Malala's Fight for Education* brought current human rights stories to the Level 5 *Rights Today* gallery and *Freedom of Expression in Latin America* was displayed in the *What are Human Rights?* gallery on Level 2.

As a Crown corporation, the Museum falls under the *Payments in Lieu of Taxes Act* (PILT) which governs the payment of property taxes. In June 2016, the final assessment amount was agreed to by the City of Winnipeg and Public Services and Procurement Canada (PSPC). Resolution of the PILT amount resulted in an additional \$8 million accrual in 2015-2016 for PILT for the tax years 2009 through March 31, 2016. This resulted in a deficit of \$7 million in 2015-2016. Through federal Budget 2016, the CMHR received \$8.2 million to fund retroactive PILT, \$2.7 million for the current year's PILT expense and ongoing, and \$5 million over five years for prioritized capital needs. The funding for the retroactive PILT offsets the accrual made at March 31, 2016; therefore the CMHR has a surplus in this fiscal year that offsets the deficit recorded in 2015-2016.

For the year ended March 31, 2017, the Museum had a surplus of revenues over expenses of \$8.4 million due to receipt of the aforementioned retroactive PILT funding, continued strong visitation and revenues, and the prudent management of costs.

The CMHR thanks the Government of Canada for recognizing the important role that Canada's national museums play in Canadian society, and for acknowledging the pressures that cultural institutions face from rising property assessments and capital needs.

Photo Top: *Freedom of Expression in Latin America* exhibit features augmented reality technology. Visitors can use an iPad to learn more about the stories behind the artwork in the exhibit. (Jessica Sigurdson/CMHR)

Photo Middle: The Museum's glass cloud. (Aaron Cohen/CMHR)

Photo Bottom: The *arpilleras* were patchwork pictures created by women in Chile during the dictatorship of Augusto Pinochet. The Museum displayed some of these *arpilleras* as part of the *Freedom of Expression in Latin America* exhibit. (Jessica Sigurdson/CMHR)





Statement of Operations

The excess of revenues over expenses for the 2016-2017 fiscal year was \$8.4 million. The positive results are due to the receipt of \$8.2 million in funding for the retroactive PILT expense that was recorded in 2015-2016, of which \$0.2 million was deferred for future PILT increases, and \$0.4 million from operations.

Parliamentary Appropriations

In establishing the CMHR as a national cultural institution and federal Crown corporation, the Government of Canada committed to provide up to \$21.7 million in appropriations per year. The full \$21.7 million was received in 2016-2017 and was also confirmed on an ongoing basis in the fiscal framework.

The Museum also received \$11.9 million in appropriations through Supplementary Estimates B. This funding, provided through federal Budget 2016, included \$8.2 million for retroactive PILT, \$2.7 million for 2016-2017 PILT, and \$1.0 million for specific capital projects.

The Museum deferred \$1.0 million of these appropriations to complete the specific capital projects in 2017-2018 and \$1.2 million for the future purchase of capital assets. In 2016-2017, \$1.3 million of appropriations were used to purchase capital assets.

Photo Left: Aaron Cohen/CMHR

Due to amortizing \$7.9 million of appropriations received in previous years for capital assets, the parliamentary appropriations reported in the financial statements for 2016-2017 were \$38.2 million (\$27.0 million in 2015–2016).

Revenues

Operating revenues for the fiscal year 2016-2017 were \$3.2 million. This represents revenue from admissions, tours, memberships, education programs, Boutique sales, facility rentals and commissions on the restaurant and catering sales. The revenues were \$0.4 million less than the \$3.6 million in 2015-2016 due to decreases in general admission and facility rental revenues.

Contributions of \$7.4 million were consistent with the previous year and are 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 (the Province of Manitoba, the City of Winnipeg and the Friends of the CMHR), which are amortized over the same period as the capital asset purchased with the contributions.

Expenses

Total operating expenses were \$40.6 million for the year ended March 31, 2017, a decrease from \$45.5 million in the previous year. The breakdown of expenses by program activity is as follows:

- Museum content and program expenses were \$12.8 million in comparison to \$11.4 million in the previous year. The increase was primarily due to the higher cost of temporary exhibitions and the continued investment in the core exhibits and related programming. Increased investments were also made in promoting the Museum’s exhibitions and programming to local, national and international audiences, and launching the digital engagement project.
- Permanent building expenses were \$22.3 million in comparison to \$28.6 million in the previous year. The decrease was due to a combination of factors, namely the \$8.0 million reduction due to the retroactive PILT recorded last year and \$0.4 million of cost savings due to diligent building management. These factors were offset by a \$2.1 million increase in the annual PILT due to the settlement of the final PILT assessment amount between the City of Winnipeg and PSPC.
- Stewardship and corporate management expenses were \$5.6 million, consistent with the previous year.

