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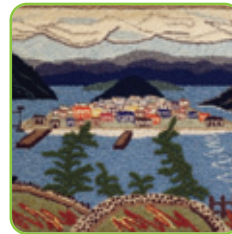
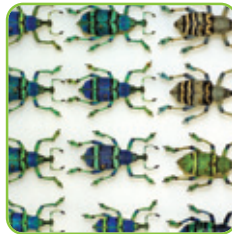
Canada



Annual Report

2008–2009

Cultural Property Export and Import Act





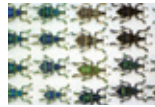
Abstraktes Bild (612-3), 1986, by Gerhard Richter (German, 1932-), oil on canvas, 88.58" x 78.74" x 1.65" / 225.5 x 198.8 x 4.2 cm. Certified in 2008-2009 under the terms of the *Cultural Property Export and Import Act*. Collection of the Art Gallery of Ontario, Toronto. Gift of Michael Scott. Image courtesy of the Art Gallery of Ontario.



Beaded Bag (detail), ca 1900, from the North-East Woodlands Tourist-art Collection. Acquired by the Musée de la civilisation, Québec in 2008-2009 with the assistance of a Movable Cultural Property Grant from the Minister of Canadian Heritage and the Fondation du Musée de la civilisation. Image courtesy of the Musée de la civilisation.



Steel Room #5, 1994, by Betty Goodwin (Canadian, 1923-2008), steel, oil, oil pastel, wax, 66.73" x 26.58" x 15.95" / 169.5 x 67.5 x 40.5 cm. Certified in 2008-2009 under the terms of the *Cultural Property Export and Import Act*. Collection of the Musée d'art contemporain de Montréal, Montreal. Gift of Gaétan Charbonneau. Image courtesy of the Musée d'art contemporain de Montréal; Richard-Max Tremblay, photographer.



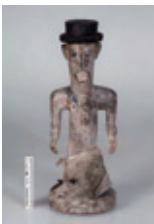
Collection of 63,927 Beetle Specimens (detail). Certified in 2008-2009 under the terms of the *Cultural Property Export and Import Act*. Collection of the Canadian Museum of Nature, Ottawa. Anonymous gift. Image courtesy of the Canadian Museum of Nature.



Crystal of the Mineral Remondite, Mont St. Hilaire, Quebec, 1.37" x 0.98" x 0.78" / 3.5 x 2.5 x 2 cm. from the Haineault Collection of rare gemstones. Acquired by the Royal Ontario Museum, Toronto, with the assistance of a Movable Cultural Property Grant from the Minister of Canadian Heritage and certified in 2008-2009 under the terms of the *Cultural Property Export and Import Act*. Image courtesy of the Royal Ontario Museum.



Clock (detail), mid-20th century, from the Bens Delicatessen Collection in Honour of its Founders: Ben & Fanny Kravitz, Irving Kravitz, Al Kravitz, and Sollie Kravitz. Certified in 2008-2009 under the terms of the *Cultural Property Export and Import Act*. Collection of the McCord Museum, Montreal. Gift of Bens Realty Inc. Image courtesy of the McCord Museum.



Nigerian Wooden Sculpture (detail), n.d., wood and textile, approx. 13.79" x 5.51" / 35 x 14 cm. Returned to its country of origin in 2009. Image courtesy of the Canadian Conservation Institute, Department of Canadian Heritage.



Placentia as Seen From Castle Hill (detail), n.d., by Lois Saunders (Canadian, 1932-2004), hooked wool on canvas mat, 26.25" x 46.5" / 67 x 118 cm. Certified in 2008-2009 under the terms of the *Cultural Property Export and Import Act*. Collection of The Rooms, Provincial Art Gallery Division, St. John's. Gift of Elke Molgaard. Image courtesy of The Rooms, Provincial Art Gallery Division.



The Creation of Corn and Tomatoes, 1993, by Victor Cicansky (Canadian, 1935-), glazed clay, 55.98" x 14.02" x 5.98" / 142.2 x 35.6 x 15.2 cm. Certified in 2008-2009 under the terms of the *Cultural Property Export and Import Act*. Collection of the Glenbow Museum, Calgary. Gift of Victor Cicansky. Image courtesy of the Glenbow Museum.



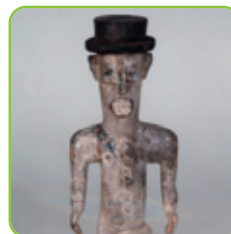
Granville/Robson (detail), 1959, by Fred Herzog (Canadian, 1930-), ink jet print, 28" x 38" / 71.4 x 96.7 cm. Certified in 2008-2009 under the terms of the *Cultural Property Export and Import Act*. Collection of the Vancouver Art Gallery, Vancouver. Gift of Fred Herzog. Image courtesy of Equinox Gallery, Vancouver.



Annual Report

2008–2009

Cultural Property Export and Import Act



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Introduction

Since its adoption in 1977, the *Cultural Property Export and Import Act (Act)* has served to encourage and ensure the preservation in Canada of significant examples of the nation's artistic, historic and scientific heritage. It accomplishes this through provisions governing an export and import control system, designation of institutions and public authorities that have demonstrated the capacity to preserve cultural property and make it accessible to the public, tax incentives to encourage Canadians to donate or sell significant objects to public institutions in Canada, and grants to assist public institutions with the purchase of cultural property. The responsibilities for carrying out these provisions are shared by the Minister of Canadian Heritage and an independent administrative tribunal established by the *Act*, the Canadian Cultural Property Export Review Board, together with other government organizations responsible for particular activities associated with the enforcement of the *Act*.

This report of the *Cultural Property Export and Import Act* covers fiscal year 2008–2009, and includes, in Part I, the Report from the Chair of the Canadian Cultural Property Export Review Board to the Minister of Canadian Heritage and, in Part II, the Report of the Minister concerning the activities of the Movable Cultural Property Directorate of the Department of Canadian Heritage.





PART I
Canadian Cultural Property
Export Review Board







Chair's Office
15 Eddy Street, 3rd Floor
Gatineau, QC K1A 0M5

The Honourable James Moore
Minister of Canadian Heritage and Official Languages
15 Eddy Street
Gatineau, QC K1A 0M5

Dear Minister Moore,

I am pleased to submit a report covering the activities of the Canadian Cultural Property Export Review Board for the period of April 1, 2008 to March 31, 2009.

The 2008–2009 fiscal year marked the 31st anniversary of the *Cultural Property Export and Import Act* and of the Review Board. Over three decades, the role of the Board has been affirmed and reinforced as public institutions, donors, collectors, appraisers, and the public-at-large continue to reap benefits from the transfer of private collections to the public domain.

Canadians who have served on the Board have shared their knowledge and expertise with rigour and generosity. Their collective and cumulative diligence has resulted in an increasingly refined decision-making process, while taking into account the rapid shifts in communications and technology affecting us all and directly influencing the nature of collections offered to Canadian institutions. As someone who has a deep appreciation of the rapidly evolving world of technology, you will appreciate that the Board has engaged in a dialogue with stakeholders to establish a contemporary approach to donations of audiovisual and electronic resources which will benefit all Canadians.

