

forward

2017 ▶ 2018 Annual Report



CANADIAN MUSEUM FOR
HUMAN RIGHTS

Canada

➤ About the Museum

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

Located where major rivers and historic cultures come together in Winnipeg, in the heart of Canada, the Museum 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 acknowledge that they have a direct stake in building a better world.

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Canadian Museum for Human Rights–Periodicals

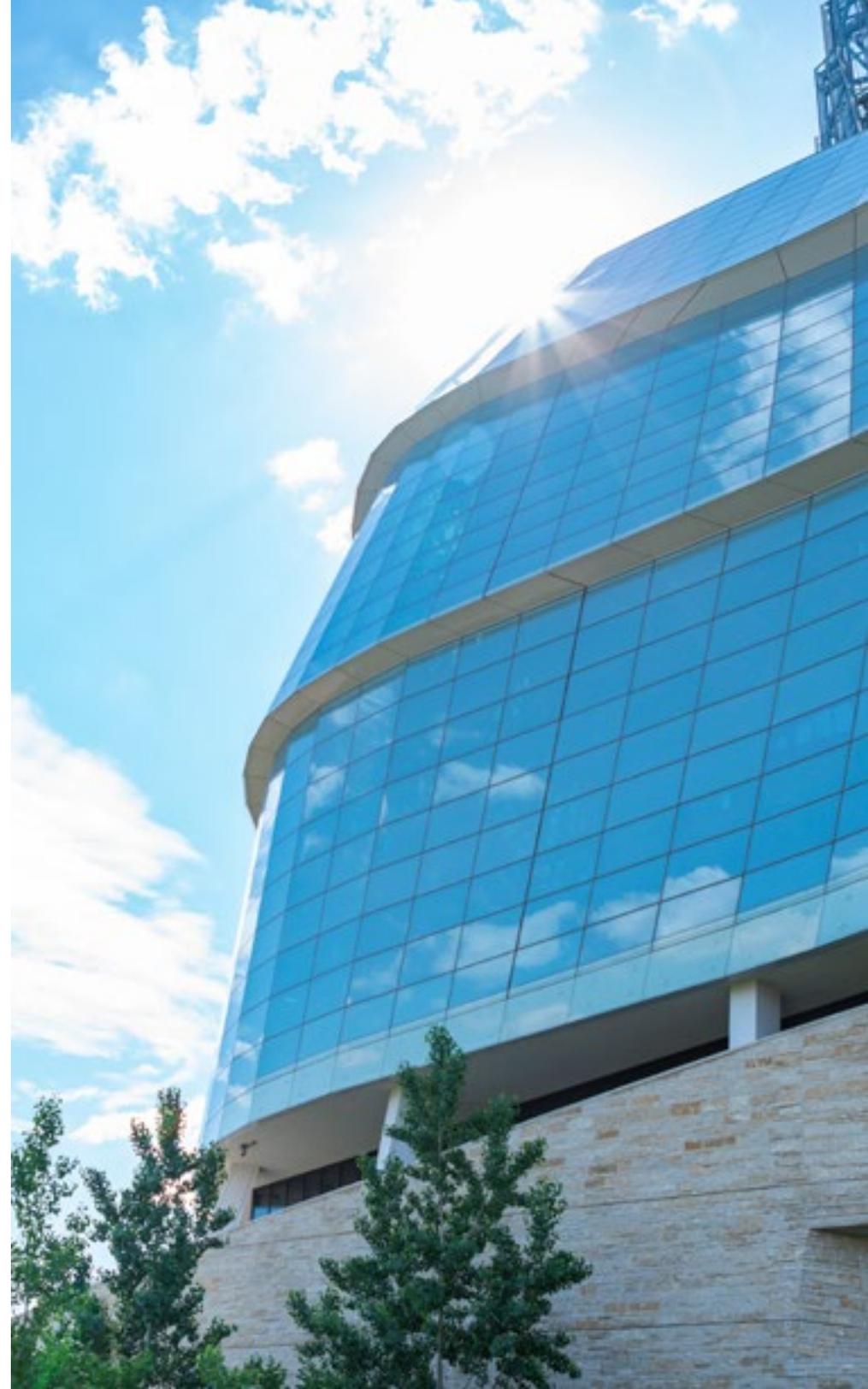
Human Rights–Museums–Canada–Periodicals

Museums–Canada–Periodicals

Museums–Manitoba–Winnipeg–Periodicals

Cover Photo: CMHR, Aaron Cohen

Back Cover Photo: CMHR, Aaron Cohen



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Photo Left: CMHR, Aaron Cohen
Photo Right: CMHR, Thomas Fricke



➤ **Forward** [ˈfɔr-wɜrd] = adverb

- 1 Towards the future; ahead in time**

Over the past 12 months, new exhibitions, programs, events and partnerships have propelled the Canadian Museum for Human Rights forward as a place for human rights reflection, dialogue and education.
- 2 Onward so as to make progress**

The Museum helped move the conversation forward on several important issues, from the global refugee crisis to LGBTQ* rights. New exhibitions explored the key debates and issues central to the Canadian conversation on rights, freedoms, justice and equality. Through public programming such as the President's Lecture Series and the After the Apology series, visitors onsite, online and in select cities across the country engaged in meaningful dialogue to provoke deeper reflection and inspire positive action.
- 3 Into a position of prominence or notice**

The Museum is becoming a trusted reference for human rights information and a source of compelling human rights stories. The Museum is regularly sought out to share expertise in using innovative approaches and digital technology for storytelling, education and exhibition design. Museum leaders have presented at dozens of conferences and forums all over the world and the Museum continues to attract conferences focused on human rights issues. In 2017, the Museum solidified its position as a destination of choice for travelers as it welcomed its millionth visitor.
- 4 In the direction that one is facing or traveling; towards the front**

As Canada marked the 150th anniversary of Confederation in 2017, four new exhibitions invited visitors of all ages to look to the past in order to better understand their present and build a better tomorrow. School programs and partnerships with local universities explored the themes of reconciliation, diversity and inclusion, environment and youth, inspiring students to make a better world in the here and now, as well as for future generations.

(Definition: English Oxford living dictionaries)

Photo: CMHR, Aaron Cohen

➤ Chair's Message



In just a few short years, the Canadian Museum for Human Rights has begun to have an impact on Canadians by creating a space for education, dialogue and discussion about human rights.

That impact is being felt in Winnipeg, above all. The Museum has transformed the skyline and is putting Winnipeg on the map as a global hub of human rights education. Most

importantly, the Museum is provoking thought and discussion about human rights among a broad and diverse audience – onsite and online.

In 2017, the Museum welcomed its millionth visitor. While that is a significant achievement for any museum, we're determined to expand our reach across Canada. As a sign of our commitment to being truly national in scope, we held two events in British Columbia, along with events in Ottawa, Toronto and Montreal and continue to increase our presence in the digital world.

We are in an exciting and sometimes challenging phase of our development, transitioning from the opening stage to full operations.

The Board and Executive team are continuing to put in place and refine the policies, procedures and systems that are conducive to sound management and accountability, such as: clarity of objectives and expectations; clear lines of accountability; transparency in the application of – and compliance with – rules; and a culture based on integrity and respect.

In the past year, the Office of the Auditor General of Canada conducted a special examination of the Museum. The results of the review were informative and helpful. The Board and Executive are committed to using the information highlighted in its report to further develop our practices. We have started implementing recommendations with respect to improving our processes regarding the management of exhibits and programs.

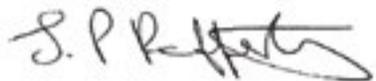
We are also developing and reviewing policies to guide research, exhibitions, collections and programming as well as capturing related procedures and standards to ensure that a consistent approach is maintained.

Since the completion of the Special Examination, one of the serious risk factors highlighted by the Auditor General – financial uncertainty – has been resolved. We are grateful to the Government of Canada for the additional \$35 million to support the Museum's operations over the next six years. This amount, announced as part of Budget 2018, will help offset the \$35 million planned reduction in appropriations resulting from the Museum having moved a portion of its base operating appropriations to 2012-13 in order to complete the capital project. The reduction in appropriations would have resulted in serious financial shortfall and substantial cuts to our operations. We are pleased the Government of Canada recognized this and we express our thanks for this instrumental support.

I would like to acknowledge my fellow Board members for their commitment to the Museum. And special thanks to Anthony Dale, Lisa Pankratz and Deena Spiro, fellow Board members whose terms have come to an end. Your contributions were insightful and respectful. We will always remember your passion for the Museum and know you will continue to be an ambassador for human rights going forward.

The Board would also like to extend its warmest thanks to President and CEO John Young, the Museum leadership, employees, donors and volunteers, without whom we could not fulfill our mandate.

We are proud of what the Museum has accomplished over the past year and are committed to meeting or exceeding recognized best practices in corporate governance as we move forward together.



J. Pauline Rafferty

Chairperson, Board of Trustees



Photo Left: CMHR, Thomas Fricke
Photo Right: CMHR, Aaron Cohen

➤ President and CEO's message



As we look back at 2017, I am struck by the fact that in just a few years the identity we have been building has taken root, and the country and the world is taking notice. The Canadian Museum for Human Rights is increasingly recognized as a place where we can better understand who we are as Canadians and where we aspire to go together.

We continue to garner media attention from around the world. Since opening, there have been over 17,000 media stories about the Museum and we've hosted over 160 national and international travel writers since April 2016 alone. The Museum sees this as an opportunity to play a leadership role in raising important human rights stories, bringing them to the public's attention and getting people in Canada and around the world talking about human rights.

One recent example is the unveiling of the new \$10 bank note featuring Viola Desmond's image on the front and an image of the Museum on the back. Viola's story of courage, resistance and advocacy is highlighted in our Canadian Journeys gallery and resonates with our visitors, many of whom are discovering Viola's fight for civil rights for the first time at the Museum. We salute the Bank of Canada for its decision to include Viola's story on a bank note and are honoured an iconic image of the Museum will be featured as well. This increased exposure will only help raise the profile of this important story and the Museum among all Canadians.

In addition, the Museum is building an international reputation in the cultural world, in global architectural and design circles, and in the world of human rights discourse.

In March, the Museum hosted a conference on Human Rights and Corruption in the Americas. The half-day event, organized in collaboration with Global Affairs Canada, served as a precursor for Canada's participation in the Summit of the Americas in Lima, Peru in April. In September, we will be welcoming the annual conference of the Federation of International Human Rights Museums. These are but a few of the many signs of the growing international regard for the Museum.

Stakeholder and community groups are also expressing continued desire to work with us and increasingly see the Museum as a valued partner.

That the Museum's identity has gained strength in such a short time is a testament to the Board of Trustees' vision and to our shared commitment to our mandate. Thank you to our Trustees for sharing your expertise and wisdom.

As you will see from this report, it was an eventful year for the Canadian Museum for Human Rights. The Museum offered many opportunities for Canadians and visitors from around the world to take part in Canada 150 activities throughout the year – from public programming and exhibitions to new school programs and major events.

While the 150th anniversary of Confederation was a cause for celebration, for many Indigenous people it was a glaring reminder of an abusive colonial relationship established well before Canadian Confederation and continuing today. As a Museum focused on getting people talking about human rights, we were challenged to approach Indigenous peoples' perspectives on the issue in a meaningful way in 2017.

Canada 150 also gave us an opportunity to expand the collective memory of Canadians. A generation ago, how many of us, outside of Indigenous communities, recognized what was happening in Indian residential schools as genocide? Even a decade ago, it was a conversation limited to activist

and academic circles. Today, as more and more Canadians are learning the truth, more and more voices are joining in this dialogue, as partners who recognize that without a grounding in the truth there is no hope for reconciliation.

To be a true partner in reconciliation, we need to be a place for education, reflection, and respectful dialogue about human rights. This is at the very heart of our mandate. We aspire to play our role in moving this dialogue forward.

In 2017-18, we restructured our relationship with the Friends of the Canadian Museum for Human Rights, the philanthropic arm of the Museum. The Friends are a crucial part of the Museum's story. The work they have accomplished is remarkable and we are grateful for their efforts. We are excited to welcome the new CEO of Friends Mena Gainpaulsingh who will lead us forward in fund development as we write this next chapter together.