Statement of Financial Position

Total assets decreased by \$16.3 million from \$342.4 million at March 31, 2016 to \$326.1 million at March 31, 2017. The decrease was due to the decrease in capital assets from amortization and a decrease in cash and restricted cash due to the payment of PILT.

Total liabilities decreased by \$24.7 million from \$341.9 million at March 31, 2016 to \$317.2 million at March 31, 2017. The decrease was due to the payment of the accrued PILT and the amortization of deferred contributions for capital assets received in previous years.

Net assets increased by \$8.4 million from March 31, 2016 due to the net excess of revenue over expenses for the year, largely due to the receipt of the funding for retroactive PILT recorded as an expense in 2015-2016.

Outlook

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

- In 2012, the Museum received a \$35 million advance of future appropriations to complete the capital project. A reduction in future operating appropriations over six years is planned to commence in 2018-19.
- The amount of the Museum's annual appropriations was determined from a business plan commissioned by the Friends of the CMHR and completed in February 2006 before the Museum was designated as a national museum. The Museum's long-term funding requirements are being impacted by the inflation of costs over the decade and improved knowledge of actual operating costs since opening in September 2014 that were not included in original estimates.
- The impact of being a digitally-based museum was not fully understood in 2006. The allocation of the Museum's long-term funding needs to consider that the CMHR's collection is largely human rights stories told through film, video pieces and interactive digital presentations requiring sophisticated computer and audio-visual equipment, some of which will have relatively short life-cycles. Staff and professional services are required in the areas of design, new media and information technology to develop, operate, maintain and update the exhibits.
- The capital replacement plan for facilities equipment, IT infrastructure and exhibit equipment needs to be incorporated into the long-term funding. As a digitally-based Museum, much

of the exhibit audio-visual equipment will require replacement on a regular basis in order to meet visitor expectations, and the IT infrastructure needs to be kept current in order to deliver a quality visitor experience.

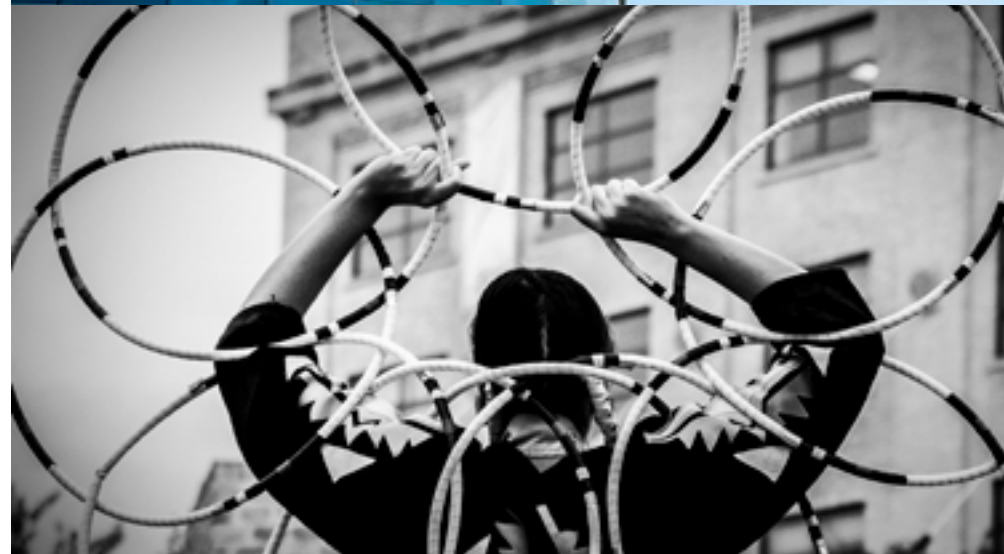
- The Museum plans to develop a digital learning centre to provide greater opportunities to deliver on the mandate of the Museum, to expand the reach of the Museum’s programming, and to increase the opportunities for facility rental revenue.

The CMHR will continue its efforts to maximize its revenues from all possible sources. In partnership with the Friends, the Museum also plans to supplement its parliamentary appropriations through sponsorships and philanthropic support.