My mandate as Chair was defined with a view to engaging in outreach so that stakeholders would have user friendly access to the information necessary to play an active role in the preservation of Canada's heritage. A number of senior executives from designated institutions, as well as members of the public, have expressed their recognition of the unique and invaluable role the Board plays in the protection of the national heritage. My colleagues on the Board and I look forward to continuing the discussions already underway to further this endeavour.

I would like to take this opportunity to recognize the continued diligence exercised by the members of the Board, and to thank the Secretariat for carrying out its duties with professionalism, dedication and enthusiasm.

I am honoured to be a member of the Board and grateful for the opportunity to serve as its Chair.

Yours sincerely,

Marcel Brisebois



PART I

Canadian Cultural Property Export Review Board

Canadian Cultural Property Export Review Board: Overview

Duties

Section 20 of the *Cultural Property Export and Import Act (Act)* stipulates that the duties of the Canadian Cultural Property Export Review Board (Board) are as follows:

- a) pursuant to Section 29, to review applications for export permits that have been refused, when requested;
- b) pursuant to Section 30, with regard to objects for which the issuing of export permits has been delayed by the Board, to make determinations respecting fair cash offers to purchase cultural property, when requested; and
- c) pursuant to Section 32, to certify cultural property for income tax purposes by making determinations of outstanding significance and national importance and of fair market value.

The Board's chief activity is the certification of cultural property for the purposes of issuing Cultural Property Income Tax Certificates (Canada Revenue Agency Form T871) to individual or corporate donors and vendors. Canadian collecting institutions have been able to enrich their collections through tax incentives¹ available to Canadians under the *Income Tax Act*.

A vigorous donations program acts as the first line of defence in preventing the permanent export of objects

of "outstanding significance and national importance," while involving individual Canadians and Canadian corporations in the important role of preserving the nation's heritage.

The second line of defence in keeping cultural property in Canada is the export control system, which is administered by the Department of Canadian Heritage. The export control mechanisms established by the *Cultural Property Export and Import Act* are instrumental in safeguarding in Canada significant cultural property that would otherwise be exported. The Board may establish an export delay period for items that come before it for review as a result of refused export permits. This provides an opportunity for Canadian collecting institutions to purchase outstanding objects for their collections. Grants are available from the Department to assist with purchase in this circumstance. Subject to certain restrictions, if a vendor has not received an offer before the export delay period has expired, an export permit will be granted.

Membership

Members of the Board are appointed for three year terms by the Governor in Council, on the recommendation of the Minister of Canadian Heritage.

Section 18 of the *Act* requires that the Board be composed of a maximum of 10 residents of Canada, as follows: the Chairperson and one other member chosen from the general public; up to four other

¹ The *Income Tax Act* provides for exemptions from the payment of capital gains tax for cultural property that has been certified by the Board and sold or donated to designated institutions or public authorities in Canada. Gifts of certified cultural property to such institutions are also eligible for a tax credit based on the fair market value of the property up to net income, after credits are claimed for any charitable donations and gifts.

members who are, or have been, officers, members or employees of art galleries, museums, archives, libraries or other collecting institutions in Canada; and up to four other members who are, or have been, dealers in or collectors of art, antiques or other objects that form part of the national heritage. Three members, at least one of whom belongs to the institutional category and one who belongs to the dealer/collector category, constitute a quorum (see Appendix 1-1 for a list of Board members in 2008–2009).

Meetings

The Board held four meetings in 2008–2009: June 17 – 20, 2008 (Toronto); September 17 – 19, 2008 (Ottawa); December 2 – 5, 2008 (Ottawa); and March 3 – 6, 2009 (Ottawa).

Expert Advice

Section 22 of the *Act* enables the Board to call upon any person who has professional, technical or other special knowledge, to assist in any matter in an advisory capacity. The Board may also request valuation expertise to assist in making determinations of fair market value for income tax purposes or to determine fair cash offers relating to refused export permits. In 2008–2009, the Board engaged experts in an advisory capacity to assist in refining criteria for audiovisual material and electronic records.

Certification of Cultural Property for Income Tax Purposes

The Certification Process

For cultural property to be considered for certification, a donor or vendor of cultural property must either dispose of the property to an institution or public authority designated by the Minister of Canadian Heritage or reach a tentative disposition agreement with a designated institution or public authority. Designated institutions or public authorities typically make applications for certification to the Board on behalf of donors or vendors.

To certify cultural property, the Board must determine whether the property meets the criteria set out in the *Act*, that is:

- a) whether that object is of outstanding significance by reason of its close association with Canadian history or national life, its aesthetic qualities, or its value in the study of the arts or sciences; and
- b) whether the object is of such a degree of national importance that its loss to Canada would significantly diminish the national heritage.

As part of its application for certification, the applicant must therefore provide arguments demonstrating that the property meets these criteria.

In addition to determining that cultural property meets the criteria of “outstanding significance and national importance,” the Board must also determine the fair market value of such property for income tax purposes.²

Overview of Certified Cultural Property, 2008–2009

Between April 1, 2008 and March 31, 2009, the Board made determinations (including redeterminations) with respect to 851 applications for certification, representing more than \$104 million in cultural property donated or sold to designated Canadian institutions or public authorities. Of this amount, donations accounted for over 95%, sales for almost 4% and split-receipts for just under 1%. While archival and library material made up just under 25% of all applications, fine art (paintings, works on paper, and sculpture) made up the largest number of applications, at almost 70%. Other certified property included decorative art, ethnographic objects, folk art, as well as collections of insects, meteorites, military medals, and minerals.

Of the 851 applications for which the Board made determinations in 2008–2009, 84% were determined at the Proposed Value³, while 16% were determined at a value that was different from the Proposed Value. Of those determinations that differed from the Proposed Value, 23 determinations, or approximately 3% of the

² That is, for the purposes of subparagraph 39(1)(a)(i.1), paragraph 110.1(1)(c), the definition “total cultural gifts” in subsection 118.1(1) and subsection 118.1(10) of the *Income Tax Act*.

³ Proposed Value refers to the estimated value on the application for certification submitted by the designated institution or public authority; this is based on the appraisal(s) submitted with the application.

total number of applications, were determined at values exceeding the Proposed Value. During 2008–2009, the Board determined that 33 objects in 11 applications, each in the fine art category, did not meet the criteria of “outstanding significance and national importance” and were therefore not certified (see Appendix 1-2).

Objects Inadmissible for Cultural Property Certification

The Review Board was not in a position to certify for income tax purposes two inadmissible objects in 2008–2009. These were Order of Canada medals, which carry the legal stipulation in section 23(1) of the *Constitution of the Order of Canada* that, “except as otherwise provided in an Ordinance, the insignia of the Order shall remain the property of the Order.” Title, therefore, rests with the Crown, regardless of whether the member is living or deceased. While a museum may have an Order of Canada medal on indefinite loan, because an irrevocable disposition cannot be made, it is inadmissible for certification (see Appendix 1-2: ix).

Appeals of Board Determinations

Where donors or vendors are not satisfied with determinations of fair market value, they may, within 12 months after the day on which notice of the determination was given, make a request for redetermination. In 2008–2009, the Board made redeterminations with respect to 13 applications for certification. Of those requests, six were redetermined at a higher value, one was redetermined at a lower value, and six were redetermined at the value originally determined by the Board (see Appendix 1-2: vii).