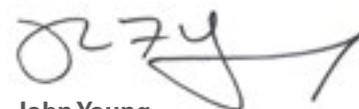
I would like to acknowledge our many partners, collaborators and donors; all are passionate ambassadors of the Museum who generously support our work and help us achieve our goals.

Thanks to the Government of Canada for the recent board appointments and for your significant support for the Museum. We look forward to continued collaboration with the federal, provincial, and municipal governments.

Finally, I'd like to express my gratitude to Museum staff and volunteers who strive to bring our mandate to life every day. Success requires a team effort and we could not move forward without your commitment and hard work.

I am very excited about the new opportunities the future will bring as we work together to help explore who we are and where we are going!

Thank you. Merci. Miigwetch.



John Young
President and CEO



Photo Left: CMHR, Thomas Fricke
Photo Right: CMHR, Lindsay Winter

➤ Highlights

➤ One step forward

For civil rights and for our collective memory

“I was speechless... my family would have liked that,” quipped Wanda Robson when asked how she reacted when she first saw the new \$10 bank note featuring her sister Viola Desmond, whose defiant stand against racial segregation is also the subject of an exhibit housed in the Museum’s Canadian Journeys gallery. The bill also features a prominent image of the Canadian Museum for Human Rights and other symbols of Canada’s ongoing pursuit of rights and freedoms. The new bank note was unveiled on March 8, 2018 at events held simultaneously in Halifax and in Winnipeg at the Museum, where elected officials, community leaders, and the Museum’s donors, volunteers, and staff gathered near the Viola Desmond exhibit. On a more serious note, Robson added: “With this new \$10 bill, Canadians will be reminded how Viola stood up for her rights. One woman’s actions can really make a difference.”

“With this new \$10 bill, Canadians will be reminded how Viola stood up for her rights. One woman’s actions can really make a difference.”



Photo: CMHR, Lindsay Winter



› Pay it forward

One Canadian's Story

"It's very hard to describe (what it's like) to be a refugee and to be nobody." Ali Duale took on the challenge, recounting the adversity he and his family faced living in a refugee camp in Kenya for seven years and their subsequent settlement in Halifax. Duale was one of seven Canadians who shared their experiences overcoming diverse human rights challenges as part of *Our Canada, My Story*, one of the Museum's four Canada 150-themed exhibitions. "This country has given me a second chance in life," he said. "It is my intention to give back." Duale's uplifting journey struck a chord with Canadians from coast to coast to coast, including Prime Minister Justin Trudeau who felt compelled to call Duale after learning of his story. Duale's vignette was one of the Museum's most shared posts on social media and led to several media reports in Nova Scotia and around the country.

"This country has given me a second chance in life. It is my intention to give back."

Photo: CMHR, Jessica Sigurdson

➤ Growing forward

Sowing seeds of hope

Connecting to the land to better connect as people. For Damon Johnston, the Museum's new community garden is a small step on the path to improving relationships between Indigenous and non-Indigenous Canadians "through real connection, through people coming together in healthy spaces and then truly getting to know and appreciate who each other are." The Museum worked with the Council for Aboriginal Human Resources Development (CAHRD) to create the circular garden, divided into four sections like a traditional medicine wheel. Students of CAHRD's horticultural program seeded corn, squash and traditional herbs and tended the garden. Access to affordable produce is a big challenge in Indigenous communities, added Johnston, President of the Aboriginal Council of Winnipeg and a member of the Museum's Standing Indigenous Advisory Council. "This is being seen as a sort of demonstration project that could be expanded to other sites, to First Nations communities across Manitoba."

"This is being seen as a sort of demonstration project that could be expanded to other sites, to First Nations communities across Manitoba."

Photo: CMHR, Rhea Yates



➤ Flash forward

Snapshots of the Canadian human rights experience

One of Melanie Gray's favorite things about photography "is the ability to tell a story without uttering a single word." To mark Canada's 150th anniversary of Confederation, the Museum developed an exhibition with the active involvement of Canadians. *Points of View* is a crowd-sourced exhibition made up entirely of photographs submitted by members of the public. A jury selected 70 photos that depict how we view and experience human rights in Canada and around the world, at this important milestone in our history. Gray's picture of young girls dancing at a powwow won the People's Choice Award. Titled "The Next Generation," the photo shows the resilience of Indigenous people, according to the amateur photographer: "We weren't allowed to do this before. Potlatch was banned, powwow was banned, our culture and language (were) taken," she states. "So, this dance is both a symbol of hope and a recognition of what has occurred."



"One of my favourite things about photography is the ability to tell a story without uttering a single word."

Photo: CMHR, Melanie Gray

➤ Looking forward



200 years of American Sign Language

As a Deaf child in school, Rick Zimmer was punished for communicating in the only way he knew how – sign language – and was forced to try speaking instead. “I was an adult before I even knew that it had a name,” said Zimmer. Its name is American Sign Language (ASL) and 2017 marked 200 years since it was created. On May 17, the Museum partnered with the Manitoba Cultural Society of the Deaf and the Manitoba Association of Visual Language Interpreters to host a day of celebration. Zimmer, who today coordinates Deaf Studies and ASL-English Interpretation at Winnipeg’s Red River College, shared his personal story: “I had the feeling that my language had been taken away from me – and it was a long time before I realized I could speak out about it.” The event included presentations by Deaf students, performances by ASL storytellers and 100 Decibels: A Deaf Mime Troupe.

“I had the feeling that my language had been taken away from me – and it was a long time before I realized I could speak out about it.”



➤ Moving the conversation forward

Survivors of genocide meet at the Museum

“When we talk about difficult subjects, whether they lie in the past or in the present day, there are always challenges,” notes Museum President John Young. “Dialogue ensures that everyone can come to the table and share their experiences, memory, and perspective without fear of being silenced.” The Museum held several events last year to get Canadians talking about human rights. In April, recognized as national Genocide Awareness and Prevention Month, survivors of the Rwandan genocide against the Tutsi and their families shared their experiences, perspectives and approaches to healing alongside survivors of Indian residential schools and of the Armenian Genocide. In all three countries, survivors have faced marginalization, prejudice and a legacy of trauma that affects their children and grandchildren as well. It was an evening of powerful conversation and a unique forum where people from diverse backgrounds could speak to each other and learn from each other.

“Dialogue ensures that all voices can come to the table and share their experiences, memory, and perspective without fear of being silenced.”

Photo: CMHR, Lindsay Affleck

› Learning forward

The power of sharing resources

'Homeless people are lazy.' This was the hypothesis of a group of Grade 8 boys beginning a project about homelessness for a Human Rights Night at a Winnipeg school. After researching some of the root causes of homelessness and volunteering at Siloam Mission, the students came to a very different conclusion. For Graham Lowes, the Museum's first Educator-in-Residence, this paradigm shift spoke volumes. "I realized the resources we are developing are not just having an impact on students but also on other people who are facing an injustice." Lowes has been tasked with fostering the development of human rights educational programs for youth learners, both onsite and online. In doing so, he is building relationships between the Museum and public school divisions that support human rights learning. "Before, the teaching resources I developed had an impact on my classroom. Now, they could potentially touch children across the country and around the world."

"I realized the resources we are developing are not just having an impact on students but also on other people who are facing an injustice"



Photo Left: CMHR, Ruth Bonneville

Photo Right: CMHR, Douglas Little



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

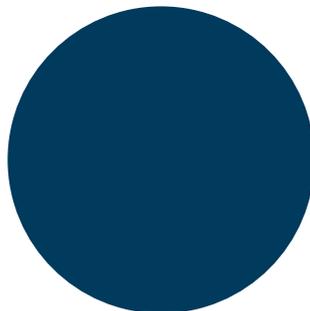
The Museum is required to comply with a range of provisions in other statutes, including the *Federal Accountability Act*; the *Access to Information Act*; the *Privacy Act*; the *Criminal Code of Canada*; the *Official Languages Act and Regulations*; and the *Canada Labour Code*.

➤ Board of Trustees

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

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

In 2017-18, the Board of Trustees met six times, five times in person and one time via conference call.





The Board has five standing committees:

The Audit and Risk Management Committee is responsible for overseeing the Museum'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 four times in 2017-18. Members: Lisa Pankratz (Chair), Jeannette Acheson, Margaret Vandenberg, Pauline Rafferty and Gail Asper.

The Finance Committee, a new standing committee established in December 2017, was delegated the responsibility for overseeing and holding management accountable for the Museum's budgeting, financial planning and procurement practices and to assist the Board in monitoring corporate performance against both short-term and long-term strategic plans and annual performance targets. These responsibilities were previously delegated to the Audit and Risk Management Committee. This new committee met once in 2017-18. 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 the lead on establishing and overseeing processes related to Board governance, effectiveness, training and skills development, and nominations for future appointments. The Committee met four times in 2017-18. 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 2017-18. Members: Lindy Ledohowski (Chair), Gail Asper, Lisa Pankratz, Pauline Rafferty and Deena Spiro.

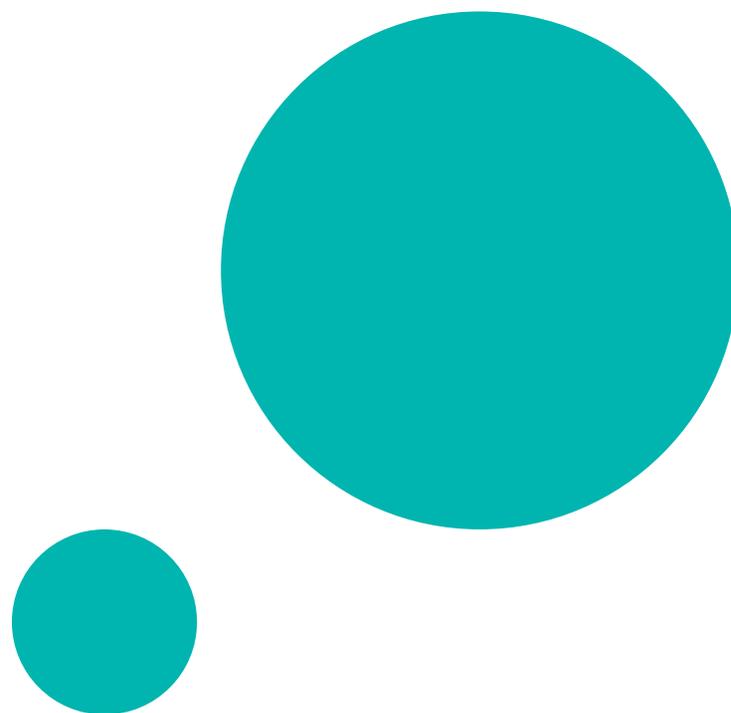
The Executive Committee is delegated the authority to make decisions between meetings of the Board if necessitated by unusual circumstances and is comprised of the Chair of the Board and the chairs of each standing committee. The Executive Committee did not formally meet in 2017-18. Members: Pauline Rafferty (Chair), 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 Museum's 2017-18 Annual Public Meeting was held on March 21, 2018, in Vancouver, British Columbia.

Presentations were made by the Museum's Chair of the Board of Trustees, Pauline Rafferty, as well as President and CEO John Young and Chief Financial Officer Susanne Robertson. Among other things, they reported on the Museum's strong financial position, recognizing the resolution of the Payment in Lieu of Taxes (PILT) issue in Budget 2016 as well as the additional \$35 million in funding for the Museum over six years provided in Budget 2018. Presentations highlighted the excitement growing around the launch of the Mandela exhibition, slated to open in summer 2018, and welcomed the first participants in the Museum's newly launched sponsorship program. Also highlighted was the honour of the Museum being prominently featured on the new \$10 vertical bank note, which celebrates Canadian civil rights pioneer Viola Desmond.



Board of Trustees



Chairperson
J. Pauline Rafferty
British Columbia
2017-12-14 to 2021-12-13



Trustee
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Alberta
2008-08-26 to 2017-12-16*



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



Trustee
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Ontario
2011-03-15 to 2019-03-14



Trustee
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British Columbia
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Trustee
Gail Asper, O.C., O.M., LL.D.
Manitoba
2008-08-26 to 2022-03-11



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



Trustee
Anthony John Dale
Ontario
2013-06-06 to 2018-05-30



Trustee
Deena Spiro
Ontario
2012-05-31 to 2018-05-30

*Members of the Board of Trustees continue in office until an appointment is made.