Photo Top: The Museum’s glass cloud contrasted against a blue sky. (Aaron Cohen/CMHR)

Photo Middle: A hoop dancer performs at The Forks in Winnipeg, near the Museum (Jessica Sigurdson/CMHR)

Photo Bottom: Three of the four roots of the Museum are covered by over a dozen different Indigenous prairie grass species. (Aaron Cohen/CMHR)





financial statements

Financial Statements of

The Canadian Museum for Human Rights

Year ended March 31, 2017

Photo Left: Lindsay Winter/CMHR



management
responsibility

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

In discharging its responsibility for the integrity and fairness of the financial statements, Management has developed and maintains books of account, records, financial and management controls, information systems and management practices. These are designed to provide reasonable assurance as to the reliability of the financial information; that assets are safeguarded and controlled; and that transactions are in accordance with the *Financial Administration Act* and regulations, as well as the *Museums Act* and regulations and the by-laws of the Museum.

The Board of Trustees is responsible for ensuring that Management fulfills its responsibilities for financial reporting and internal control. The Board exercises its responsibilities through the Audit Committee. The Audit Committee comprises five Trustees of the Museum.

The Audit Committee meets with Management and the independent external auditor to review the manner in which the responsibilities for financial statements are being performed and to discuss auditing, internal controls and other relevant financial matters. The Audit Committee has reviewed and approved the financial statements.

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



John Young
President and
Chief Executive Officer



Susanne Robertson
Chief Financial Officer

June 22, 2017



auditor's report



INDEPENDENT AUDITOR'S REPORT

To the Minister of Canadian Heritage

Report on the Financial Statements

I have audited the accompanying financial statements of the Canadian Museum for Human Rights, which comprise the statement of financial position as at 31 March 2017, and the statement of operations, statement of remeasurement losses, statement of changes in net assets and statement of cash flows for the year then ended, and a summary of significant accounting policies and other explanatory information.

Management's Responsibility for the Financial Statements

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

Auditor's Responsibility

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

An audit involves performing procedures to obtain audit evidence about the amounts and disclosures in the financial statements. The procedures selected depend on the auditor's judgment, including the assessment of the risks of material misstatement of the financial statements, whether due to fraud or error. In making those risk assessments, the auditor considers internal control relevant to the entity's preparation and fair presentation of the financial statements in order to design audit procedures that are appropriate in the circumstances, but not for the purpose of expressing an opinion on the effectiveness of the entity's internal control. An audit also includes evaluating the appropriateness of accounting policies used and the reasonableness of accounting estimates made by management, as well as evaluating the overall presentation of the financial statements.

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

Opinion

In my opinion, the financial statements present fairly, in all material respects, the financial position of the Canadian Museum for Human Rights as at 31 March 2017, and the results of its operations, its remeasurement gains and losses, and its cash flows for the year then ended in accordance with Canadian public sector accounting standards.

Report on Other Legal and Regulatory Requirements

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

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



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

22 June 2017
Ottawa, Canada

A photograph of a modern architectural interior, likely a multi-story atrium or office building. The image features a complex network of white structural beams and glass railings. Warm, yellowish light is emitted from recessed lighting strips within the railings, creating a soft glow. The perspective is looking upwards, emphasizing the height and geometric complexity of the space. A semi-transparent purple rectangle is overlaid on the left side of the image, containing the text 'financial statements' in white serif font.

financial statements

Statement of Financial Position

(In thousands of dollars)

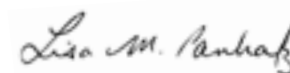
As at March 31,	2017	2016
Assets		
Current assets:		
Cash and restricted cash (note 3)	\$ 9,613	\$ 12,511
Accounts receivable (note 4)	825	951
Inventories	172	124
Prepaid expenses	561	385
Holdback account	42	53
	11,213	14,024
Collections (note 5)	1	1
Capital assets (note 6):		
Assets available for use	314,270	327,535
Assets under construction	578	815
Total Assets	\$ 326,062	\$ 342,375
Liabilities and Net Assets		
Current liabilities:		
Accounts payable and accrued liabilities (notes 7 and 8)	\$ 3,607	\$ 16,869
Holdback payable	42	53
Deferred revenues	53	39
	3,702	16,961
Deferred contributions (note 9)	4,428	2,853
Deferred contributions related to capital assets (note 10)	309,081	322,081
Total Liabilities	317,211	341,895
Net assets:		
Unrestricted	3,883	(4,488)
Invested in capital assets (note 11)	4,979	4,979
Accumulated remeasurement losses	(11)	(11)
	8,851	480
Total Liabilities and Net Assets	\$ 326,062	\$ 342,375

*Contractual obligations (note 17) and Contingent liabilities (note 18)
The accompanying notes and schedules form an integral part of the financial statements.*

Approved by the
Board of Trustees:



Pauline Rafferty
Interim Chair, Board of Trustees



Lisa Pankratz
Chair, Audit Committee

Statement of Operations

(In thousands of dollars)