Where donors or vendors are not satisfied with a redetermination of fair market value made by the Board, they may file an appeal to the Tax Court of Canada within 90 days after the day on which a Cultural Property Income Tax Certificate is issued. In 2008–2009, one appeal to the Tax Court of Canada was filed and one appeal filed in 2007–2008 was settled out of court.

Review of Refused Export Permits

The Review Process

The export control system is administered by the Minister of Canadian Heritage in collaboration with the Canada Border Services Agency (CBSA). The Board’s role in this system is to review applications for export permits that have been refused. The Canadian Cultural Property Export Control List describes the range of cultural property that requires an export permit (see Appendix 2-1 for a summary of the categories on this list).

Export permit applicants who receive a Notice of Refusal from a permit officer on the advice of an expert examiner may, within 30 days, request that their application be reviewed by the Board. Using the same criteria applied by the expert examiner, the Board must determine, pursuant to subsection 29(3) of the *Act*, whether the object in question is included in the Control List and, pursuant to paragraphs 11(1)(a) and (b):

- a) whether that object is of outstanding significance by reason of its close association with Canadian history or national life, its aesthetic qualities, or its value in the study of the arts or sciences; and
- b) whether the object is of such a degree of national importance that its loss to Canada would significantly diminish the national heritage.

If the Board determines that the object fails to meet the above criteria, it will direct the issuance of the permit. If the Board determines that the object meets the above criteria, and if it concludes that an offer to purchase the object might be made by an institution or public authority in Canada, it establishes a delay period of two to six months during which the permit may not be issued. Advised of the Board’s decision, the Minister of Canadian Heritage makes the delay period known to designated institutions and public authorities, so that they may consider purchasing the material. Financial assistance in the form of a Movable Cultural Property Grant can facilitate the acquisition, and designated institutions are encouraged to apply if funding is required.

Export Review Hearings, April 1, 2008 to March 31, 2009

During the period covered in this report, the Board reviewed four appeals in relation to applications for export permits that had been refused by a permit officer on the advice of an expert examiner. Of the refused applications reviewed by the Board, three were for objects recovered from the soil or waters of Canada (Group I) and one for an ethnographic object (Group II).

Of the four export appeals reviewed in 2008–2009, the Board determined that in three cases, the required criteria to uphold a refusal were not met and export permits were subsequently issued. In the remaining case, the Board determined that the required criteria were met and established a delay period of six months. The export permit was issued at the end of the delay period (see Appendix 1-3 for a summary of Board hearings and results).

Determinations of Fair Cash Offer to Purchase

If an offer to purchase cultural property during a delay period is refused, either the applicant or the institution making the offer may request in writing that the Board determine what would constitute a “fair cash offer to purchase.” This request must be made in writing at least 30 days before the end of the delay period.

Upon receiving such a request, the Board determines the fair cash offer and advises the applicant and the institution simultaneously. If no institution offers to purchase the object for an amount equal to, or greater than, the amount determined by the Board, the Board directs the permit officer to issue an export permit at the end of the delay period, if requested to do so by the applicant.

If an institution has made an offer to purchase the object for an amount equal to, or greater than, the amount determined by the Board, and this offer has been rejected by the applicant, the export permit is not issued and no further application for a permit may be made for a period of two years from the date of the Notice of Refusal issued by the permit officer. At that time, a new permit application must be completed, and the process begins again.

In 2008–2009 there were no requests for fair cash offer determinations.

Communications

Outreach Activities

During 2008–2009, the Review Board and members of the Secretariat reached over 400 stakeholders through diverse outreach activities involving museums, art galleries, archives, libraries, appraisers and donors. Several discussion fora and informal consultations were held with institutions and appraisers for updating and revising the guidelines for “outstanding significance and national importance” as well as the policy and format for monetary appraisals.

Among the outreach initiatives undertaken by the Board and the Secretariat in 2008–2009:

- April 2008: All-day information session for officials at Library and Archives Canada (Ottawa).
- June 2008: Information session for stakeholders from designated institutions, appraisers, and donors at the Gardiner Museum, in the context of the Board’s meeting at the Royal Ontario Museum (Toronto).
- June 2008: Presentation of Draft Format for Appraisals to Board members of the Art Dealers Association of Canada (Toronto).
- November 2008: Information session for stakeholders at the Montréal Museum of Fine Arts (Montréal).
- November 2008: Informal consultation on the Board’s Draft Format for Appraisals with appraisers, at the Galerie René Blouin (Montréal).

Stakeholder outreach:

- September 2008: National Archival Appraisal Board (Ottawa)
- October 2008: International Society of Appraisals Eastern Chapter of Canada (Toronto)
- October 2008: American Society of Appraisers (Toronto)
- October 2008: Toronto International Art Fair (Toronto)

More information on the Cultural Property Export Review Board and its criteria may be found on-line at: <http://www.pch.gc.ca/pgm/bcm-mcp/cebc-cperb/index-eng.cfm>.

Consultation on Audiovisual and Electronic Resources: Phase I

On March 2, 2009, the Board initiated a review of its guidelines for “outstanding significance and national importance” and fair market value as they relate to audiovisual and electronic resources. A consultation panel of five experts in the field of audiovisual and related material was established to review the existing guidelines. The panel concluded that definition, refinement and clear selection criteria were needed to ensure transparency and consistency of applications for certification of audiovisual material. As a result, the Board called for the creation, in 2009–2010, of a working group to conduct research and drafting of revised guidelines.



PART II
Movable Cultural
Property Directorate





PART II

Movable Cultural Property Directorate

Movable Cultural Property Directorate: Overview

The Movable Cultural Property Directorate, in addition to providing support to the Canadian Cultural Property Export Review Board, carries out Ministerial responsibilities under the *Cultural Property Export and Import Act (Act)*. These responsibilities include administering the export control system, assessing institutions and public authorities for the purpose of designation, and managing the Movable Cultural Property Grants Program, as well as fulfilling certain of Canada's international obligations under the 1970 UNESCO Convention on the Means of Prohibiting and Preventing the Illicit Import, Export and Transfer of Ownership of Cultural Property.

Export Control System

Any item that may be important from an archaeological, prehistorical, historical, artistic or scientific perspective can be considered "movable cultural property." However, only certain types of movable cultural property are "controlled" under the *Act*. The Canadian Cultural Property Export Control List defines classes of objects that are subject to export control, based on the object's age and value (see Appendix 2-1 for a summary of the groups on this list). If cultural property is included in the Control List, an export permit is required for its temporary or permanent removal from the country. The responsibilities of the Movable Cultural Property Directorate include overseeing the processing of permit applications through an extensive network of Canada Border Services Agency (CBSA) permit officers and expert examiners to ensure rigour and transparency.

Export Permits

Export permits are issued by permit officers working for CBSA offices located throughout Canada. More than 350 academics, curators, archivists, and librarians work in institutions designated as "expert examiners" by the Minister of Canadian Heritage. The role of individual expert examiners is to help determine whether cultural property that is proposed for export is of such outstanding significance to Canada's cultural heritage that its loss to Canada would significantly diminish the national heritage.