Committee Membership

Human Resources and 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 and Risk Management Committee / Finance 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
Lianne Lambert, LL.B.



➤ Year in Review

Forward. At first glance, it may seem like a surprising word choice to describe a year focused on revisiting 150 years of human rights history in Canada. However, it speaks directly to the role of the Museum as a place for reflection, dialogue and education on how human rights can serve as a positive force for change. We might look at the past, but we are focused on the future.

Canada's 150th anniversary gave the Museum the opportunity to view our history with a focus on contemporary Canadian concerns and encourage discussion of how to make a better world today and for the generations to come.

The Museum also helped move the conversation forward on several important issues, such as the rights of refugees, LGBTQ* rights, Indigenous rights and more. The Museum's growing credibility as a trusted source for human rights information, an international destination for students, scholars, and travelers, and as a positive partner to many new organizations marks a year of great progress.

Through its exhibitions, special events, and public and education programming, the Museum gave visitors the ability to better understand their present and participate in the project of building a better tomorrow.

Photo: CMHR, Aaron Cohen

➤ Forward [ˈfɔr-wɜrd] = adverb

1 Towards the future; ahead in time

“Those who cannot remember the past are condemned to repeat it.”

—George Santayana

As Canada marked 150 years since Confederation, the Museum invited visitors to expand their understanding of the history of human rights in Canada. If we are to imagine a path forward for the next 150 years, we must examine our past – especially its shadowy corners - in the light of day. Confronting the difficult parts of our history will only make us stronger. It is the only way we can move forward as a country, together.

It can be challenging, but it is an integral part of cultivating collective memory. By pausing and gathering together at sites like museums and memorials, we transform the past into a living part of the present.



➤ Canada 150

In 2017, the Museum presented four Canada 150-themed exhibitions, each one looking at Confederation and human rights stories in Canada through a different lens, to highlight the diversity of perspectives that have shaped Canadian experiences.

1867: Rebellion & Confederation, which ran from December 2016 to May 2017, invited visitors to learn about the roots of Canadian democracy and witness historic struggles that helped achieve some of our fundamental freedoms and rights. The exhibition brought together a unique collection of artifacts to tell the story of Confederation, including: the remnants of items found in the ash from the 1849 Parliament fire in Montréal; the sword of Cuthbert Grant, a prominent Métis leader in early Manitoba; and the diary of Mercy Coles, who accompanied her father to the conferences that led to Confederation.

Developed by the Canadian Museum of History, in Gatineau, the exhibition was adapted by our Museum to include the impact that immigration, expanding settlement, and colonial politics had on existing Indigenous nations. In fact, giving a voice to the many people who were left out of the debates about Confederation, including Indigenous peoples, women and others, was a key driver in the Museum's approach to its Canada 150-themed exhibitions, programming and events.

Early on, curatorial staff decided on an approach which would present how the story of the creation and evolution of Canada was tied to Indigenous histories, including histories of the violations of Indigenous rights. To do this, we created several different spaces within our exhibitions and programs, some of which come from or are about Indigenous peoples, and others which are centered on policies applied by the Government of Canada to Indigenous peoples.



Photo: CMHR, Jessica Sigurdson

Just as telling stories is essential to our Museum’s vision, so is listening. The Museum worked with Indigenous communities to make space for their compelling stories about the different ways Indigenous people have asserted their rights over the last 150 years in the face of many violations, some of which they continue to face today. The Museum also worked with many other community and stakeholder groups to help share their human rights histories.

The result is *Rights of Passage: Canada at 150*, which will run from November 2017 through the spring of 2019, in the Expressions gallery, generously supported by the Richardson Foundation and the Richardson Family, on Level 6. The exhibition presents an overview of 150 years of Canada’s human rights history and explores the key debates and issues that have been central to the evolution of the Canadian conversation on rights, freedoms, justice and equality.

Visitors are invited to leap back in time through a multi-media experience that includes an antique “magic lantern” that projects still images onto a wall as well as a digital media interactive featuring holograms and wearable technology. *Rights of Passage* allows visitors to interact with history by turning the dials on a radio to listen to historic broadcasts, watch oral history interviews and short films, or engage with a sound-activated mosaic featuring artwork and perspectives of Indigenous youth.

Rights of Passage: Canada at 150 is an important piece of the Museum’s ongoing Truth and Reconciliation journey. To be a true partner in reconciliation, we need to be a place for education, reflection, and respectful dialogue about human rights. It is a role the Museum takes very seriously.



Photos: CMHR, Aaron Cohen

At the heart of our museum experience are individual stories of tragedy and despair, of celebration and achievement, of hope and resilience. These personal accounts make the idea of human rights more tangible and help people see the many ways human rights connect to their own lives.

In recognition of the 150th anniversary of Confederation, it seemed only natural to capture stories from across the country that provide a glimpse into some of the current perspectives and lived human rights experiences of Canadians.

Our Canada, My Story, which opened February 28, 2017 in the Expressions gallery, generously supported by the Richardson Foundation and the Richardson Family, on Level 6, welcomed visitors onsite and online to make a connection with Ali, Widia, Kevin, Sylvia, Thomas, Shawn and Mona. Through a series of intimate and engaging films, these seven Canadians shared the unique human rights struggles they face in day-to-day life and explained how they are overcoming these challenges to fully enjoy their human rights as well as motivating others to become involved.

By presenting these stories, the Museum hoped to encourage visitors to forge a connection with people who might be facing unique or different challenges from their own and to learn about the inspiring ways they respond to these obstacles.

Our Canada, My Story also invited individuals to share their own story through an interactive photography experience. Museum visitors used provided instant cameras to snap a photo that captured their perspective. Others took a moment to write down their thoughts on the importance of diversity, inclusion, the environment, or reconciliation. These photos and messages were added to the photo exhibit wall so that others could explore them. A digital component extended this activity onto social media, expanding the conversation beyond the Museum's walls.

Active participation was the objective of the Museum's fourth Canada 150 exhibition. *Points of View* is a national juried human rights photography exhibition made up entirely of photographs and personal statements submitted by members of the public. Through this crowd-sourced



exhibition, Canadians shared their views on human rights. We received nearly 1,000 entries through the *Points of View* website. They were made up of incredibly diverse images from across Canada that explore human rights within four themes: Freedom of Expression, Reconciliation, Human Rights and the Environment, and Inclusion and Diversity.

A diverse, multi-disciplinary jury selected 70 photographs, each one telling a story of passion, protest, family, friendship, suffering, struggle, hunger or hope. Collectively, the photographs for *Points of View* capture a large and diverse range of powerful human rights stories. They offer a mosaic of how Canadians see human rights issues at play in their lives, at home and abroad. Canadians also shared their perspectives by voting online or in-gallery for the People's Choice award.

Individually, some photographs deal with topics that are easily recognizable as "human rights issues" such as the right to a safe working environment, the importance of reconciliation, the right to communicate in a language of one's choosing, access to healthcare, the right to a clean and healthy environment, or the right to freedom of religious expression. Others shine a light on stories where the human rights impact may be less obvious, but no less important. Our hope is that the insights offered by the photographs in *Points of View* will encourage people to reflect on human rights in ways they may have not considered before. While the *Points of View* exhibition in our Level 1 Gallery has now ended, the reflection and conversation continue as the exhibition photographs are still available online.



Photo Left: CMHR, Douglas Little
Photo Right: CMHR, Aaron Cohen

➤ Other exhibition highlights

The Museum explored other human rights issues in a variety of ways through its exhibits and programming in 2017-18.

In April, the Raging Grannies exhibit in the Inspiring Change gallery, generously supported by Scotiabank and the Waugh Family Foundation, demonstrated that humour can be an effective way to promote human rights and environmental activism. Using songs, costumes, props and acts of peaceful resistance, the group has been promoting a sustainable world for their grandchildren for 30 years. The group also challenges perceptions about age, activism and the role of grandmothers in society. Starting with 11 founding members in Victoria, British Columbia, this unique activist movement has grown to encompass more than 100 chapters across North America and around the world. Members of the original Victoria gaggle travelled to Winnipeg to perform a special song at the exhibit opening.

One of the newest additions to the Turning Points for Humanity gallery, generously supported by Manitoba Liquor & Lotteries, is the *Four Freedoms* exhibit. In 1941, during the Second World War, American President Franklin D. Roosevelt articulated four fundamental freedoms that everyone in the world ought to be able to enjoy – freedom of speech, freedom of belief, freedom from fear and freedom from want. These four freedoms were a precursor to the creation of the Universal Declaration of Human Rights, which articulated a much broader set of rights and freedoms. Launched in June, the exhibit uses objects to tell four stories from different parts of the world which convey the importance of the four freedoms and the effects on people's lives when they are denied. They also remind us that rights and freedoms are fragile and that vigilance is required to ensure their continued protection. The exhibit aims to inspire visitors to reflect on steps they can take – large or small – to protect, promote and enhance human rights in their own spheres of influence.



Photo: CMHR, Aaron Cohen

In September 2017, three Canadian doctors who have risked their lives to help people in conflict zones around the world were featured in a new exhibit. Using images, personal items and medical devices *Canadian Doctors in the Field* tells the stories of Dr. Norman Bethune, Dr. Lucille Teasdale-Corti and Dr. Samantha Nutt. Their stories remind us that medicine is not only a profession, but a vocation. The exhibit was developed by the Museum as a Canada 150 project, helping show the important work of Canadians to defend human rights. It will be on display until August 2018.



Photo: CMHR, Ruth Bonneville

In November, in the Rights Today gallery, visitors were invited to explore an important and current human rights issue through a powerful exhibit that also shows us the power of youth to effect change. Entitled *Seeking Refuge*, the exhibit examines the global refugee crisis through the eyes of two teenage boys: a 13-year-old Syrian who survived a perilous voyage across the Mediterranean and a 15-year-old boy in Spain who felt compelled to respond. The new exhibit is centred on a work of art created by 15-year-old Achilleas Souras from lifejackets left on the beaches of the Greek island of Lesbos by thousands of migrants and refugees. Resembling a dome-shaped shelter that people can crawl inside, his structures have been attracting attention from all over the world. The installation is brought to life by two emotive videos.

An accompanying exhibit also in the Rights Today gallery encourages thought and conversation about asylum seekers in Canada. *Seeking Safety* was researched by the Museum, working with the United Nations High Commission for Refugees Canada. It explores, through oral history interviews, images and documents, the stories of people who have come to Canada looking for protection. Moreover, it is a call to action for visitors of all ages. *Seeking Refuge* and *Seeking Safety* both run at the Museum until the fall of 2018.



Photo: CMHR, Aaron Cohen

➤ **Forward** [ˈfɔr-wɜrd] = adverb

2 Onward so as to make progress

“Change happens by listening and then starting a dialogue with the people who are doing something you don’t believe is right.”

—Jane Goodall

The Museum’s aim is to build not only a national hub for human rights learning and reflection, but a new era of human rights leadership. Promoting dialogue and participation is a role we take seriously as a museum built around the idea of human rights as a force for positive change.

We collect individual stories of struggles and triumphs and invite Canadians to listen to and participate in meaningful and sometimes difficult conversations. In this regard, dialogue is our collection, along with artifacts and works of art.

As we continue to grow our collection, it is our hope that we will be able to demonstrate how the dialogue around human rights has changed, and contribute to new dialogues on global human rights issues like refugee crises and important Canadian conversations about reconciliation and Indian residential schools.

Photo: CMHR, Ruth Bonneville



➤ Moving the conversation forward

In 2017-18, the Museum launched a dialogue series called *After the Apology*. This Canada 150 signature project explored the aftermath of a government apology after a historic wrong. Each session examined an apology through a human rights lens and aimed to provide opportunities for reflection and thoughtful dialogue.