Year ended March 31,	2017	2016
Revenue (Schedule 1):		
Operating	\$ 3,230	\$ 3,634
Contributions	7,381	7,537
Other income	181	346
Total revenue	10,792	11,517
Expenses (Schedule 2):		
Museum content and program	12,812	11,392
Permanent building	22,263	28,584
Stewardship and corporate management	5,574	5,545
Total expenses	40,649	45,521
Excess of expenses over revenue before Parliamentary appropriations	(29,857)	(34,004)
Parliamentary appropriations (note 12)	38,228	27,023
Excess of revenue over expenses (expenses over revenue)	\$ 8,371	\$ (6,981)

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

Statement of Remeasurement Losses

(In thousands of dollars)

Year ended March 31,	2017	2016
Accumulated remeasurement losses, beginning of year	\$ (11)	\$ (2)
Unrealized losses attributable to:		
Foreign exchange	(4)	(22)
Amounts reclassified to the Statement of Operations:		
Foreign exchange gain	4	13
Net remeasurement loss for the year	–	(9)
Accumulated remeasurement losses, end of year	\$ (11)	\$ (11)

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

Statement of Changes in Net Assets

(In thousands of dollars)

	Unrestricted	Invested in capital assets	Accumulated remeasurement losses	Total
Net Assets, as at March 31, 2015	\$ 2,493	\$ 4,979	\$ (2)	\$ 7,470
Excess of expenses over revenue	(6,981)	–	–	(6,981)
Net change in accumulated remeasurement losses	–	–	(9)	(9)
Net Assets, as at March 31, 2016	\$ (4,488)	\$ 4,979	\$ (11)	\$ 480
Excess of revenue over expenses	8,371	–	–	8,371
Net change in accumulated remeasurement losses	–	–	–	–
Net Assets, as at March 31, 2017	\$ 3,883	\$ 4,979	\$ (11)	\$ 8,851

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

Statement of Cash Flows

(In thousands of dollars)

Year ended March 31,	2017	2016
Operating activities:		
Cash receipts (customers)	\$ 3,280	\$ 3,649
Cash receipts (contributions)	–	300
Cash receipts (Parliamentary appropriations)	31,358	20,843
Cash receipts (other income)	3	5
Cash payments to and on behalf of employees	(12,406)	(11,604)
Cash payments to suppliers	(24,686)	(9,667)
Interest received	108	102
	(2,343)	3,628
Capital activities:		
Payments for acquisition of assets under construction	(539)	(462)
Payments for acquisition of assets available for use	(2,846)	(5,325)
	(3,385)	(5,787)
Financing activities:		
Parliamentary appropriation for the acquisition of capital assets available for use	1,258	344
Parliamentary appropriations (capital) funding for capital assets available for use	988	513
Contributions from non-government sources for capital assets under construction/available for use	573	3,921
	2,819	4,778
Increase/(decrease) in cash	(2,909)	2,619
Cash, beginning of year		
Cash and restricted cash	12,511	9,866
Holdback account	53	79
	12,564	9,945
Cash, end of year		
Cash and restricted cash	9,613	12,511
Holdback account	42	53
	\$ 9,655	\$ 12,564

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



notes to
financial
statements

Notes to Financial Statements

For the year ended March 31, 2017 (In thousands of dollars, unless otherwise noted)

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

The Museum is the first national museum established outside of the National Capital Region and the first to be constructed with funding received from the Government of Canada as well as other levels of government. The Province of Manitoba, the City of Winnipeg, and the Friends of the Canadian Museum for Human Rights (Friends of the CMHR), representing mostly private sector, organizational and individual donors, also funded the Capital Project (building and exhibits). The Canadian Museum for Human Rights reports to Parliament through the Minister of Canadian Heritage.

The mandate, as stated in the 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 Governor in Council has not approved the Museum's five-year Corporate Plan since 2013/2014 and, as a result, the related five-

year Corporate Plan Summaries have not been tabled in Parliament as contemplated by the FAA. The Museum is working with the Government to obtain approval for the plans.

b) Operations:

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

Museum Content and Program:

That the Museum's content and programming is consistent with the guiding principles in the Museum's metanarrative, including that it be objective, innovative, accessible, affects the way people think and behave towards the rights of others, and is developed through ongoing community engagement.