If the permit officer determines, through initial evaluation of the permit application, that the object proposed for permanent export is included in the Control List and has been in the country for more than 35 years, the officer must forward a copy of the application to an expert examiner for a recommendation as to whether or not the object can be considered to be of "outstanding significance and national importance." If the expert examiner deems the object to be of "outstanding significance and national importance," the permit officer will refuse the permit; otherwise the permit will be issued.

Between April 1, 2008 and March 31, 2009, 364 permit applications were submitted. Approximately 20% (71) were applications for temporary permits, for purposes such as exhibition, conservation and research; these were granted in accordance with the *Act*. The remaining 80% (293) were applications for permanent export, for purposes such as sale on international markets, delivery to foreign buyers, or moving abroad. Of the applications for permanent export, 1% (4) were refused by the expert examiners because the cultural property in question was deemed of such "outstanding significance and national importance" that its loss to

Canada would significantly diminish the national heritage. These were subsequently reviewed by the Canadian Cultural Property Export Review Board upon request from the applicants. The Board upheld the recommendation from the expert examiner in one of the four cases and therefore set an export delay period (see Appendix 1-3 for details).

Illegal Exports

Section 38 of the *Act* states, pursuant to article 1 of the 1970 UNESCO Convention on the Means of Prohibiting and Preventing the Illicit Import, Export and Transfer of Ownership of Cultural Property, that any object included in the Canadian Cultural Property Export Control List is designated by Canada as being of importance to the country for archaeology, prehistory, history, literature, art or science. Under the *Act*, it is illegal to export or to attempt to export from Canada any object included in the Control List, except under the authority of and in accordance with a temporary or permanent permit issued under the *Act*. Under the terms of the 1970 UNESCO Convention, if illegally exported cultural property is imported into a fellow signatory state, Canada may be afforded the opportunity to request the return of the property.

Designation of Institutions and Public Authorities

The designation of institutions and public authorities is a Ministerial responsibility associated with the certification process carried out by the Canadian Cultural Property Export Review Board. Designation is a means of ensuring that objects certified by the Board are housed in institutions that have the capacity to ensure their long-term preservation and to make them accessible to the public through research, exhibitions, publications and websites. In order to receive a Cultural Property Income Tax Certificate (Form T871), donors/vendors must make their dispositions to designated institutions or public authorities. Applicant institutions and public authorities must be designated in order to be eligible to apply for Movable Cultural Property Grants.

For the purposes of the *Act*, Section 2 defines an “institution” as one that is “publicly owned and operated solely for the benefit of the public, that is

established for educational or cultural purposes and that conserves objects and exhibits them or otherwise makes them available to the public”. A “public authority” is defined as “Her Majesty in right of Canada or a province, an agent of her Majesty in either such right, a municipality in Canada, a municipal or public body performing a function of government in Canada, or a corporation performing a function or duty on behalf of Her Majesty in right of Canada or a province”. A precedent has been set under the *Act* where a Band Council was recognized as a public authority and was awarded Category “B” designation, to make the display of a mask in a public building possible.

Institutions or public authorities may be designated Category “A” or Category “B.” Under Category “A”, Canadian institutions or public authorities may be designated indefinitely in relation to any objects that fall within their collecting mandate. Under Category “B”, Canadian institutions or public authorities may be designated in relation to the disposition of a specific object or collection for which a preservation strategy has been identified.

In 2008–2009, two institutions were awarded Category “A” designation, and 13 institutions Category “B” designations (see Appendix 2-3 for a list of Category “A” and Appendix 2-4 for Category “B” designations awarded from April 1, 2008 to March 31, 2009 and Appendix 2-5 for a comprehensive list of Category “A” institutions and public authorities).

Review of Category “A” Designated Institutions and Public Authorities

In the 31 years since the *Cultural Property Export and Import Act* came into force, 270 institutions and public authorities have been granted Category “A” designation. In the context of the Government of Canada’s ongoing due diligence, since 2000 the Movable Cultural Property Directorate has been reviewing long-standing Category “A” institutions to ensure that they continue to meet the requirements for designation. The purpose of this ongoing review is to validate and confirm the continued capacity of Category “A” institutions to ensure the long-term preservation of and access to cultural property acquired under the terms of the *Act*.

Movable Cultural Property Grants Program

Pursuant to Section 35 of the *Act*, the Minister may make grants to institutions and public authorities to assist with the purchase of objects for which an export permit has been refused or the purchase of objects outside Canada that are available on the international market and are related to the national heritage.

The Movable Cultural Property annual grants budget is \$1,163,680.00, but in 2008–2009, the program was authorized to spend up to \$3 million, conditional upon additional funds being available for reallocation within the Department of Canadian Heritage. From April 1, 2008 to March 31, 2009, the Minister approved eight grants of which six were disbursed, for a total expenditure of \$221,734.00 (see Appendix 2-2 for a list of grants in 2008–2009).

International Cooperation under the 1970 UNESCO Convention

In 1978, Canada became a signatory to the 1970 UNESCO Convention on the Means of Prohibiting and Preventing the Illicit Import, Export and Transfer of Ownership of Cultural Property. This Convention places the onus on each signatory state to develop its own legislation to protect and preserve its cultural heritage, and to establish measures to facilitate the return of illegally exported cultural property to its country of origin. The *Cultural Property Export and Import Act* contains provisions making it a criminal offence to import into Canada cultural property that has been illegally exported from a state that is a fellow signatory to an international cultural property agreement. Penalties upon conviction of an offence under the *Act* include fine or imprisonment, or both.

Illegal Imports

During the period covered by this report, Canada returned two terracotta figures and one wooden statue to Nigeria as well as three bronze bracelets to Mali. This brings to 13 the total number of returns of cultural property, to eight different states, since the 1970 UNESCO Convention came into force in Canada in 1978. In a *National Post* article of February 19, 2009 which covered the Nigeria and Mali returns, the Nigerian High Commissioner “praised Canada’s vigilance” in the protection of international cultural heritage.

Strengthening the Cultural Property Export and Import Act

In July 2007, the Department of Canadian Heritage announced that it was reviewing the *Cultural Property Export and Import Act*, to ensure that it remains as effective as possible in the protection of Canadian and international heritage. The external consultation phase of the review has now been completed and a summary of the input is available online at: <http://www.canadianheritage.gc.ca/pc-ch/constltn/mcp-bcm/apercu-summary-eng.cfm>

More information on the Movable Cultural Property Directorate and its activities may be found on-line at: <http://www.pch.gc.ca/eng/1268673230268/1268675209581>

Audit of the Movable Cultural Property Directorate

In compliance with the *Federal Accountability Act*, the *Financial Administration Act* and Treasury Board policy, Movable Cultural Property Directorate activities are subject to periodic audit and evaluation. In the 2007–2008 reporting year, an audit of the Directorate’s activities was completed for the period April 1, 2006 – March 31, 2008, after which a summative evaluation was launched.

The objective of the audit was to provide senior departmental management with assurance that management controls, risk management frameworks and overall governance structure of the Directorate have been effective and adequate, and that procurement activities comply with government policies and regulations. The audit was conducted according to the Standards for the Professional Practice of Internal Auditing of the Institute of Internal Auditors (IIA) and the Federal Government Policy on Internal Audit.