The first event, held in June 2017, looked at Canada's official apology to former students of Indian residential schools, and was organized in partnership with the National Centre for Truth and Reconciliation. Members of the public were invited to participate in a cross-cultural dialogue about the impact of this apology. The event began with a meet-and-greet where participants were invited to meet the individuals who would lead the guided discussions. Dr. Wilton Littlechild, Theodore Fontaine and Natan Obed shared their perspectives. Participants then connected with Elders, survivors, leaders and representatives from cultural communities in small, guided group discussions to explore what happens after the apology and what action needs to happen to move closer to reconciliation. During the program, invited speakers and participants examined the impact of state apologies to those affected. The dialogue aimed to promote understanding and foster empathy as well as generate new ideas about overcoming existing barriers in the path to reconciliation. Participant feedback was that more opportunity for dialogue on Indian residential schools was needed.

The second *After the Apology* dialogue was held in Vancouver, British Columbia and explored Canada's official apology to Japanese Canadians. On September 27, survivors and community members gathered to explore the injustices to Japanese Canadians during the Second World War, the subsequent struggle for redress and the relevant lessons for today particularly as they pertain to education. Other communities' experiences with resisting discrimination and overcoming human rights violations added valuable perspectives to this conversation.



Photo: CMHR, Vision Photo

The conversations were guided by the affected communities and inspired by the resilience of survivors. A foundational dialogical framework was created for each public event and each combined introductory presentations with facilitated table dialogues. The dialogue was interactive, cross-cultural and designed to include diverse perspectives. We hope to build on our learning to continue the series.

Dialogue is also the main objective of the *President's Lecture Series*, launched in 2017. Speakers of diverse backgrounds and opinions are invited to talk about difficult subjects, and then to partake in discussion. The series is designed to inspire the type of dialogue that ensures all voices can come to the table and share their experiences, share their memory, share their perspective without fear of being silenced.

In January, the Museum welcomed journalist and author Michael Petrou to Winnipeg for a lecture about ISIS propaganda and its relation to the Yazidi genocide. Petrou's lecture detailed how ISIS spent enormous amounts of effort, resources and money to create a media strategy aimed at seeding hatred against the Yazidi. Petrou, who compares the ISIS campaign to Nazi propaganda that sparked the Holocaust during the Second World War, says it led to thousands of Yazidi people being captured, sold into slavery or murdered in 2016. After his lecture, Petrou joined Yazidi Winnipegger Nafiya Naso and Museum President and CEO John Young to discuss the topic and answer questions from the public.



Photos: CMHR, Krista Anderson

The second instalment of the President's Lecture Series featured John Borrows, author and professor of law at the University of Victoria and Anishinaabe from the Chippewas of the Nawah First Nation on the shores of Georgian Bay in Ontario. Borrows' lecture focused on the themes raised in his 2016 book *Freedom and Indigenous Constitutionalism*, including freedom of religion, Indigenous perspectives and reconciliation. The evening included a conversation between Young and Borrows followed by a question-and-answer period with the audience moderated by Dr. Niigaan Sinclair, Professor in Native Studies at the University of Manitoba.



Photo: CMHR, Krista Anderson

➤ Taking the dialogue to the digital realm

As the first national museum built outside the national capital region, the Museum is determined to expand its reach across the country. Our increasing presence in the digital world is a sign of our commitment to being truly national in our scope.

Increasingly, the Museum is considering ways to integrate its physical and digital experiences. In planning new exhibitions and programs, our Museum teams ask: How can we engage with visitors in a meaningful way wherever they are? How can Canadians have the Museum experience without physically being here? What do we want to share online? What might a teacher find interesting in a classroom setting?

We also identified strategies by working with partners, such as OnScreen Manitoba, New Media Manitoba and the National Film Board to produce an annual Creation Lab, now in its fourth year. The lab continues to function as an exemplar of research and development of digital experience using emerging technologies. The Museum and OnScreen Manitoba were showcased at the Montreal International Film Festival in 2017 in recognition of their leadership in the field of emerging storytelling techniques.

The Museum blogs regularly and is active on Facebook, Twitter and Instagram. Its digital engagement strategy involves staff from exhibitions, programming and research to collections and communications. Engaging directly with the public online is an effective way to get people talking about human rights.

Photo: CMHR, Thomas Fricke



One of the past year's most powerful digital dialogues began as a Facebook post inviting the public to read a blog about Japanese internment camps in Canada. It told the story of Lena Hayakawa, whose family was uprooted from their home in British Columbia in 1942 and forced to work on sugar beet farm in Manitoba. She was just 11 years old.

The post, which marked Asian Heritage Month, reached over 57,000 people, was shared 380 times and, with 321 comments, sparked a spirited and sometimes difficult conversation that speaks to the importance of building an online community dedicated to human rights issues.

Why was this post so telling? The thread of comments shows people grappling with this history, as people consider how to take action. The suggestion is to acknowledge the past so that the affected community sees this acknowledgement. We also see people bridging the past to the present, with individuals seeing beyond one community's experience and drawing lessons for today. For example, Yvonne, an online commenter, hopes that the story of Japanese internment will remind us to reach out to support Muslim Canadians who are subject to discrimination today. The conversation shows people with different backgrounds, but a shared understanding of harm. There is also a commitment to act on the responsibility to tell human rights stories and not forget them.

Among the people who joined in the online dialogue was Kevin Takahide Lee, whose personal story about Japanese internment camps was part

of the *Our Canada, My Story* exhibition. His participation reminds us that an active online community can help unpack these stories and build our collective memory together.

The Museum is working to create an environment where people may disagree with each other but are still able to listen to each other and try to understand another person's point of view. This is the very definition of dialogue. In many cases, the online community helps to moderate itself. Occasionally, the Museum's online moderators have had to delete disrespectful comments; however, these were opportunities to remind the online community about the Museum's code of conduct. When a photo of a Muslim family visiting the Museum led to disrespectful comments online, moderators shared an interview with Dr. Ingrid Mattson who spoke at a Museum event in 2015 about Islam and human rights, taking the discussion further by introducing additional information.

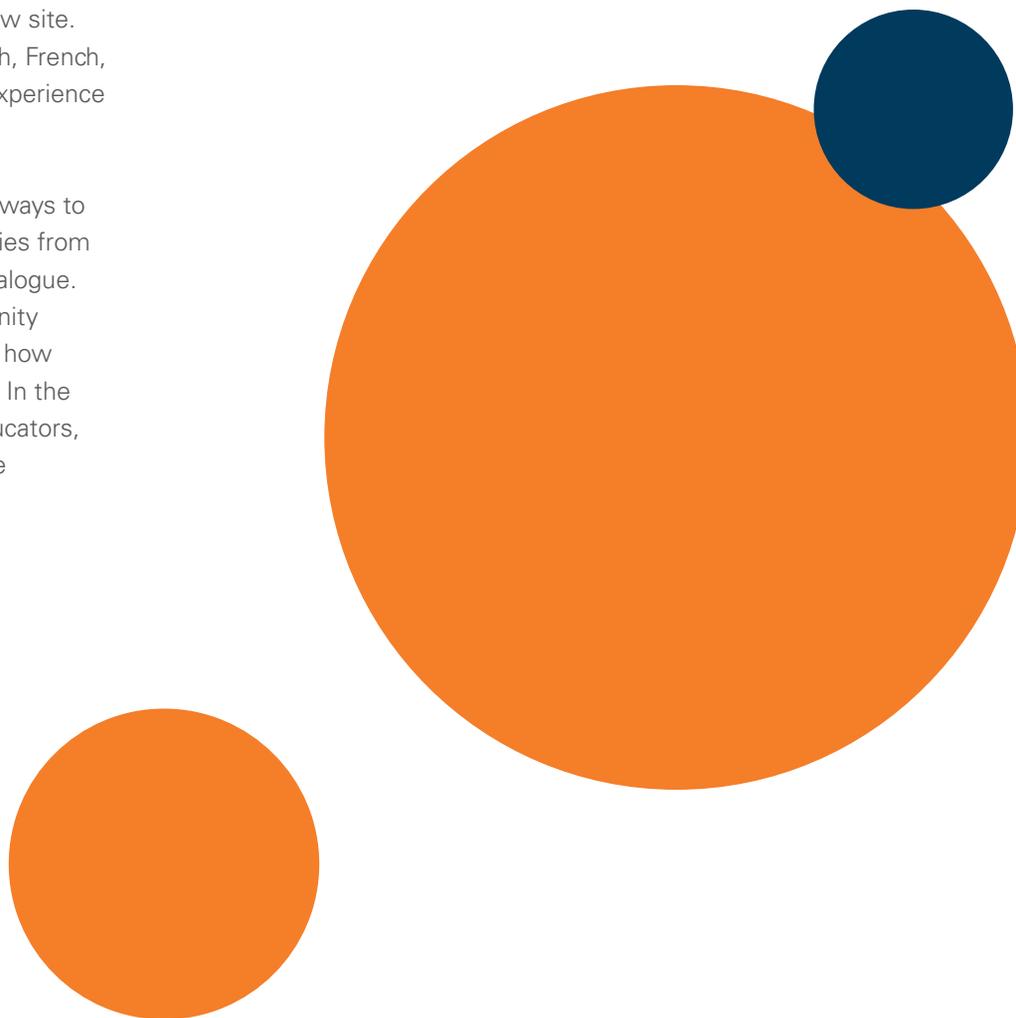
These are but a few examples of ways digital engagement strategies have brought our mandate to life over the past year, by enhancing the public's understanding of human rights, promoting respect for others, and encouraging reflection and dialogue. And next year will bring even more exciting developments in the digital realm.

During the 2017-18 fiscal year, we have been focused on developing the Digital Dialogue Initiative (DDI), an exciting project designed to better engage people and promote dialogue around human rights issues. With an

expected launch in late spring 2018, the DDI includes an enhanced website that serves as an extension of the Museum itself, bringing human rights stories to life online and giving visitors the opportunity to share in the same conversations, stories and atmosphere wherever they are.

Now, even those who are unable to visit the Museum in person will have a space to gather and share their opinions on human rights issues. They will be able to share videos, weigh in on polls featured in our stories using their personal social media accounts, then see the results online. User experience and accessibility were top-of-mind in designing the new site. Information will be easier to read and find. All videos are in English, French, and are closed-captioned, to ensure everyone has a meaningful experience regardless of their abilities or what device they are using.

We are just getting started. The Museum is committed to finding ways to offer multiple perspectives on a single issue by sharing oral histories from our collection and by increasing opportunities for reflection and dialogue. Our ambition is for the dialogue we share with our online community to become part of the Museum's permanent collection, capturing how Canadians viewed the important human rights issues of our time. In the coming months, the website will also offer new resources for educators, including an online toolkit and classroom resources created by the Museum.





➤ Sparking reflection and dialogue

Programming and events are a central part of the Museum's mandate to promote respectful reflection and dialogue on human rights. Through thought-provoking discussions, family-friendly activities and special tours, visitors are invited to take part in something meaningful as we celebrate inclusiveness, diversity and respect for others. Here are a few highlights from the past year.

The Museum marked the 35th anniversary of the Canadian Charter of Rights and Freedoms, the most important symbol of national unity according to a 2015 survey of Canadians. In April, visitors to the Museum received their own copy of the Charter in English, French, Ojibway, Oji-Cree, Central Cree, Inuktitut, Mi'kmaq or one of 24 other languages. Museum staff members were on-hand to discuss the importance of the Charter, which was signed into law on April 17, 1982 by then-Prime Minister Pierre Elliot Trudeau and Her Majesty Queen Elizabeth II. The Museum also hosted a special educational program for 100 Manitoba Grade 11 and 12 students, who were joined by eight Winnipeg lawyers for a day of hands-on activities and in-gallery experiences that encouraged them to reflect on the Charter's introduction and what it means to them.

In cooperation with Winnipeg's Rwandan community, the Museum held a unique event to recognize the 23rd anniversary of the genocide against the Tutsi in Rwanda, the theme of which was *Remember. Unite. Renew.* The Museum welcomed Rwandan survivors and their families to share their stories of survival and resilience alongside Indian residential school and Armenian genocide survivors. This powerful evening of dialogue was an important complement to the Museum's exhibit featuring the 1994 genocide against the Tutsi in the Museum's Breaking the Silence gallery, generously supported by the Chinese Canadian Community.