Permanent Building:

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

Stewardship and Corporate Management:

That the Museum adopts sound and efficient governance and stewardship practices that facilitate the alignment of resources with priorities and full accountability and transparency to

Photo Left: Jessica Sigurdson/CMHR

Notes to Financial Statements

For the year ended March 31, 2017 (In thousands of dollars, unless otherwise noted)

Canadians for results; that the CMHR recruits and retains the necessary human resources; and that the CMHR supports the Friends of the CMHR's fundraising campaign to assist with capital costs in the short term and to support programming and other activities within the CMHR in the long term.

c) Implementation of Section 89 of the *Financial Administration Act*

In July 2015, the Museum was issued a directive (P.C. 2015-1105) pursuant to section 89 of the *Financial Administration Act* to align its travel, hospitality, conference and event expenditure policies, guidelines and practices with Treasury Board policies, directives and related instruments on travel, hospitality, conference and event expenditures in a manner that is consistent with its legal obligations, and to report on the implementation of this directive in the Museum's next corporate plan. As at March 31, 2017, the Museum has aligned its policies and practices to the Treasury Board instruments. In the upcoming year, the Museum plans to put in place the reporting and proactive disclosure requirements per Treasury Board Instruments. Reporting on the implementation of this directive has been included in the 2016-2017 to 2020-2021 Corporate Plan.

2. Significant accounting policies:

a) Basis of presentation:

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

b) Financial assets and financial liabilities:

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

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

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

c) Inventories:

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

d) Collections:

The Permanent Collection comprised of archives, artifacts and artworks forms a part of the assets of the 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.

Notes to Financial Statements

For the year ended March 31, 2017 (In thousands of dollars, unless otherwise noted)

e) Capital assets:

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

Asset	Useful Life
Building:	
Base	40 years
Mechanical and electrical	20 years
Exhibits	5 to 15 years
Computer equipment, hardware and software	3 to 5 years
Building improvements	5 to 20 years
Furniture and equipment	3 to 10 years
Enterprise program development	5 years
Films	2 to 3 years
Website development	2 to 5 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 accrued benefit obligation related to sick leave entitlement earned by employees is determined by Management using a method based upon assumptions and best estimates on employee demographics and sick leave usage of active employees.

iii) Maternity/Parental benefits:

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

Notes to Financial Statements

For the year ended March 31, 2017 (In thousands of dollars, unless otherwise noted)

g) Revenue recognition:

i) Museum Operations

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

ii) Parliamentary appropriations:

The Government of Canada provides funding to the 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, assistance from non-government sources and donations that are not restricted to a specific purpose are recognized as revenue on the Statement of Operations when received or receivable, if the amount to be received can be reasonably estimated and collection is reasonably assured.

iv) In-kind contributions and artifact donations:

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

Notes to Financial Statements

For the year ended March 31, 2017 (In thousands of dollars, unless otherwise noted)

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

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

v) Interest revenue:

Interest revenue is recognized in the period it is earned.

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

vi) Volunteer Services:

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

vii) Deferred revenues

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

h) Expenses:

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

i) Foreign exchange:

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

Realized foreign currency gains are recorded in Other income on the Statement of Operations. Realized foreign currency losses are recorded in Expenses on the Statement of Operations. Unrealized foreign currency gains and losses on monetary assets are recorded on the Statement of Remeasurement Losses.

j) Friends of the 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, with 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 been audited but have not been consolidated in the Museum's financial statements.

Notes to Financial Statements

For the year ended March 31, 2017 (In thousands of dollars, unless otherwise noted)

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 income 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) Services received without charge:

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

3. Cash and restricted cash:

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

	2017	2016
Cash	\$ 5,113	\$ 9,754
Restricted cash	4,500	2,757
	\$ 9,613	\$ 12,511

The change in restricted cash is comprised of the following:

	2017	2016
Balance, beginning of year	\$ 2,757	\$ 1,329
Add contributions received during the year	549	4,200
Add capital Parliamentary appropriations	988	513
Add deferred Parliamentary appropriations for capital projects	1,200	1,867
Add deferred interest income	24	19
Less amounts used to purchase capital assets	(1,018)	(5,171)
Balance, end of year	\$ 4,500	\$ 2,757

Notes to Financial Statements

For the year ended March 31, 2017 (In thousands of dollars, unless otherwise noted)

4. Accounts receivable:

	2017	2016
Contributions and donations from Friends of the CMHR	\$ 515	\$ 525
Refundable taxes	165	275
Facility rentals and commissions	48	98
Other	97	53
	<u>\$ 825</u>	<u>\$ 951</u>

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

5. Collections:

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

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

Only acquisitions designated as part of the Permanent Collection meet the accounting requirements of a Collection as defined in PSAS. Objects purchased for the 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.

Acquisitions designated as part of the Library or Working Collection are subject to regular capitalization or expense accounting rules based on the Museum's established capitalization threshold level.

During the year ended March 31, 2017, the Museum acquired \$5 (2016 – \$12) worth of artifacts and received \$3 (2016 – nil) worth of donated artifacts for the Permanent Collection.

The Museum did not record any revenues for the year ended March 31, 2017 and March 31, 2016 related to sales of Permanent Collection items.