The audit found that controls within the Directorate were properly designed and were being applied effectively, and offered six recommendations to bring them in stronger alignment with departmental service delivery requirements. The audit report may be found online at: <http://www.pch.gc.ca/pgm/em-cr/assurnc/2009/index-eng.cfm>.



APPENDICES



APPENDIX 1-1

Board Members, 2008–2009

(by category)

Representatives of the Public-at-Large

Mr. Marcel Brisebois, Chair

(June 27, 2007 – June 26, 2011)

Montréal, Québec

Ms. Margo Embury

(December 16, 2005 – December 15, 2008)

Publishing Director, Centax Books & Distribution

(retired December 2006)

Regina, Saskatchewan

Officers of Art Galleries, Museums, Archives or Libraries

Ms. Madeleine Forcier

(April 30, 2007 – April 29, 2010)

Director, Galerie Graff & General Director,

Ateliers Graff

Montréal, Québec

Mr. Burton G.S. Glendenning

(March 11, 2005 – March 10, 2008;

renewed June 18, 2008 – June 17, 2011)

Private archival researcher

(formerly Archivist with the Provincial Archives

of New Brunswick, Fredericton)

Fredericton, New Brunswick

Ms. Céline Saucier

(August 29, 2005 – August 28, 2008)

Founding President and Director General,
International Historic Heritage Foundation (Canada)

(formerly Curator of Inuit and Native Art,

Musée de la civilisation, Québec)

Québec, Québec

Dealers in or Collectors of Art, Antiquities or other Objects that Form Part of the National Heritage

Mr. Roger Bellemare

(October 30, 2006 – October 29, 2009)

Director, Galerie Roger Bellemare

Montréal, Québec

Mr. Flavio Belli

(November 22, 2005 – November 21, 2008;

renewed March 5, 2009 – March 4, 2012)

Art Consultant

Toronto, Ontario

Mr. Bryn C. Matthews

(November 10, 2006 – November 9, 2009)

Collector

Almonte, Ontario

Mr. Ralph J. Stanton

(July 30, 2008 – July 29, 2011)

Head, Rare Books and Special Collections Division,

University of British Columbia Library

Vancouver, British Columbia

Mr. Yves Trépanier

(June 18, 2008 – June 17, 2011)

TrépanierBaer Gallery

Calgary, Alberta

APPENDIX 1-2

Certifications of Cultural Property, 2008–2009

Note: The statistics below relate to determinations (including redeterminations) of Fair Market Value (FMV) where the Board determined that the objects meet the criteria of “outstanding significance and national importance” (OSNI). In 2008–2009, the Board concluded that 33 objects, each in Group V, do not meet the criteria of OSNI and therefore did not determine the FMV.

i) Applications for Certification

Total Applications Determined	Total Determined Fair Market Value	Applications Determined at Proposed Value	Proposed Value Determination	Percentage of Applications Determined at Proposed Value	Applications Determined at Change of Value	Change of Value Determination	Percentage of Applications Determined at Change of Value
851	\$104,524,922	717	\$69,772,082	84.3	134	\$34,752,840	15.7

Note: Of the 134 Change of Value Determinations, 23 were determined at values higher than the Proposed Value, while the remainder were determined at values lower than the Proposed Value.

ii) Certification of Donations vs. Sales

Total Applications Determined (Donations & Sales)	Total Determined Fair Market Value (Donations & Sales)	Applications Determined for Donations	Percentage of Applications: Donations	Determined Fair Market Value for Donations	Applications Determined for Sales	Percentage of Applications for Sales	Determined Fair Market Value for Sales	Applications Determined for Donation/Sales (Split-Receipts)	Percentage of Applications: Donation/Sales (Split-Receipt)	Determined Fair Market Value for Donation/Sales (Split-Receipts)
851	\$104,524,922	812	95.4	\$100,750,979	32	3.8	\$2,564,415	7	0.8	\$1,209,528

iii) Certification of Fine Art Material (Group V)

Total Applications Determined (All Groups)	Total Determined Fair Market Value (All Groups)	Applications Determined for Group V	Percentage of Applications: Group V	Determined Fair Market Value for Group V	Percentage of Total Fair Market Value for Group V	Applications Determined at Proposed Value	Proposed Value Determination	Percentage of Group V Applications Determined at Proposed Value	Applications Determined at Change of Value	Change of Value Determination	Percentage of Group V Applications Determined at Change of Value
851	\$104,524,922	591	69.4	\$69,445,155	66.4	488	\$44,016,515	82.6	103	\$25,428,640	17.4

iv) Certification of Archival Material (Group VII)

Total Applications Determined (All Groups)	Total Determined Fair Market Value (All Groups)	Applications Determined Group VII	Percentage of Applications: Group VII	Determined Fair Market Value for Group VII	Percentage of Total Fair Market Value for Group VII	Applications Determined at Proposed Value	Proposed Value Determination	Percentage of Group VII Applications Determined at Proposed Value	Applications Determined at Change of Value	Change of Value Determination	Percentage of Group VII Applications Determined at Change of Value
851	\$104,524,922	203	23.8	\$38,487,416	36.8	175	\$18,662,246	86.2	28	\$19,825,170	13.8

v) Certification of Donations or Sales by Artists of Works They Created

Total Applications Determined	Total Determined Fair Market Value	Applications Determined Donor = Creator	Determined Fair Market Value Donor = Creator	Percentage of Total Fair Market Value Donor = Creator	Applications Determined at Proposed Value	Proposed Value Determination	Percentage of Applications Determined at Proposed Value	Applications Determined at Change of Value	Change of Value Determination	Percentage of Applications Determined at Change of Value
851	\$104,524,922	174	\$9,205,519	8.8	153	\$6,235,606	87.9	21	\$2,969,913	12.1

vi) Certification of Donations or Sales by Individuals vs. Organizations

Total Applications Determined	Total Determined Fair Market Value	Applications Determined Individuals	Determined Fair Market Value	Percentage of Fair Market Value Total	Applications Determined Organizations	Determined Fair Market Value	Percentage of Total Fair Market Value
851	\$104,524,922	825	\$76,520,638	73.2	26	28,004,284	26.8

vii) Determinations vs. Redeterminations

Total Applications Determined	Total Determined Fair Market Value	Determined Applications	Determined Fair Market Value	Redetermined Applications	Original Determined Fair Market Value	Redetermined Fair Market Value	Redetermined Fair Market Value > Determined Fair Market Value	Difference in Value	Redetermined < Determined	Difference in Value	Redetermined = Determined
851	\$104,524,922	838	\$98,184,353	13	\$3,917,366	\$6,340,569	6	\$2,423,218	1	\$15	6

viii) Withdrawn Applications for Certification

Withdrawn by Donor	Withdrawn by Institution	Withdrawn – Determination Made	Withdrawn – No Determination Made
1	3	4	0

ix) Objects Inadmissible for Certification

Applications with inadmissible objects	Total inadmissible objects
2	2

Note: The two objects inadmissible for certification were Companion of the Order of Canada medals. Order of Canada medals, as outlined in the constitution of the Order of Canada, remain the property of the Crown. Title to the medals therefore rests with the Crown and may not be transferred to another party. For this reason, the Canadian Cultural Property Export Review Board is not able to certify COC – Companion of the Order of Canada medals.