Photo Left: CMHR, Thomas Fricke
Photo Right: CMHR, Douglas Little





In November, the public was invited to an evening of conversation about distinct aspects of racism in Canada, inspired by Graham Reynolds' award-winning book, *Viola Desmond's Canada: A History of Blacks and Racial Segregation in the Promised Land*. Reynolds and Viola Desmond's sister Wanda Robson participated in the discussion via Skype. Intended as an informal "coffee talk," the free event explored differences between racism experienced in Canada and the United States and the concept of "polite racism." The moderated conversation was preceded by in-gallery discussions led by Museum program interpreters at relevant exhibits about the Trans-Atlantic Slave Trade, the Underground Railroad and Viola Desmond's fight against racial segregation. Desmond was arrested for sitting in the whites-only section of a Nova Scotia movie theatre in 1946. In March 2018, she became the first woman to be portrayed on a regular Canadian bank note, other than the Queen.

In a special event, Museum visitors and the public got an interesting behind-the-scenes look at how CBC journalists connect with and reflect the communities they serve. *The National in Conversation: Winnipeg* addressed one of the most critical and criticized aspects of journalism today: ensuring diversity of perspective. Surrounded by some of the most trusted and recognizable faces in Canadian media, CBC's chief correspondent and news anchor Peter Mansbridge moderated a 90-minute panel that asked the question: From fake news to marginalized communities to war zones, how can a journalist reflect all sides of a story, while maintaining trust with their audience? Those who couldn't attend the May 2017 event in-person were able to join in the live stream online and on social media.

The Museum celebrated Deaf culture in all its diversity in May 2017 as a tribute to the 200th anniversary of American Sign Language. The day's celebration, held in partnership with the Manitoba Cultural Society of the Deaf and the Manitoba Association of Visual Language Interpreters, highlighted the diversity of the Deaf community with performances by the student drumming group from the Manitoba School for the Deaf, 100 Decibels: A Deaf Mime Troupe, and theatrical performances by ASL storytellers and students from the Deaf Studies program at Red River

Photo: CMHR, Jerry Grajewski

College. Participants were also invited to explore the past oppression and subsequent revitalization of ASL. In a dynamic presentation, Rick Zimmer, President of the Manitoba Cultural Society of the Deaf, shared his personal story and traced the development of the use of ASL in Canada alongside the growth of an independent and proud Deaf culture and identity. A Q&A session followed the presentation encouraging dialogue among participants from the Deaf and hearing communities.

On International Human Rights Day, December 10, visitors enjoyed free admission to the Museum's galleries and participated in family-focused programs as they looked back at the history of human rights in Canada. The festivities kicked off with a moving citizenship ceremony in Bonnie & John

Buhler Hall. The celebration of Canada's newest citizens continued with a live performance by the Winnipeg Youth Choir in the Stuart Clark Garden of Contemplation followed by the launch of the *Rights of Passage: Canada at 150* exhibition in the Expressions gallery, generously supported by the Richardson Foundation and the Richardson Family. Program interpreters led fun-filled, hands-on family activities suitable for all ages, where visitors were invited to use colouring pages, Lego or Lite-Brites to create their own unique, pixelated representation of what human rights mean to them. Some shared the story behind their creation with our interpreters.



Photos: CMHR, Ruth Bonneville

➤ **Forward** [ˈfɔr-wɜrd] = adverb

3 Into a position of prominence or notice

“Knowledge is in the end based on acknowledgement.” —Ludwig Wittgenstein

A combination of milestones, events, awards and media interest contributed to raising the Museum’s public profile in 2017-18. This not only establishes the Museum as a trusted source for human rights education and information, but also helps build on our early success in attracting visitors to Winnipeg.

The Museum welcomed its millionth visitor in the 2017 calendar year, attracting people from every continent. It seems only fitting that this important milestone should occur during an eventful year marked by Canada 150 celebrations and the 2017 Canada Summer Games. With over 4,000 athletes, 500 coaches and officials and over 20,000 visitors in the region, the Museum was pleased to welcome visitors from every province and territory as The Forks became the epicentre for culture, music and family fun during the two-week celebration of youth and sport.

June 2017 brought news that the Museum had been chosen as one of the top two attractions in Canada by online voters in the USA Today’s 10Best Readers’ Choice travel awards. USA Today’s 10Best is a travel and lifestyle advice site associated with one of the largest newspapers in the United States and ranks among the top 10 most-visited travel information sites in North America, as measured by comScore. The Museum was ranked second in the nation, topped only by Old Quebec City, a UNESCO World Heritage site.



Photo: CMHR, Douglas Little

The Museum further solidified its position as a destination of choice for travellers in November 2017, with the announcement that Destination Canada had included a new visitor experience created by the Museum to its curated collection of “Canadian Signature Experiences”. The Museum’s “Exploring a Canadian Landmark” half-day experience includes guided tours and a gourmet lunch. The visit ends with guests taking home pieces of the Museum itself (alabaster and basalt) in an elegant gift box. The Museum is proud to be part of a national collection that showcases the best of Canada to the world, as Canadian Signature Experiences are actively promoted to travellers around the world as once-in-a-lifetime travel experiences found only in Canada.

The Museum continues to put Winnipeg on the map as a global hub of human rights education. Many national and international conferences are being attracted to Winnipeg because of the Museum. In the past year, this has included organizations like the Canadian Real Estate Association, Unifor, The Royal Society of Canada and the Canadian Society of Plastic Surgeons.

Photo: CMHR, Thomas Fricke



➤ A trusted source for human rights education and information

The Museum continues to build an international reputation in the cultural world, in global architectural and design circles, and in the world of human rights discourse. The Museum is regularly sought out to share its expertise in using innovative approaches and digital technology for storytelling, education about human rights and exhibition design. Museum staff have presented at dozens of conferences and forums all over the world over the past year, from Kiev, Ukraine and Seoul, South Korea to Los Angeles and several cities across Canada.

Increasingly, content developed by the Museum is travelling around the world. A component of the Museum's *Points of View* exhibition was shown in Calgary and in Lisbon (Portugal), and will be travelling to Spain later in 2018; the "Weaving a Better Future" app, the Museum's virtual reality exhibit developed as part of the *Empowering Women* temporary exhibition was included in an exhibition in Guatemala and also travelled to Ottawa; and a video produced by the Museum to mark the Holodomor now plays as part of an exhibition in Kiev's National Museum dedicated to the state-sponsored famine that killed millions in the Ukrainian Soviet Socialist Republic between 1932 and 1933.

The Museum is increasingly playing host to significant conferences and events that further the conversation about human rights. In March, the Museum hosted a public affairs conference on Human Rights and Corruption in the Americas organized by Global Affairs Canada. The conference was a precursor to Canada's participation in the Summit of the Americas held in Lima, Peru in April.

In September 2018, the Museum will welcome the annual conference of the Federation of International Human Rights Museums. These are but a few of the many signs of the growing international regard for the Museum among museum, cultural and academic circles.

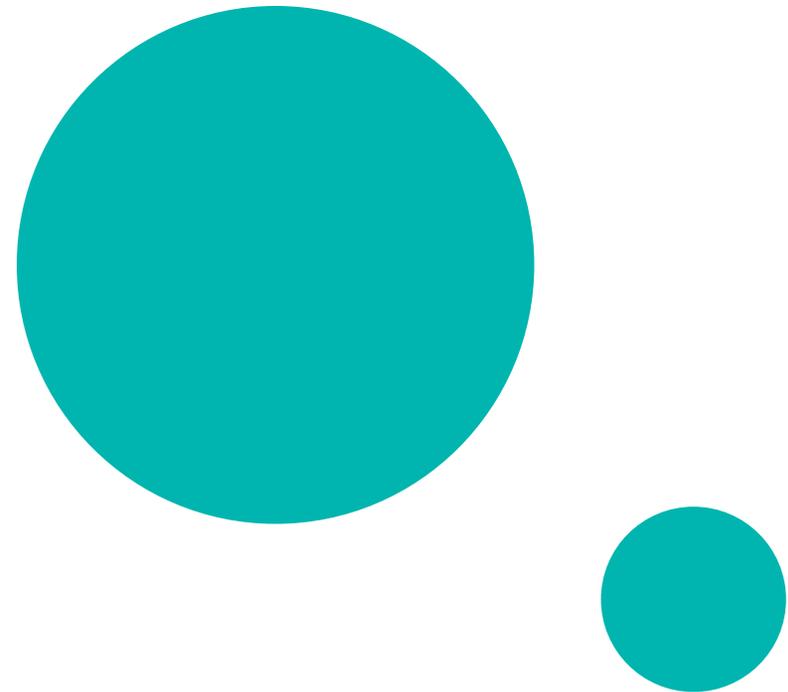


Photo Right: CMHR, Aaron Cohen



WINNIPEG



➤ Awards and accolades

Since it opened its doors in 2014, the Museum has been honoured to receive national and international distinctions across many fields of activity, including accessible and inclusive design, architecture, communications, construction, cultural leadership, education and financial management. 2017 was no exception.

In May 2017, the Rick Hanson Foundation conferred the Accessible Cities Award on the Museum, welcoming it into the Circle of Excellence for its exceptional accessibility and inclusivity. This puts the Museum among five unique places in Canada that exemplify best practices towards universal access, including: Richmond Olympic Oval, Richmond, British Columbia; Walterdale Theatre, Edmonton, Alberta; Celebration Square, Mississauga, Ontario; the François Dupuis Recreation Centre, Ottawa, Ontario.

Also in May, the Museum was awarded the People's Choice Award by Heritage Winnipeg, for best architecture featured in a public tour offered during the 14th Annual Doors Open Winnipeg event.

The Museum won an inaugural #Hashtag Award in June 2017 at SocialWest the largest social media and digital marketing conference on the Prairies in the Best Non-profit Social Media Marketing Campaign category, honouring organizations who excel in digital marketing and social media across Western Canada.

In December 2017, the Museum was certified by the Canada Green Building Council as a LEED® Silver building, meeting some of the highest environmental performance standards in the world. Green roofs, rainwater harvesting, natural lighting and a high-efficiency heating system are among

Photo: CMHR, Ian McCausland

the many features that contributed to its rating under the Leadership in Energy and Environmental Design (LEED) certification program.

The grounds of the Museum are also Canada's largest tract of revegetated native prairie in a downtown setting, creating a drought-tolerant prairie ecosystem that saves on maintenance and irrigation.

The building was planned with sustainability as a goal, with efforts to minimize its impact on the natural world and people's health, both during the construction phase and as the building operates for years to come.



Photo: CMHR, Lindsay Winter

➤ **Forward** [ˈfɔr-wɜrd] = adverb

4 In the direction that one is facing or traveling; towards the front.

“Education is the passport to the future, for tomorrow belongs to those who prepare for it today.”

—Malcolm X

Human rights awareness and education is a lifelong process. The Museum is dedicated to building a deeper understanding of human rights by providing experiences that are both inspiring and accessible for people of all ages. To achieve that, we work in partnership with diverse communities to ensure a brighter future for everyone.



Photo: CMHR, Thomas Fricke

➤ Generation forward

The Museum's education programs provide students with hands-on activities and engaging lessons that let them explore and discuss human rights across many platforms. We also offer tours, which allow students to explore the Museum's highlights and specific themes, and we make online resources available to teachers and students wherever they are.

Creating reliable, versatile resources is one of the Museum's main objectives. One way we do this is to ensure educational tools and programs do not set out to recommend one cause or belief over another. The Museum aims to teach the essential elements and dialogues of human rights to inspire those who engage with us to form their own opinions and start their own initiatives.

The Museum's education programs are guided by the Indigenous Education Working Group (IEWG), a community committee composed of Indigenous and non-Indigenous educators who have been working together for four years to move truth and reconciliation forward. Based on the principle that bringing multiple perspectives brings us closer to the truth, IEWG aims to ensure the Museum's school programs are focused on revealing truths by hearing directly from the people who experienced things and amplifying those voices.