Notes to Financial Statements

For the year ended March 31, 2017 (In thousands of dollars, unless otherwise noted)

6. Capital assets:

	Cost 2016	Additions (Transfers)	Disposals	Cost 2017
Land	\$ 4,979	\$ –	\$ –	\$ 4,979
Building				
Base	238,272	356	(3)	238,625
Mechanical and electrical	48,506	–	–	48,506
Exhibits	48,971	376	(10)	49,337
Computer equipment, hardware and software	6,703	473	–	7,176
Building improvements	7,215	177	–	7,392
Furniture and equipment	1,970	198	–	2,168
Website development	978	104	–	1,082
Enterprise program development	1,049	85	–	1,134
Films	97	–	–	97
Sub-total – Assets available for use	358,740	1,769	(13)	360,496
Assets under construction	815	(56)	(181)	578
	\$ 359,555	\$ 1,713	\$ (194)	\$ 361,074

	Accumulated amortization 2016	Amortization expense	Disposals	Accumulated amortization 2017
Land	\$ –	\$ –	\$ –	\$ –
Building				
Base	13,255	5,967	–	19,222
Mechanical and electrical	5,414	2,426	–	7,840
Exhibits	5,575	4,131	(4)	9,702
Computer equipment, hardware and software	5,216	1,316	–	6,532
Building improvements	550	511	–	1,061
Furniture and equipment	527	224	–	751
Website development	318	196	–	514
Enterprise program development	270	237	–	507
Films	80	17	–	97
Sub-total – Assets available for use	31,205	15,025	(4)	46,226
Assets under construction	–	–	–	–
	\$ 31,205	\$ 15,025	\$ (4)	\$ 46,226

Notes to Financial Statements

For the year ended March 31, 2017 (In thousands of dollars, unless otherwise noted)

	Net book value 2016	Net book value 2017
Land	\$ 4,979	\$ 4,979
Building		
Base	225,017	219,403
Mechanical and electrical	43,092	40,666
Exhibits	43,396	39,635
Computer equipment, hardware and software	1,487	644
Building improvements	6,665	6,331
Furniture and equipment	1,443	1,417
Website development	660	568
Enterprise program development	779	627
Films	17	–
Sub-total – Assets available for use	327,535	314,270
Assets under construction	815	578
	\$ 328,350	\$ 314,848

The land was donated to the Museum on April 15, 2009. If the land is 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 reverts back to the City of Winnipeg and the Forks Renewal Corporation.

The amortization expense for the year ended March 31, 2017 is \$15.0 million (2016 – \$15.2 million).

Assets under construction represent costs incurred for the construction and fit-up of the digital learning centre, travelling exhibitions, as well as costs incurred for other assets under development such as website costs for the Virtual Museum Initiative, building improvements, and digital programming.

Notes to Financial Statements

For the year ended March 31, 2017 (In thousands of dollars, unless otherwise noted)

7. Accounts payable and accrued liabilities:

	2017	2016
Payment in lieu of taxes	\$ 692	\$ 11,913
Operational payables	2,823	3,154
Capital assets accounts payables	92	1,802
	\$ 3,607	\$ 16,869

As a Crown corporation, the Museum falls under the Payments in Lieu of Taxes Act which governs the payments of property taxes. In previous fiscal years, an allowance for property taxes on land and building was made based on the amounts paid by Public Services and Procurement Canada (PSPC) on the Museum's behalf and the advice of the Dispute Advisory Board on the land valuation. The final assessment amount was agreed to by the City of Winnipeg and PSPC, which resulted in an additional prior year accrual of \$8.0 million, for a total accrual of \$11.9 million for the tax years 2009 through March 31, 2016.

The Museum paid the total settlement amount for tax years 2009 to 2016 to PSPC in the current fiscal year. The current year accrual is for amounts relating to the first quarter of the 2017 tax year.

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

8. Employee future benefits:

a) 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. The President of the Treasury Board of Canada sets the required employer contributions based on a multiple of the employees' required contribution. The general contribution rate for employees effective at March 31, 2017 was 9.4% (2016 – 9.0%) for employees with an employment date prior to January 1, 2013 and was 8.4% (2016 – 7.9%) for employees with an employment date on or after January 1, 2013. Total contributions of \$894 were recognized as an expense for the year ended March 31, 2017 (2016 – \$925).