APPENDIX 1-3

Export Permit Review Hearings, 2008–2009

Appeal #	Object(s)	Canadian Cultural Property Export Review Board Decision	Delay period	Outcome
101456	<i>Northwest Coast Aboriginal Stone Club, discovered in the Hagwilget area, British Columbia (Group II)</i>	Appeal rejected	6 months	Permit issued at end of delay period.
106935	<i>21.75 gram Buzzard Coulee Meteorite Sample (Group I)</i>	Appeal granted	N/A	Permit issued.
106936	<i>8.35 gram & 16.27 gram Buzzard Coulee Meteorite Samples (Group I)</i>	Appeal granted	N/A	Permit issued.
106937	<i>14.2 gram Buzzard Coulee Meteorite Sample (Group I)</i>	Appeal granted	N/A	Permit issued.

APPENDIX 2-1

Canadian Cultural Property Export Control List

The following list summarizes the categories of objects controlled under the *Cultural Property Export and Import Act*:

- | | |
|------------|-----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| Group I | Objects Recovered from the Soil or Waters of Canada <ul style="list-style-type: none">• Mineralogy• Palaeontology• Archaeology |
| Group II | Objects of Ethnographic Material Culture |
| Group III | Military Objects |
| Group IV | Objects of Applied and Decorative Art |
| Group V | Objects of Fine Art |
| Group VI | Scientific or Technological Objects |
| Group VII | Textual Records, Graphic Records and Sound Recordings <ul style="list-style-type: none">• Textual Records• Graphic Records: Cartography, Photography and Iconography• Sound Recording |
| Group VIII | Musical Instruments |

APPENDIX 2-2

Movable Cultural Property Grants, 2008–2009

GRANT NO.	DESCRIPTION	GRANT AMOUNT (\$ CAN)
750	Maritime Museum of the Atlantic (Nova Scotia Museum), to purchase a life jacket from the R.M.S. Titanic (repatriation)	Grant of up to \$52,500.00 approved; not used.
751	Art Gallery of Nova Scotia, to purchase <i>The Shrimpers</i> , c. 1898, oil on jute, by Margaret Campbell Macpherson (repatriation)	\$12,500.00
752	Art Gallery of Nova Scotia, to purchase <i>Viscount Sunbury (later 2nd Earl of Halifax)</i> , 1734, oil on canvas, by the Circle of Michael Dahl (repatriation)	Grant of up to \$9,498.26 approved; not used.
754	Library and Archives Canada (Portrait Gallery of Canada), to purchase <i>Out for Fun (The Dionne Quintuplets)</i> , c. 1950, oil on canvas, by Andrew Loomis (patriation)	\$2,400.00
756	Library and Archives Canada (Portrait Gallery of Canada), to purchase a <i>Map of the South Coast of Newfoundland</i> , 1765, by James Cook (repatriation)	\$70,000.00
757	McMaster University Libraries, to purchase a <i>Collection of WWI Military Maps of the Western Front</i> (patriation)	\$56,014.00
758	Musée de la civilisation, Québec, to purchase a <i>Powderhorn</i> , 1759, created and decorated by Captain Asa Whitcomb (repatriation)	\$4,000.00
759	Musée de la civilisation, Québec, to purchase the North-East Woodlands Tourist-art Collection (repatriation)	\$76,820.00
	TOTAL	\$221,734.00

APPENDIX 2-3

Category “A” Designations, 2008–2009

University of Toronto Art Gallery, Toronto,
Ontario (effective June 1, 2008)

Canadian Clay and Glass Gallery, Kitchener,
Ontario (effective June 30, 2008)

APPENDIX 2-4

Category “B” Designations, 2008–2009

The following institutions received Category “B” designation in relation to cultural property objects for which they wished to present applications for certification to the Canadian Cultural Property Export Review Board:

Oakville Galleries, Oakville, Ontario
(effective May 1, 2008) for a DVD by Roy Arden.

Toronto Aerospace Museum, Toronto, Ontario
(effective August 1, 2008) for a Fleet 80 Canuck Aircraft.

Mira Godard Study Centre, Toronto, Ontario
(effective September 15, 2008) for a collection of 102 photographs documenting the Frothingham and Benson families.

Musée d’art contemporain des Laurentides, Saint-Jérôme, Québec (effective September 30, 2008) for works of art by René Derouin, Gilles Boivert, Claire Brunet, Christiane Desjardins and Pierre Leblanc.

Musée des beaux-arts de Sherbrooke, Sherbrooke, Québec (effective October 10, 2008) for eight works by various artists.

Bibliothèque de l’Assemblée nationale, Québec, Québec (effective November 12, 2008) for the archival fonds of Jean-Pierre Charbonneau, Elie Fallu, Richard G. Gervais, Diane Leblanc and Russel Williams.

Chilliwack Museum Historical Society, Chilliwack, British Columbia (effective November 20, 2008) for 19 masks by Simon Charlie.

City of Winnipeg, Leo Mol Sculpture Garden, Winnipeg, Manitoba (effective November 20, 2008) for 13 sculptures by Leo Mol.

Bill Reid Foundation, Vancouver, British Columbia (effective November 30, 2008) for a bracelet by Bill Reid and a sculpture by James Hart.

Film Reference Library, Toronto, Ontario (effective December 20, 2008) for the Rob Brooks Mary Pickford Collection.

Insectarium de Montréal, Montréal, Québec (effective February 16, 2009) for the Bertounesque Collection of insects

Ville de Montréal – Arrondissement Outremont, Montréal, Québec (effective February 17, 2009) for a painting by Léon Bellefleur.

Musée Marius-Barbeau, Saint-Joseph-de-Beauce, Québec (effective March 10, 2009) for the Collection Céramique de Beauce and photographs by Gabor Szilasi.

APPENDIX 2-5

Complete List of Category “A” Institutions and Public Authorities (Up to March 31, 2009)

Alberta

1. Alberta Culture Historic Sites and Archives, Edmonton
2. Alberta Foundation for the Arts, Edmonton
3. Art Gallery of Alberta, Edmonton
4. City of Lethbridge Archives, Lethbridge
5. Glenbow Museum, Calgary
6. Legal Archives Society of Alberta, Calgary
7. Nickle Arts Museum, Calgary
8. Prairie Art Gallery, Grande Prairie
9. Provincial Archives of Alberta, Edmonton
10. Red Deer College Permanent Collection and Gallery, Red Deer
11. Red Deer Museum & Art Gallery, Red Deer
12. Remington-Alberta Carriage Centre, Cardston
13. Reynolds-Alberta Museum, Wetaskiwin
14. Royal Alberta Museum, Edmonton
15. Royal Tyrrell Museum of Palaeontology, Drumheller
16. University of Alberta Museums and Collections Services, Edmonton
17. University of Alberta Library, Edmonton
18. University of Alberta Archives, Edmonton
19. University of Calgary Library, Calgary
20. University of Lethbridge Art Gallery, Lethbridge
21. Whyte Museum of the Canadian Rockies, Banff