In 2017-18, the Museum developed two new education programs. "Telling our Stories: Residential School Experiences" invites students in Grades 4 to 6 to discover the truth and legacy of Canada's Indian residential schools. Through short video clips from the Truth and Reconciliation Commission, survivors share their first-hand experiences and inspire students to act on reconciliation and make positive change. At the end of the program, students are invited to make poetry for reconciliation, often with powerful results.

Photo: CMHR, Aaron Cohen





“Rights and Indigenous Peoples in Canada” challenges students from Grades 9 to 12 to look at hard truths in our history by exploring key events, people and changes that have affected First Nations, Métis and Inuit peoples. In this program, students gain an understanding of and respect for Indigenous world views on rights and responsibilities and talk about opportunities for reconciliation.

The “Rights and Indigenous Peoples in Canada” program was also introduced to an adult audience. In October 2017, a group of school division superintendents from Ontario spent two days at the Museum as a step in responding to the province’s *Anti-Racism Act*. Passed in 2017, the law strengthens the Ontario government’s commitment to identify and combat systemic racism in policies, programs and services and build a fair society where everyone is provided equal opportunity. The new legislation has also highlighted the need for human rights education aimed at civil servants and professionals bound by the legislation. This Museum pilot project is the first step in offering human rights education-based professional development and training to professionals across Canada.

The Museum launched its new Educator-in-Residence program in September 2017. Designed to support the development of human rights educational programs for youth learners, both onsite and online, the Educator-in-Residence is also tasked with building relationships between the Museum and school divisions that support human rights learning.

Photo: CMHR, Thomas Fricke

A middle years teacher in the Louis Riel School Division, Graham Lowes is passionate about creating authentic learning environments where students are challenged to develop solutions to real-world problems. As an educator adept at integrating multi-media technology in the classroom, Lowes was a key member of the Digital Dialogue Initiative team, helping ensure the Museum's new website becomes an education portal to better meet the needs of teachers and students.

In his first year, together with the Museum team, Lowes helped launch a virtual field trip, connecting the Museum with classrooms across the globe. This innovative online tour brings the experience to children who could not otherwise visit in person. Students from British Columbia, Alberta and Saskatchewan and as far away as Europe visited three galleries through an interactive experience with an interpreter. Lowes also worked on developing teacher-tested human rights learning modules that can be delivered online, as well as supporting and enhancing established onsite school programs.



Photo: CMHR, Douglas Little

➤ Forward-thinking partnerships

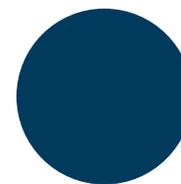
The Museum is proud to build partnerships with people in our community doing their part to guide the next wave of human rights leaders – people like Senator Marilou McPhedran. The senator created a summer intensive course in collaboration with the Museum and with scholarship support from Rotary 5550 World Peace Partners while she was a professor at the University of Winnipeg. In its 7th year, “Emerging Issues in Human Rights” introduces students to local and global human rights challenges and opportunities, using the city as a “living campus.” In August, students spent several days in the Museum, using galleries as primary sources of information for assignments and drawing upon the expertise of Museum curators. Guest lecturers provided multiple perspectives to the course. Together, students examined the voices, perspectives and actions of individuals working for human rights – globally and right here in Canada. Students describe the experience as transformative.

A group of teachers took three weeks out of their summer holidays to acquire more knowledge and skills around age-appropriate methods for teaching about human rights in the classroom. A partnership between the Museum and the University of Manitoba’s Faculty of Education, the Summer Institute for Teachers aims to ensure that human rights are not just something we teach *about*, but also something that informs *how* we teach. Participants learned about human rights in the classroom and spent several days getting to know the Museum’s school programs. They also explored the right to water and Indigenous rights through a meaningful partnership with Shoal Lake 40 First Nation, including an eye-opening field trip during the construction of Freedom Road..



The Museum also welcomed two dozen young adults from across Canada and France in February for a week-long immersion in *École des droits* (School of Rights), a partnership between the Museum, the Institut international des droits de l’Homme et de la paix in Normandy, France and the Université de Saint-Boniface. With the theme of diversity and inclusion, the intensive program was intended to generate cross-cultural sharing and understanding, while helping the French-speaking participants develop plans to take action for human rights.

Photo: CMHR, Thomas Fricke



➤ Sowing seeds of hope

In the summer of 2017, the Museum joined a growing trend when it planted a community garden on the northeast side of the Museum. “Community” is the appropriate word to describe this garden as it was created *by* and *for* the community. The Museum was honoured to work with horticulture students from the Council for Aboriginal Human Resources Development (CAHRD), who seeded and tended various plants in the garden, including corn, squash and traditional herbs. The project leader for CAHRD’s involvement in the community garden was Damon Johnston, who is also President of the Aboriginal Council of Winnipeg and a member of the Museum’s Standing Indigenous Advisory Council.

The Museum is located on Treaty One Territory and in the heartland of the Métis people. For Indigenous peoples in Canada, maintaining a connection to the land is very important. Articles 25 and 26 of the United Nations Declaration on the Rights of Indigenous Peoples state that Indigenous peoples have the right to maintain and strengthen both their spiritual and physical relationships to their traditional lands.

Many community gardens are planted with the intention of reducing food insecurity and improving health, especially in low-income neighbourhoods that have limited access to fresh produce. This is true of the Museum’s central location. Everyone was welcome to take what they needed from the garden, and CAHRD took whatever remained to their commercial kitchen where students used the produce to make nutritious meals.

The Community Garden project is an example of the type of role the Standing Indigenous Advisory Council can play in the Museum’s development. The Museum created the Council to ensure that a range of Indigenous perspectives inform all aspects of the Museum’s work and to ensure that all aspects of the Museum are authentic and accurately represent the diversity of experiences relevant to human rights in Canada. The Council provides feedback, analysis and guidance to the Museum on an ongoing basis, ensuring a diversity of voices is heard in the research and development of the Museum’s exhibits, programming, marketing and operations. The Museum is grateful for the Council’s wisdom and continued guidance.



Photo: CMHR, John Kozlowski

► The future looks bright for the Friends of the Canadian Museum for Human Rights

One of the highlights of the past year is the restructuring of our relationship with the Friends of the Canadian Museum for Human Rights, the philanthropic arm of the Museum. Guided by the vision of Israel Asper, the leadership of Gail Asper and the support of the Asper family, the Friends raised over \$151 million from over 8,000 donors to help build the Museum.

Building on the Friends' remarkable success, the time has come to realign our efforts as we look to the future. The Friends will now focus their efforts on generating support for the Museum's ongoing educational and public programs, exhibitions and projects, as well as ongoing and future capital needs. The Friends' organization is being restructured under a new operating model that reflects this approach, working in close alignment with the Museum and integrating the practices of both organizations.

To lead this new chapter in our development, the Museum is pleased to welcome Mena Gainpaulsingh, a fundraising leader with national and international experience and a demonstrated commitment to human rights, as the new Chief Executive Officer of the Friends of the Canadian Museum for Human Rights. Gainpaulsingh is also a member of the Museum's executive team as both organizations align their efforts for donations and sponsorships that support human rights education and awareness through the Museum.



Photo Above: CMHR, Thomas Fricke
Photo Right: CMHR, Jessica Sigurdson



TOUR DE L'ESPOIR
Israel Asper
TOWER OF HOPE

➤ 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.

A special examination, required every 10 years, was completed by the Office of the Auditor General (OAG) in 2018. This is the first special examination of the Museum since it was established as a federal Crown corporation in 2008. The special examination is performed to obtain assurance that, based on the criteria established for the examination, there are no significant deficiencies in the corporation's systems and practices selected for the examination.

The OAG identified two significant deficiencies related to setting strategic direction and in Board of Trustee appointments, two processes recognized by the OAG as being outside the Museum's control.

Except for those two significant deficiencies, the OAG concluded that the Museum provided reasonable assurance that its systems and practices were maintained during the period covered by the audit. The report presents six recommendations, all of which the Museum has accepted and is developing a detailed action plan to appropriately address.

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 employs a continually updated risk-management framework to identify, evaluate and mitigate all factors that pose a substantive threat to its ongoing operations or long-term success. 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. The risk assessment was reviewed and updated in March 2017.

Financial Overview

The 2017-2018 fiscal year was the third 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 2017 found 95% of visitors were either satisfied or very satisfied with their visit and 93% of visitors were inspired by their museum experience.

Total visitation for the year was 291,800 reflecting a 1% decrease from the 295,300 visitors welcomed in 2016-2017. Operating revenue remains consistent. Boutique sales have increased, reflecting the fact that the store is becoming a destination of choice, and facility rental revenues reflect the continued strong demand for the Museum for private and corporate events.

The Museum attracts visitors from all over Canada and internationally. During the 2017-2018 year, 70% of the Museum's visitors were from outside of Winnipeg, coming from other parts of Manitoba, Canada, the United States and countries from around the world. The Museum's education programs remain near capacity, with 30,400 students, teachers and chaperones participating in 2017-2018.

The temporary exhibition *1867: Rebellion and Confederation*, one of four exhibitions to mark the 150th anniversary of Confederation closed in May and was replaced in June by *Points of View: A National Human Rights Photography Exhibition* in the Level 1 Gallery. Comprised of 70 photographs exploring human rights through the themes of freedom of expression, reconciliation, inclusion and diversity and the environment, this crowd-sourced exhibition featured the photos selected by our jury from the almost 1,000 submitted by people across the country. *Our Canada, My Story*, another Canada 150 project and the first travelling exhibit to be developed by Museum, was replaced in the Level 6 Expressions gallery, generously supported by the Richardson Foundation and the Richardson Family, with

Rights of Passage, our final Canada 150 exhibition. This exhibition, which opened on International Human Rights Day, December 10, 2017, takes a new and innovative look at Canada's human rights history. Development of the travelling exhibition *Mandela: Struggle for Freedom*, that explores the life and legacy of Nelson Mandela is underway, to open in the Level 1 Gallery in 2018, the centenary of his birth.

For the year ended March 31, 2018, the Museum had a surplus of revenues over expenses of \$0.3 million. This is down from the \$8.4 million surplus recorded for the year ended March 31, 2017 which resulted from the receipt of the funding for retroactive Payments in Lieu of Taxes (PILT) in 2016-17 that was recorded as an expense in 2015-2016.

The Museum 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.

Statement of Operations

Parliamentary Appropriations

In establishing the Museum 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 2017-2018, as well as \$2.7 million for annual PILT for a total base appropriation of \$24.4 million. The Museum also received \$0.5 million for specific capital projects.

The Museum also received \$0.5 million in appropriations to fund annual increases in staff compensation through Supplementary Estimates B.

The Museum deferred \$0.4 million of appropriations to complete the specific capital projects in 2018-2019 and \$2.0 million for the future purchase of capital assets. In 2017-2018, \$1.5 million of appropriations were used to purchase capital assets.

Due to amortizing \$6.9 million of appropriations received in previous years for capital assets and recognizing \$0.6 million of previous years appropriations for amounts expensed for accounting purposes, the parliamentary appropriations reported in the financial statements for 2017-2018 were \$29.0 million. Parliamentary appropriations were \$38.2 million in 2016-2017 which included \$8.2 million in funding for retroactive PILT that had been expensed in the previous year.

Revenues

Operating revenues for the fiscal year 2017-2018 were \$3.2 million, consistent with the prior year. This represents revenue from admissions, tours, memberships, education programs, boutique sales, facility rentals, commissions on the restaurant and catering sales and travelling exhibits.

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 Canadian Museum for Human Rights, which are amortized over the same period as the capital asset purchased with the contributions.

Expenses

Total operating expenses were \$39.6 million for the year ended March 31, 2018, a decrease from \$40.6 million in the previous year.

The breakdown of expenses by program activity is as follows:

- Museum content and program expenses were \$12.1 million in comparison to \$12.8 million in the previous year. The decrease was primarily due to the timing of exhibition and programming projects.
- Permanent building expenses were \$21.7 million in comparison to \$22.3 million in the previous year. The decrease was largely due to a decrease in the amortization of capital assets.
- Stewardship and corporate management expenses were \$5.7 million, \$0.1 million higher than the previous year.

For the 2017-2018 fiscal year, the Museum finished in a positive operating position of \$0.3 million.