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

Notes to Financial Statements

For the year ended March 31, 2017 (In thousands of dollars, unless otherwise noted)

b) Sick leave and maternity/parental benefits:

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

	2017	2016
Accrued benefit obligations, beginning of the year	\$ 25	\$ 47
Cost of benefits related to the year	169	105
Benefits paid during the year	(135)	(127)
Accrued benefit obligations, end of the year	\$ 59	\$ 25

9. Deferred contributions:

Deferred contributions recorded by the Museum are as follows:

	2017	2016
Deferred contributions restricted for the future purchase of capital assets	\$ 4,428	\$ 2,853

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

	2017	2016
Balance, beginning of year	\$ 2,853	\$ 980
Additions:		
Parliamentary appropriations (capital)	988	513
Restricted deferred Parliamentary appropriations	1,200	1,867
Non-government and other government sources	524	3,927
Deferred interest income	24	19
	2,736	6,326
Deductions:		
Amounts transferred to deferred contributions related to capital assets	(927)	(4,396)
Amounts recognized as revenue	(234)	(57)
	(1,161)	(4,453)
Balance, end of year	\$ 4,428	\$ 2,853

Notes to Financial Statements

For the year ended March 31, 2017 (In thousands of dollars, unless otherwise noted)

10. Deferred contributions related to capital assets:

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

	2017	2016
Balance, beginning of year	\$ 322,081	\$ 332,510
Amounts transferred from deferred contributions	927	4,396
Government contributions:		
Parliamentary appropriation for the acquisition of capital assets available for use	1,258	344
Non-government contributions:		
Capital contributions-in-kind from Friends of the CMHR and other	31	55
Capital contributions-in-kind from the City of Winnipeg	-	4
Amortization and loss of deferred contributions related to capital assets available for use	(15,216)	(15,228)
Balance, end of year	\$ 309,081	\$ 322,081

11. Net assets invested in capital assets:

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

	2017	2016
Capital assets	\$ 314,848	\$ 328,350
Less amounts financed by deferred contributions related to capital assets	(309,081)	(322,081)
Less amounts to be financed by deferred contributions	(788)	(1,290)
Land	\$ 4,979	\$ 4,979

Notes to Financial Statements

For the year ended March 31, 2017 (In thousands of dollars, unless otherwise noted)

12. Parliamentary appropriations:

	2017	2016
Main estimates amount provided for operating and capital expenditures	\$ 21,700	\$ 21,700
Supplementary Estimates B	11,904	–
Less current year Parliamentary appropriations not recognized as revenue:		
Restricted for capital asset acquisitions (deferred contributions)	(1,200)	(1,867)
Parliamentary appropriations (capital) deferred	(988)	(513)
Amounts used to purchase capital assets	(1,258)	(344)
Add prior year Parliamentary appropriations recognized as revenue in the current year:		
Amortization and loss of deferred contributions related to capital assets available for use	7,865	8,017
Restricted amounts used in current year for items expensed for accounting purposes	205	30
	\$ 38,228	\$ 27,023

13. Friends of the CMHR:

The Friends of the CMHR raise funds from individuals, foundations, governments and corporations to support the Capital Project for the Museum. Friends of the CMHR are responsible for funding its operating expenditures through private sector donations and other revenue.

The Museum licensed space and services including security, janitorial, information technology support and other services and amenities at a fee of \$1.00 per annum. For the year ended March 31, 2017, indirect administrative support costs of approximately \$0.3 million were incurred by the Museum (2016 – \$0.3 million). The amounts contributed to the Museum by the Friends of the CMHR are recorded as Deferred contributions on the Statement of Financial Position and are transferred to Deferred contributions related to capital assets as the funds are used for the Capital Project. Contributions from Friends of the CMHR that are restricted for a specific purpose will be deferred and recognized as the related expenditures are incurred. Unrestricted contributions will be recognized as revenue in the year received.

14. 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 to the level of risk as compared to the prior year as well as no change in risk management practices used to manage risks.

The Audit Committee's mandate includes ensuring that the Museum has identified its major risks and ensures that management monitors

Notes to Financial Statements

For the year ended March 31, 2017 (In thousands of dollars, unless otherwise noted)

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 counterparty 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 cash, cash, holdback account as well as accounts receivable.

The maximum exposure to credit risk of the Museum at March 31, 2017 is the carrying value of these assets.

i) Cash and holdback account:

The Museum manages its credit risk surrounding cash by dealing solely with reputable banks and financial institutions, and utilizing an investment policy approved by the Board of Trustees to guide their investment decisions. At March 31, 2017, the Museum only held cash.

b) Market risk:

Market risk is the risk that changes in market prices, such as foreign exchange rates or interest rates will affect the 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, 2017, 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 exchange risk may arise from certain contracts which may be denominated in foreign currencies, specifically the US dollar. At March 31, 2017 the Museum did not have any material foreign currency risks.

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

c) Liquidity risk:

Liquidity risk is the risk that the 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, 2017, the Museum had cash of \$5.1 million (2016 – \$9.8 million) and current portion of holdback account assets of \$0.1 million (2016 – \$0.1 million).