British Columbia

1. Art Gallery of Greater Victoria, Victoria
2. Campbell River & District Museum & Archives Society, Campbell River
3. City of Victoria Archives, Victoria
4. Cranbrook Archives Museums and Landmark Foundation, Cranbrook
5. Haida Gwaii Museum at Qay’Ilnacaay, Skidegate

6. Kamloops Art Gallery, Kamloops
7. Kamloops Museum & Archives, Kamloops
8. Kelowna Art Gallery, Kelowna
9. Maltwood Art Museum & Gallery, University of Victoria, Victoria
10. McPherson Library, University of Victoria, Victoria
11. Morris and Helen Belkin Art Gallery, University of B.C., Vancouver
12. Museum of Anthropology, University of British Columbia, Vancouver
13. Museum of Northern British Columbia, Prince Rupert
14. Pacific Museum of the Earth (M.Y. Williams Geological Museum), University of British Columbia, Vancouver
15. Royal British Columbia Museum, Victoria
16. Simon Fraser University Gallery, Burnaby
17. Simon Fraser University Museum of Archaeology and Ethnology, Burnaby
18. Simon Fraser University Archives, Burnaby
19. Surrey Art Gallery, Surrey
20. Two Rivers Gallery, Prince George
21. U’mista Cultural Centre, Alert Bay
22. University of British Columbia Library, Vancouver
23. University of Northern British Columbia Archives and Special Collections, Prince George
24. Vancouver Art Gallery, Vancouver
25. Vancouver City Archives, Vancouver
26. Vancouver Maritime Museum, Vancouver
27. Vancouver Museum, Vancouver
28. W.A.C. Bennett Library, Simon Fraser University, Burnaby

Manitoba

1. Gallery 1C03, University of Winnipeg, Winnipeg
2. Gallery One One One, University of Manitoba, Winnipeg
3. Manitoba Agricultural Museum, Austin
4. Manitoba Museum, Winnipeg
5. Pavilion Gallery, Winnipeg
6. Provincial Archives of Manitoba, Winnipeg
7. Société historique de Saint-Boniface, Saint-Boniface
8. Ukrainian Cultural and Educational Centre, Winnipeg
9. University of Manitoba, Elizabeth Dafoe Library, Winnipeg
10. Western Canada Aviation Museum, Winnipeg
11. Winnipeg Art Gallery, Winnipeg

New Brunswick

1. Beaverbrook Art Gallery, Fredericton
2. Culture and Sport Secretariat, New Brunswick Dept of Tourism, Fredericton
3. Harriet Irving Library, University of New Brunswick, Fredericton
4. Kings Landing Historical Settlement, Kings Landing
5. New Brunswick Museum, Saint John
6. Owens Art Gallery, Mount Allison University, Sackville
7. Provincial Archives of New Brunswick, Fredericton
8. Ralph Pickard Bell Library, Mount Allison University, Sackville
9. Saint John Free Public Library, Saint John
10. University of New Brunswick Art Centre, Fredericton
11. Université de Moncton, Moncton

Newfoundland and Labrador

1. Queen Elizabeth II Library, Memorial University of Nfld., St. John's
2. The Rooms, Provincial Art Gallery Division, St. John's
3. The Rooms, Provincial Museum Division, St. John's
4. The Rooms, Provincial Archives Division, St. John's

Northwest Territories

1. Prince of Wales Northern Heritage Centre, Yellowknife

Nova Scotia

1. Acadia University Art Gallery, Wolfville
2. Art Gallery of Nova Scotia, Halifax
3. Beaton Institute University College of Cape Breton, Sydney
4. Cape Breton Miners' Museum, Glace Bay
5. Cape Breton University Art Gallery, Sydney
6. Dalhousie University Art Gallery, Halifax
7. Dalhousie University Libraries, Halifax
8. Maritime Museum of the Atlantic, Halifax
9. Nova Scotia Archives and Records Management, Halifax
10. Nova Scotia Museum, Halifax
11. Yarmouth County Museum, Yarmouth

Ontario

1. Agnes Etherington Art Centre, Kingston
2. Archives of Ontario, Toronto
3. Art Gallery of Algoma, Sault Ste. Marie
4. Art Gallery of Hamilton, Hamilton
5. Art Gallery of Mississauga, Mississauga
6. Art Gallery of Northumberland, Cobourg
7. Art Gallery of Ontario
8. Art Gallery of Peterborough, Peterborough
9. Art Gallery of Sudbury
10. Art Gallery of Windsor, Windsor
11. Art Gallery of York University, Toronto

12. Bank of Canada, National Currency Collection, Ottawa
13. Base Borden Military Museum, Borden
14. Black Creek Pioneer Village, Downsview
15. Brant County Museum & Archives, Brantford
16. Burlington Art Centre, Burlington
17. Canada Aviation Museum, Ottawa
18. Canada Council for the Arts Musical Instrument Bank, Ottawa
19. Canada Science and Technology Museum
20. Canadian Automotive Museum, Oshawa
21. Canadian Clay & Glass Gallery, Waterloo
22. Canadian Museum of Contemporary Photography, Ottawa
23. Canadian Museum of Nature, Ottawa
24. Canadian War Museum, Ottawa
25. Canadian Warplane Heritage Museum, Mt. Hope
26. Carleton University Art Gallery, Ottawa
27. Carleton University Library, Ottawa
28. Centre de recherche en civilisation canadienne-française, Université d'Ottawa, Ottawa
29. Chancellor Paterson Library, Lakehead University, Thunder Bay
30. City of Ottawa Archives, Ottawa
31. City of Toronto Market Gallery, Toronto
32. City of Toronto, Museum and Heritage Services, Toronto
33. City of Toronto Archives, Toronto
34. Country Heritage Park, Milton
35. E.J. Pratt Library, Victoria University, Toronto
36. Eastern Cereal and Oilseed Research Centre, Ottawa
37. Elgin County Archives, St. Thomas
38. Eva Brook Donly Museum, Simcoe
39. Frederick Horsman Varley Art Gallery of Markham, Unionville
40. Gallery Lambton, Sarnia
41. Gallery Stratford, Stratford
42. Gardiner Museum, Toronto
43. General Synod Archives, Toronto
44. Geological Survey of Canada (Natural Resources Canada), Ottawa
45. Glanmore, National Historic Site, Belleville
46. Grimsby Public Art Gallery, Grimsby
47. Hamilton Public Library, Hamilton
48. Huronia Museum, Midland
49. Joseph S. Stauffer Library, Queen's University, Kingston
50. Joseph Schneider Haus Museum, Kitchener
51. Justina M. Barnicke Gallery, Hart House, University of Toronto, Toronto
52. Kitchener-Waterloo Art Gallery, Kitchener
53. Library and Archives Canada, Ottawa
54. London Museum of Archaeology at the University of Western Ontario, London
55. Macdonald Stewart Art Centre, Guelph
56. Marine Museum of the Great Lakes, Kingston
57. McIntosh Gallery, University of Western Ontario, London
58. McMaster Museum of Art, Hamilton
59. McMaster University Library, Hamilton
60. McMichael Canadian Art Collection, Kleinburg
61. Museum London, London
62. National Air Force Museum of Canada, Astra (RCAF Memorial Museum/Library)
63. National Gallery of Canada, Ottawa
64. Norfolk Arts Centre, Simcoe
65. Oakville Museum, Oakville
66. Ontario Heritage Foundation, Toronto
67. Ontario Jewish Archives Foundation, Toronto
68. Ontario Science Centre, Don Mills
69. Osborne Collection of Early Children's Books, Toronto Public Library, Toronto
70. The Ottawa Art Gallery, Ottawa
71. Peel Heritage Complex, Brampton
72. Peterborough Centennial Museum & Archives, Peterborough
73. Queen's University Archives, Kingston
74. Robert McLaughlin Gallery, Oshawa
75. Rodman Hall Arts Centre, St. Catharines
76. Royal Ontario Museum, Toronto
77. Ryerson Polytechnic University Library & Archives, Toronto