Statement of Financial Position

Total assets decreased by \$8.2 million from \$326.1 million at March 31, 2017 to \$317.9 million at March 31, 2018. The decrease was due to a decrease in capital assets from amortization offset by an increase in cash, restricted cash and investments due to deferred parliamentary appropriations and the timing of payments.

Total liabilities decreased by \$8.4 million from \$317.2 million at March 31, 2017 to \$308.8 million at March 31, 2018. The decrease was due to the amortization of deferred contributions for capital assets received in previous years offset by an increase in accounts payable and accrued liabilities and deferred contributions.

Net assets increased by \$0.3 million from March 31, 2017 representing an excess of revenue over expenses for the year.

Outlook

The Museum is committed to building on its considerable successes. Under the guidance of the Board and the President and CEO, the Museum aspires to continue on its path of innovation, achieving new 'firsts' in the world and taking the Museum into exciting new areas to help its mandate flourish. The Museum will work closely with its partners, the Government of Canada and the Friends of the Canadian Museum for Human Rights, to assess its long-term funding requirements to expand the Museum's reach and impact across Canada and the world and to ensure offerings remain impactful and relevant.

Funding requirements will also have to consider cost escalation due to inflation and the capital requirements of a digitally-based museum in an iconic building. 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 continue delivering a quality visitor experience.

In the mid to long term, the Museum still 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 Museum 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: CMHR, Ruth Bonneville



➤ Financial Statements

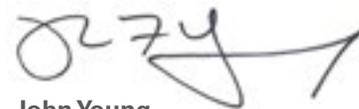
Management Responsibility for Financial Statements

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

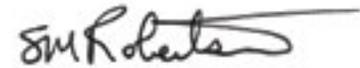
In discharging its responsibility for the integrity and fairness of the financial statements, Management has developed and maintains books of account, records, financial and management controls, information systems and management practices. These are designed to provide reasonable assurance as to the reliability of the financial information; that assets are safeguarded and controlled; and that transactions are in accordance with Part X of the *Financial Administration Act* (FAA) and regulations, the *Museums Act* and regulations, the Museum's by-laws, and the directive issued pursuant to section 89 of the FAA.

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 and Risk Management Committee. The Audit and Risk Management Committee comprises five Trustees of the Museum. The Audit and Risk Management 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 and Risk Management Committee has reviewed and recommended approval of 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 CEO



Susanne Robertson
Chief Financial Officer

June 20, 2018



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 2018, 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.

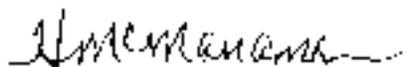
Opinion

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 2018, 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

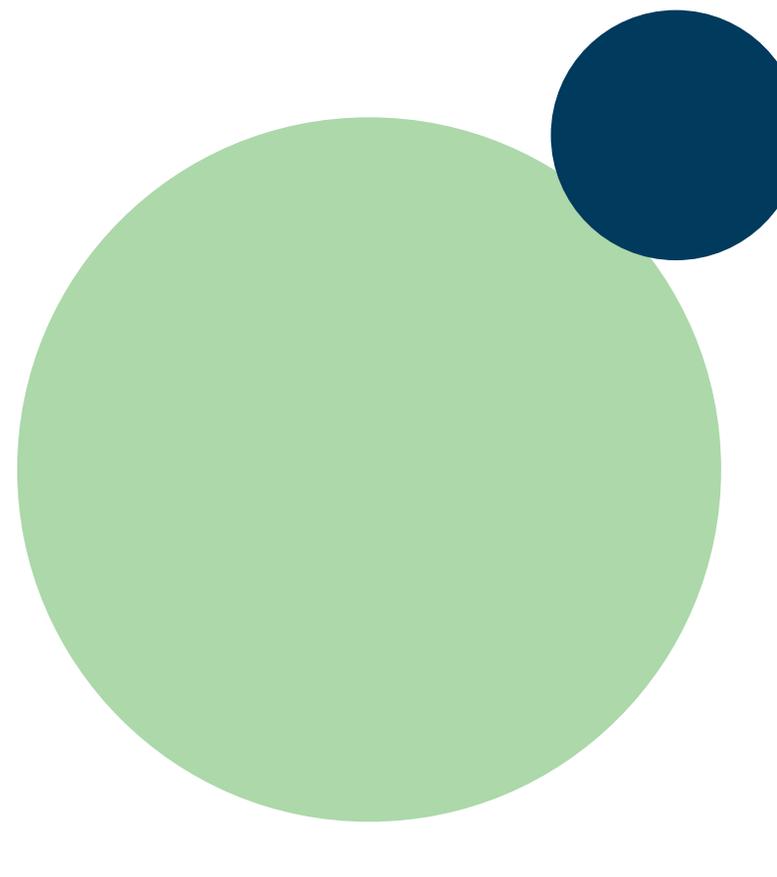
As required by the Financial Administration Act, I report that, in my opinion, the accounting principles in Canadian public sector accounting standards have been applied on a basis consistent with that of the preceding year.

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*.



Heather McManaman, CPA, CA
Principal
for the Auditor General of Canada

20 June 2018
Ottawa, Canada



Statement of Financial position

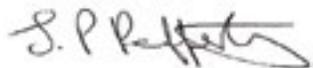
(In thousands of dollars)

As at March 31,	2018	2017
Assets		
Current assets		
Cash and restricted cash (note 4)	\$ 10,156	\$ 9,613
Investments (note 5)	3,115	-
Accounts receivable (note 6)	962	825
Inventories	192	172
Prepaid expenses	357	561
Holdback account	-	42
	14,782	11,213
Collections (note 7)	1	1
Capital assets (note 8)	303,138	314,848
Total assets	\$ 317,921	\$ 326,062
Liabilities and net assets		
Current liabilities		
Accounts payable and accrued liabilities (notes 9 and 10)	\$ 5,504	\$ 3,607
Holdback payable	-	42
Deferred revenue	168	53
	5,672	3,702
Deferred contributions (note 11)	5,211	4,428
Deferred contributions related to capital assets (note 12)	297,870	309,081
Total liabilities	308,753	317,211
Net assets		
Unrestricted	4,189	3,883
Invested in capital assets (note 13)	4,979	4,979
Accumulated remeasurement losses	-	(11)
	9,168	8,851
Total liabilities and net assets	\$ 317,921	\$ 326,062

Contractual rights and obligations (note 18)

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

Approved by the
Board of Trustees



J. Pauline Rafferty
Chair, Board of Trustees



Margaret Vandenberg
Chair, Audit and Risk Management Committee

Statement of Operations

(In thousands of dollars)

Year ended March 31,	2018	2017
Revenue (Schedule 1)		
Operating	\$ 3,164	\$ 3,230
Contributions	7,355	7,381
Other income	366	181
Total revenue	10,885	10,792
Expenses (Schedule 2)		
Museum content and program	12,122	12,812
Permanent building	21,690	22,263
Stewardship and corporate management	5,742	5,574
Total expenses	39,554	40,649
Excess of expenses over revenue before parliamentary appropriations	(28,669)	(29,857)
Parliamentary appropriations (note 14)	28,975	38,228
Excess of revenue over expenses	\$ 306	\$ 8,371

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,	2018	2017
Accumulated remeasurement losses, beginning of year	\$ (11)	\$ (11)
Unrealized losses attributable to:		
Foreign exchange	-	(4)
Amounts reclassified to the Statement of Operations:		
Foreign exchange loss	11	4
Net remeasurement loss for the year	11	-
Accumulated remeasurement losses, end of year	\$ -	\$ (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, 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
Excess of revenue over expenses	306	-	-	306
Net change in accumulated remeasurement losses	-	-	11	11
Net assets, as at March 31, 2018	\$ 4,189	\$ 4,979	\$ -	\$ 9,168

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,	2018	2017
Operating activities		
Cash receipts from customers	\$ 3,181	\$ 3,280
Cash receipts from parliamentary appropriations	23,426	31,358
Cash receipts from other income	190	3
Cash payments to and on behalf of employees	(12,476)	(12,406)
Cash payments to suppliers	(11,568)	(24,686)
Interest received	92	108
	2,845	(2,343)
Capital activities		
Payments for acquisition of capital assets	(1,721)	(3,385)
	(1,721)	(3,385)
Investing activities		
Acquisition of investments	(3,100)	-
	(3,100)	-
Financing activities		
Parliamentary appropriation for the acquisition of capital assets	1,477	1,258
Parliamentary appropriations (capital) funding for capital assets	449	988
Contributions from non-government sources for capital assets	551	573
	2,477	2,819
Increase/(decrease) in cash	501	(2,909)
Cash, beginning of year		
Cash and restricted cash	9,613	12,511
Holdback account	42	53
	9,655	12,564
Cash, end of year		
Cash and restricted cash	10,156	9,613
Holdback account	-	42
	\$ 10,156	\$ 9,655

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

► Notes to Financial Statements

For the year ended March 31, 2018 (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 (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 plans 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 of 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 are:

Museum content and program

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

Permanent building

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. 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

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

(c) Travel, hospitality, conference and event expenditures

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. Effective March 31, 2017, the Museum has aligned its policies and practices to the Treasury Board instruments and reported on its compliance with this directive in the 2018-2019 to 2022-2023 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, investments, accounts receivable and accounts payable and accrued liabilities are measured at amortized cost using the effective interest rate method through the Statement of Operations.

(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.

(e) Capital assets

Property and equipment owned by the Museum are valued at cost, net of accumulated amortization. When the development of a capital project is completed, it is transferred from capital projects in progress to the appropriate capital asset class. 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 determines the accrued benefit obligation using a method based upon assumptions and best estimates relating to maternity/parental leave.

(g) Revenue recognition

i) Museum operations

Revenues from museum operations include the sale of general admission and programs, boutique sales, facility rentals, memberships, a percentage of restaurant and catering sales and travelling exhibits. 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, non-government sources and donations that are not restricted to a specific purpose are recognized as revenue on the Statement of Operations when received or receivable, if the amount to be received can be reasonably estimated and collection is reasonably assured.

iv) Cash donations and sponsorships

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

v) In-kind contributions and artifact donations

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.

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

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

vi) Interest revenue

Interest revenue is recognized in the period it is earned.

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

vii) Volunteer services

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

viii) Deferred revenue

Deferred revenue represents funds received by the Museum from sponsorships, the sale of gift cards, advance payments, and donations designated to support programming that are not yet earned through the provision of goods and services.

(h) Expenses

An expense that contributes directly to an activity as described in note 1 (b) is allocated fully to that activity. 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.

(j) Friends of the Canadian Museum for Human Rights

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

(k) Contingent liabilities

In the normal course of its operations, the Museum may become involved in various claims or legal actions. Some of these potential liabilities may become actual liabilities when one or more future events occur or fail to occur. To the extent that the future event is likely to occur or fail to occur, and a reasonable estimate of the loss can be made, a liability will be accrued and an expense recorded in the Museum's financial statements.

(l) Measurement uncertainty

The preparation of financial statements in accordance with PSAS requires management to make estimates and assumptions that affect the reported amounts of assets and liabilities at the date of the financial statements and the reported amounts of 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) Inter-entity transactions

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

- i) Inter-entity transactions are measured at the exchange amount when undertaken on similar terms and conditions to those adopted if the entities were dealing at arms-length, or where costs provided are recovered.
- ii) Goods or services received without charge between commonly controlled entities are not recorded. The Museum receives audit services free of charge from the Office of the Auditor General of Canada.

(n) Other related party transactions

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

3. Accounting standards adopted during the year

The Public Sector Accounting Board (PSAB) issued new accounting standards effective for fiscal years beginning on or after April 1, 2017.

As a result, the Museum adopted an accounting policy for inter-entity transactions (PS 3420). This new Section establishes standards on how to account for and report transactions between public sector entities that comprise a government's reporting entity from both a provider and recipient perspective. The adoption of this new standard did not result in any financial impact on the Museum's financial statements. See Note 2 m) for the Museum's inter-entity accounting policy.

The Museum also adopted the new accounting standards Related party disclosures (PS 2200), Assets (PS 3210), Contingent assets (PS 3320) and Contractual rights (PS 3380). These new accounting standards only impact note disclosures and the adoption of these standards did not result in a significant impact on the disclosures included in the Museum's financial statements. The adoption of PS 3380 required additional information to be disclosed, see note 18 for Contractual rights and obligations disclosure.