The maturities of the Museum's financial liabilities at March 31, 2017 are estimated by management to be as follows:

Notes to Financial Statements

For the year ended March 31, 2017 (In thousands of dollars, unless otherwise noted)

Accounts payable and accrued liabilities (excluding PILT)

\$2.9 million not later than six months

Current portion of holdback account

\$0.1 million not later than six months

d) Fair value measurement hierarchy:

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

i) Level 1

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

ii) Level 2

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

iii) Level 3

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

The Museum's financial assets and liabilities presented as fair value are classified as Level 1 - quoted prices (unadjusted) in active markets for identical assets or liabilities. There were no transfers between levels for the year ended March 31, 2017.

15. Related party transactions:

The Museum is related to the Friends of the CMHR (as disclosed in note 13) and all Government of Canada departments, agencies and Crown corporations. The Museum enters into transactions with these entities in the normal course of business.

These transactions are measured at the exchange amount, which is the amount of consideration established and agreed to by the related parties. The Museum incurred expenses totaling \$4.5 million for facilities and personnel costs (excluding Board of Trustees and Senior Management) and recorded revenues of \$45.6 million from related parties for the year ended March 31, 2017 (2016 – \$10.4 million and \$34.6 million, respectively).

The Museum incurred expenses totaling \$0.6 million for personnel costs for the Board of Trustees and Senior Management for the year ended March 31, 2017 (2016 – \$0.9 million). These transactions are recorded at fair value.

As at March 31, 2017 the Museum recorded the following amounts on the Statement of Financial Position for transactions with related parties:

	2017	2016
Accounts receivable	\$ 681	\$ 801
Accounts payable and accrued liabilities	1,282	12,668
Deferred contributions	4,428	2,853
Deferred contributions related to capital assets	250,471	263,470

Notes to Financial Statements

For the year ended March 31, 2017 (In thousands of dollars, unless otherwise noted)

16. Allocation of expenses:

A portion of personnel costs, professional and special services, information management infrastructure and systems, marketing and promotion, and protection services of \$6.1 million (2016 – \$4.3 million) have been allocated as follows:

	2017	2016
Museum content and program	\$ 3,495	\$ 2,438
Stewardship and corporate management	2,070	1,412
Permanent building	518	414
	\$ 6,083	\$ 4,264

17. Contractual obligations:

As of March 31, 2017, the Museum had entered into long-term contracts/commitments for equipment and services with a remaining value of \$1.8 million (2016 – \$3.9 million).

The future minimum payments for operational contracts are as follows:

2017–2018	\$ 1,173
2018–2019	178
2019–2020	143
2020–2021	100
2021–2022+	195
	\$ 1,789

18. Contingent liabilities:

No amount has been included in the Statement of Financial Position relating to contingent liabilities.

19. Comparative figures:

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

Schedule 1 – Schedule of Revenues

Operating Revenues

	2017	2016
Admissions and Programs		
General Admission	\$ 1,433	\$ 1,655
Memberships	188	235
Public Program	71	108
Education Program	109	135
Retail Boutique Sales	690	613
Facility Rental	519	644
Restaurant and Catering	220	244
Total	\$ 3,230	\$ 3,634

Notes to Financial Statements

For the year ended March 31, 2017 (In thousands of dollars, unless otherwise noted)

Contributions

	2017	2016
Revenue related to the amortization of deferred contributions from other donors	\$ 7,351	\$ 7,211
Restricted amounts from other donors used in current period for items expensed for accounting purposes	30	326
Total	\$ 7,381	\$ 7,537

Other income

	2017	2016
In-kind and artifact donations	\$ 70	\$ 242
Interest revenue	108	102
Miscellaneous	3	2
Total	\$ 181	\$ 346

Schedule 2 – Schedule of Expenses

	2017	2016
Amortization of capital assets	\$ 15,025	\$ 15,205
Personnel costs	12,528	12,060
Property taxes	2,629	8,521
Building operations	2,153	2,370
Exhibitions	1,531	1,075
Information management infrastructure and systems	1,212	1,135
Marketing and promotion	1,191	904
Professional and special services	779	639
Protection services	734	814
Exhibits maintenance	518	529
Programming	511	502
Office supplies and administration	491	577
Utilities	433	479
Digital reach	390	202
Cost of goods sold	364	321
Travel	152	176
Permanent Collection acquisitions	8	12
Total expenses	\$ 40,649	\$ 45,521

Our environmental responsibility

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

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

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CMHR Annual Report 2016-2017

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Photos: CMHR

Design: Arrivals + Departures

Printing: The Lowe-Martin Group

Printed in Canada

Canada



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