78. Simcoe County Archives, Minesing
79. St. Thomas-Elgin Public Art Centre, St. Thomas
80. Stratford Festival Archives, Stratford
81. Textile Museum of Canada, Toronto
82. Thomas Fisher Rare Book Library, University of Toronto, Toronto
83. Thomas J. Bata Library, Trent University, Peterborough
84. Thunder Bay Art Gallery, Thunder Bay
85. Tom Thomson Memorial Art Gallery, Owen Sound
86. Toronto Public Library, Toronto
87. Trinity College Archives, Toronto
88. University of Guelph Library, Guelph
89. University of Ottawa Library, Ottawa
90. University of St. Michael's College Library, Toronto
91. University of Toronto Archives, Toronto
92. University of Toronto Art Centre, Toronto
93. University of Waterloo Library, Waterloo
94. University of Western Ontario Library System, London
95. Upper Canada Village, Morrisburg
96. Wellington County Museum and Archives, Fergus
97. Westfield Heritage Village, Rockton
98. Wilfrid Laurier University Archives & Special Collections, Waterloo
99. Woodland Cultural Centre, Brantford
100. Woodstock Art Gallery, Woodstock
101. York University Libraries, York University, North York

Prince Edward Island

1. Confederation Centre Art Gallery and Museum, Charlottetown
2. PEI Museum and Heritage Foundation, Charlottetown
3. Public Archives and Records Office of Prince Edward Island, Charlottetown
4. Robertson Library, University of P.E.I., Charlottetown

Québec

1. Archives de la ville de Québec, Québec
2. BAnQ – Centre d'archives de Québec, Sainte-Foy
3. BAnQ – Grande Bibliothèque et Centre de conservation, Montréal
4. BAnQ – Centre d'archives du Saguenay-Lac-Saint-Jean, Chicoutimi
5. BAnQ – Centre d'archives de l'Abitibi-Témiscamingue et Nord, Rouyn-Noranda
6. BAnQ – Centre d'archives de l'Estrie, Sherbrooke
7. BAnQ – Centre d'archives de la Côte-Nord, Sept-Îles
8. BAnQ – Centre d'archives de l'Outaouais, Gatineau
9. BAnQ – Centre d'archives de la Mauricie et Centre du Québec, Trois-Rivières
10. BAnQ – Centre d'archives du Bas-Saint-Laurent et de la Gaspésie, Rimouski
11. BAnQ – Centre d'archives de Montréal, Montréal
12. Bibliothèque de l'Université Laval, Québec
13. Bibliothèque de la Ville de Montréal, Montréal
14. Bibliothèque municipale de la Ville de Longueuil, Longueuil
15. Canadian Centre for Architecture, Montréal
16. Canadian Museum of Civilization, Gatineau
17. Centre d'histoire de Saint-Hyacinthe Inc., St-Hyacinthe
18. Centre régional d'archives de l'Outaouais, Gatineau
19. Cinémathèque québécoise, Montréal
20. Les Collections de l'Université Laval, Québec
21. Concordia University Cinema Collection, Montréal
22. Concordia University Library, Montréal
23. Galerie de l'Université du Québec à Montréal, Montréal
24. Indian and Northern Affairs Canada, Gatineau
25. L'Institut Canadien de Québec, Québec
26. Jewish Public Library, Montréal

27. Leonard & Bina Ellen Art Gallery, Concordia University, Montréal
28. McCord Museum of Canadian History, Montréal
29. McGill University Archives, McLennan Library, Montréal
30. McGill University Libraries, McLennan Library, Montréal
31. Musée David M. Stewart, Montréal
32. Musée Laurier, Victoriaville
33. Musée d'art contemporain de Montréal, Montréal
34. Musée d'art contemporain de Baie-Saint-Paul, Baie-Saint-Paul (Centre d'exposition de Baie-Saint-Paul)
35. Musée d'art de Joliette, Joliette
36. Musée de Charlevoix, La Malbaie
37. Musée de géologie et de minéralogie, Sainte-Foy
38. Musée de Lachine, Lachine
39. Musée de la Gaspésie, Gaspé
40. Musée de la civilisation, Québec
41. Montréal Museum of Fine Arts, Montréal
42. Musée des beaux-arts de Mont-Saint-Hilaire, Mont-Saint-Hilaire
43. Musée des maîtres et artisans du Québec, Saint-Laurent
44. Musée des religions, Nicolet
45. Musée du Bas-Saint-Laurent, Rivière-du-Loup
46. Musée du Royal 22e Régiment, Québec
47. Musée maritime du Québec Inc., L'Islet-Sur-Mer
48. Musée national des beaux-arts du Québec, Québec
49. Musée québécois de culture populaire, Trois-Rivières
50. Musée régional de Rimouski, Rimouski
51. Musée régional de la Côte-Nord, Sept-Iles
52. National Historic Sites Directorate, Parks Canada, Gatineau
53. Pavillon Japonais, Jardin botanique de Montréal, Montréal
54. La Pulperie de Chicoutimi, Chicoutimi
55. Redpath Museum, McGill University, Montréal
56. Université Laval, Division des archives, Québec
57. Université de Montréal, Division des archives, Montréal
58. Université de Montréal, Direction des bibliothèques, Montréal
59. Université de Sherbrooke, Galerie d'art du Centre culturel, Sherbrooke
60. Université du Québec à Montréal, Service des archives, Montréal
61. Université du Québec à Montréal, Service des bibliothèques, Montréal
62. Université du Québec à Trois-Rivières, Bibliothèque, Trois-Rivières
63. Université du Québec en Outaouais, Service de la bibliothèque, Gatineau
64. Ville de Gatineau, Gestion des documents et des archives, Gatineau

Saskatchewan

1. Allen Sapp Gallery, North Battleford
2. Dunlop Art Gallery, Regina
3. Kenderdine Art Gallery, University of Saskatchewan, Saskatoon
4. MacKenzie Art Gallery, Regina
5. Mendel Art Gallery, Saskatoon
6. Moose Jaw Museum & Art Gallery, Moose Jaw
7. Royal Saskatchewan Museum, Regina
8. Saskatchewan Archives Board, Regina
9. Saskatchewan Arts Board, Regina
10. University of Regina Library Archives, Regina
11. University of Saskatchewan Library & Archives, Saskatoon
12. Western Development Museum, Saskatoon

Yukon

1. Yukon Archives, Whitehorse
2. Yukon Arts Centre Gallery, Whitehorse