4. 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 arise from contributions received from non-government entities, assistance from other governments and parliamentary appropriations.

	2018	2017
Cash	\$ 4,706	\$ 5,113
Restricted cash	5,450	4,500
	\$ 10,156	\$ 9,613

The change in restricted cash is comprised of the following:

	2018	2017
Balance, beginning of year	\$ 4,500	\$ 2,757
Add contributions received during the year	-	549
Add capital parliamentary appropriations	449	988
Add deferred parliamentary appropriations for capital projects	1,970	1,200
Add deferred interest income	51	24
Less amounts used to purchase capital assets	(1,520)	(1,018)
Balance, end of year	\$ 5,450	\$ 4,500

5. Investments

At March 31, 2018, the Museum held guaranteed investment certificates with an amortized cost of \$3,115 and a face value of \$3,100 (2017 - nil), with annual yield percentages ranging from 1.63% to 1.85%, (2017- nil) and maturity dates ranging from June 22, 2018 to December 22, 2018 (2017 - nil).

6. Accounts receivable

	2018	2017
Contributions and donations from Friends of the CMHR	\$ 527	\$ 515
Refundable taxes	255	165
Facility rentals and commissions	52	48
Other	128	97
	\$ 962	\$ 825

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

7. 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 Collections are subject to regular capitalization or expense accounting rules based on the Museum's established capitalization threshold level.

During the year ended March 31, 2018, the Museum acquired \$6 (2017 - \$5) worth of artifacts and received \$25 (2017 - \$3) worth of donated artifacts for the Permanent Collection.

The Museum did not record any revenue for the years ended March 31, 2018 and March 31, 2017 related to sales of Permanent Collection items.

8. Capital assets

	Cost 2017	Additions (Transfers)	Disposals	Cost 2018
Land	\$ 4,979	\$ -	\$ -	\$ 4,979
Building				
Base	238,625	-	-	238,625
Mechanical and electrical	48,506	-	-	48,506
Exhibits	49,337	169	(9)	49,497
Computer equipment, hardware and software	7,176	488	-	7,664
Building improvements	7,392	242	-	7,634
Furniture and equipment	2,168	70	-	2,238
Website development	1,082	10	-	1,092
Enterprise program development	1,134	-	-	1,134
Films	97	18	-	115
Capital projects in progress	578	1,540	-	2,118
Capital assets	\$ 361,074	\$ 2,537	\$ (9)	\$ 363,602

	Accumulated amortization 2017	Amortization expense	Disposals	Accumulated amortization 2018
Land	\$ -	\$ -	\$ -	\$ -
Building				
Base	19,222	5,967	-	25,189
Mechanical and electrical	7,840	2,426	-	10,266
Exhibits	9,702	4,221	(5)	13,918
Computer equipment, hardware and software	6,532	394	-	6,926
Building improvements	1,061	536	-	1,597
Furniture and equipment	751	241	-	992
Website development	514	211	-	725
Enterprise program development	507	246	-	753
Films	97	1	-	98
Capital projects in progress	-	-	-	-
Capital assets	\$ 46,226	\$ 14,243	\$ (5)	\$ 60,464

	Net book value 2018	Net book value 2017
Land	\$ 4,979	\$ 4,979
Building		
Base	213,436	219,403
Mechanical and electrical	38,240	40,666
Exhibits	35,579	39,635
Computer equipment, hardware and software	738	644
Building improvements	6,037	6,331
Furniture and equipment	1,246	1,417
Website development	367	568
Enterprise program development	381	627
Films	17	-
Capital projects in progress	2,118	578
Capital assets	\$ 303,138	\$ 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 to the City of Winnipeg and the Forks Renewal Corporation.

The amortization expense for the year ended March 31, 2018 is \$14.2 million (2017 - \$15.0 million).

Capital projects in progress represent costs incurred for assets under development including the web site, travelling exhibits, digital programming and the digital learning centre.

9. Accounts payable and accrued liabilities

	2018	2017
Payment in lieu of taxes	\$ 713	\$ 692
Operational payables	3,883	2,823
Capital assets accounts payables	908	92
	\$ 5,504	\$ 3,607

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

10. 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, 2018 was 9.8% (2017 - 9.4%) for employees with an employment date prior to January 1, 2013 and 8.8% (2017 - 8.4%) for employees with an employment date on or after January 1, 2013. Total contributions of \$943 were recognized as an expense for the year ended March 31, 2018 (2017 - \$894).

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 are indexed to inflation.

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

Information about the plans is as follows:

	2018	2017
Accrued benefit obligations, beginning of the year	\$ 59	\$ 25
Cost of benefits related to the year	252	169
Benefits paid during the year	(90)	(135)
Accrued benefit obligations, end of the year	\$ 221	\$ 59

Accrued benefit obligations are included in Accounts payable and accrued liabilities.

11. Deferred contributions

Deferred contributions recorded by the Museum are as follows:

	2018	2017
Deferred contributions restricted for the future purchase of capital assets	\$ 5,211	\$ 4,428

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

	2018	2017
Balance, beginning of year	\$ 4,428	\$ 2,853
Additions		
Parliamentary appropriations (capital)	449	988
Restricted deferred Parliamentary appropriations	1,970	1,200
Non-government and other government sources	500	524
Deferred interest income	51	24
	2,970	2,736
Deductions		
Amounts transferred to deferred contributions related to capital assets	(1,560)	(927)
Amounts recognized as revenue	(627)	(234)
	(2,187)	(1,161)
Balance, end of year	\$ 5,211	\$ 4,428

12. Deferred contributions related to capital assets

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

	2018	2017
Balance, beginning of year	\$ 309,081	\$ 322,081
Amounts transferred from deferred contributions	1,560	927
Government contributions:		
Parliamentary appropriation for the acquisition of capital assets available for use	1,477	1,258
Non-government contributions:		
Capital in-kind contributions from Friends of the CMHR and other	-	31
Amortization and loss of deferred contributions related to capital assets available for use	(14,248)	(15,216)
Balance, end of year	\$ 297,870	\$ 309,081

13. 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:

	2018	2017
Capital assets	\$ 303,138	\$ 314,848
Less amounts financed by deferred contributions related to capital assets	(297,870)	(309,081)
Less amounts to be financed by deferred contributions	(289)	(788)
Land	\$ 4,979	\$ 4,979

14. Parliamentary appropriations

	2018	2017
Main estimates amount provided for operating and capital expenditures	\$ 24,865	\$ 21,700
Supplementary Estimates B	487	11,904
Less current year parliamentary appropriations not recognized as revenue:		
Restricted for capital asset acquisitions (deferred contributions)	(1,970)	(1,200)
Parliamentary appropriations (capital) deferred	(449)	(988)
Amounts used to purchase capital assets	(1,477)	(1,258)
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	6,892	7,865
Restricted amounts used in current year for items expensed for accounting purposes	627	205
	\$ 28,975	\$ 38,228

15. Financial risk management

The Museum has exposure to the following risks from its use of financial instruments: credit risk, market risk and liquidity risk. These risks have no significant impact on the Museum's financial statements. There has been no change 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 and Risk Management Committee's mandate includes ensuring that the Museum has identified its major risks and ensures that management monitors and controls them. The Board oversees the Museum's systems and practices of internal control, and ensures that these controls contribute to the assessment and mitigation of risk.

(a) Credit risk

Credit risk is the risk of financial loss to the Museum if a customer or 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, investments, as well as accounts receivable.

The maximum exposure to credit risk of the Museum at March 31, 2018 is the carrying value of these assets.

(i) Cash and investments

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 investment decisions. Credit risk is minimized substantially by ensuring that assets are invested in instruments that are guaranteed by the Canadian federal and provincial governments and Canadian Schedule 1 Banks.

(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, 2018, 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, 2018 the Museum did not have any material foreign currency risk.

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

(c) Liquidity risk

Liquidity risk is the risk that the Museum will not be able to meet its financial obligations as they become due.

The Museum manages liquidity risk by continually monitoring actual and forecasted cash flows from operations and anticipated investing and financing activities to ensure, as far as possible, that it will always have sufficient liquidity to meet its liabilities when due, under both normal and stressed conditions, without incurring unacceptable losses or risking damage to the Museum's reputation.

At March 31, 2018, the Museum had unrestricted cash of \$4.7 million (2017 - \$5.1 million) and current portion of holdback account asset of nil (2017 - \$0.1 million).

The maturities of the Museum's financial liabilities at March 31, 2018 are estimated by management to be as follows:

Accounts payable and accrued liabilities of \$5.5 million: not later than six months

16. Related party transactions

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

The Friends of the CMHR 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 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.

The following transactions with the Friends of the CMHR are measured at the exchange amount, which is the amount of consideration established and agreed to by the related parties. The Museum 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, 2018, indirect administrative support costs of approximately \$0.3 million were incurred by the Museum (2017 - \$0.3 million).

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

17. Allocation of expenses

A portion of personnel costs, professional and special services, information management infrastructure and systems, marketing and promotion and protection services of \$5.4 million (2017 - \$6.1 million) have been allocated as follows:

	2018	2017
Museum content and program	\$ 3,062	\$ 3,495
Stewardship and corporate management	1,866	2,070
Permanent building	459	518
	\$ 5,387	\$ 6,083

18. Contractual rights and obligations

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

As of March 31, 2018, the Museum’s contractual rights arise due to revenue contracts entered into which include contributions, facility rentals, restaurant and catering.

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

The future minimum payments and receipts are as follows:

	Contractual rights	Contractual obligations
2018-2019	\$ 392	\$ 1,852
2019-2020	146	670
2020-2021	104	174
2021-2022	22	70
2022-2023 and beyond	55	133
	\$ 719	\$ 2,899

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

	2018	2017
Admissions and programs		
General admission	\$ 1,242	\$ 1,433
Memberships	137	188
Public program	67	71
Education program	97	109
Retail boutique sales	768	690
Facility rentals	622	519
Restaurant and catering	224	220
Travelling exhibits	7	-
Total	\$ 3,164	\$ 3,230

Contributions

	2018	2017
Revenue related to the amortization of deferred contributions from other donors	\$ 7,355	\$ 7,351
Restricted amounts from other donors used in current period for items expensed for accounting purposes	-	30
Total	\$ 7,355	\$ 7,381

Other income

	2018	2017
In-kind and artifact donations	\$ 158	\$ 47
Interest revenue	107	108
Cash donations and sponsorships	83	23
Miscellaneous	18	3
Total	\$ 366	\$ 181

SCHEDULE 2 – SCHEDULE OF EXPENSES

	2018	2017
Amortization of capital assets	\$ 14,243	\$ 15,025
Personnel costs	12,874	12,528
Payment in lieu of taxes	2,742	2,629
Building operations	2,285	2,149
Information management infrastructure and systems	1,191	1,211
Exhibitions	1,015	1,321
Marketing and promotion	923	1,191
Protection services	655	734
Professional and special services	606	748
Travel	604	583
Office supplies and administration	499	491
Programming	452	344
Utilities	435	433
Cost of goods sold	398	364
Exhibits maintenance	391	518
Digital reach	210	372
Permanent collection acquisitions	31	8
Total expenses	\$ 39,554	\$ 40,649

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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2017-2018 Annual Report**

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Human Rights in Contemporary Canada

1982-présent

Human Rights in Contemporary Canada
Since the enactment of the Charter in 1982, human rights have become part of our national identity. This is due to the growing understanding of Canada's role in the global human rights system.

1982-aujourd'hui

Les droits de la personne au Canada aujourd'hui
Depuis l'adoption de la Charte en 1982, les droits de la personne font partie de la vie quotidienne au Canada. Cette intégration est due à la compréhension de la culture canadienne et à l'engagement du Canada en matière de droits de la personne à l'échelle mondiale.

Les droits de la personne au Canada aujourd'hui



Human Rights in Contemporary Canada

Human Rights in Contemporary Canada

Human Rights in Contemporary Canada



CANADIAN MUSEUM FOR HUMAN RIGHTS

