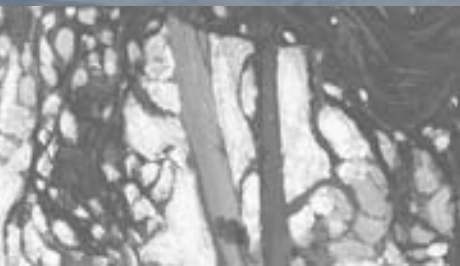




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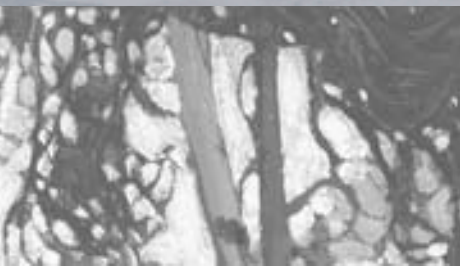


Annual Report 2005–2006

Cultural Property Export and Import Act

Canada

On the cover (from left to right): detail of *Early Snow*, 1916, oil on canvas, by Tom Thomson, The Winnipeg Art Gallery, Winnipeg, acquired in 1999-2000 with the assistance of a grant from the Department of Canadian Heritage with additional contributions by The Winnipeg Foundation, The Thomas Sill Foundation Inc., The Winnipeg Art Gallery Foundation Inc., Mr. and Mrs. G.B Wiswell Fund, DeFehr Foundation Inc., Loch and Mayberry Fine Art Inc and several anonymous donors; detail of a Hawker Monoplane MK XII, 1942, Reynolds-Alberta Museum, Wetaskiwin, certified in 2000–2001 under the terms of the *Cultural Property Export and Import Act*; detail of a porcelain tureen in the form of a crouching rabbit, Chelsea Porcelain Manufactory, c. 1755–1756, acquired in 1994-1995 with the assistance of a grant from the Department of Canadian Heritage and certified in 1994–1995 under the terms of the *Cultural Property Export and Import Act*, image courtesy of the Gardiner Museum of Ceramic Art, Toronto. Background image: *Canoes off Cape Barrow*, 1821, watercolour, by George Back, Library and Archives Canada, repatriated in 1993–1994 with the assistance of a grant from the Department of Canadian Heritage with additional contributions by Hoechst and Celanese Canada.



Annual Report
2005–2006

Cultural Property Export and Import Act



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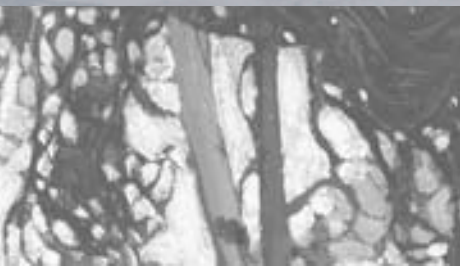


INTRODUCTION

Since its inception in 1977, the *Cultural Property Export and Import Act* has served to encourage and ensure the preservation in Canada of significant examples of this nation's artistic, historic, and scientific heritage. The *Act* 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 in the purchase of cultural property under certain conditions. 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 *Act*, covering fiscal year 2005–2006, includes, in Part I, the Report from the Chair of the Canadian Cultural Property Export Review Board to the Minister of the Canadian Heritage and, in Part II, the Report of the Minister concerning the activities of the Movable Cultural Property Program of the Department of Canadian Heritage.



PART I
CANADIAN CULTURAL PROPERTY
EXPORT REVIEW BOARD



Letter to the Minister from the Chair of the Board

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

The Honourable Beverley J. Oda
Minister of Canadian Heritage
and Status of Women
15 Eddy Street
Gatineau, QC K1A 0M5

Dear Ms. Oda,

I am pleased to submit a report covering the activities of the Canadian Cultural Property Export Review Board for the period from April 1, 2005 to March 31, 2006.

The Board plays an important role in helping to protect Canada's heritage and in facilitating the transfer of significant cultural property from private ownership to public collections. I wish to take this opportunity to recognize and thank the members of the Board. They each make a special contribution drawing on the knowledge and experience gained over years in their professions.

On behalf of the members of the Board, I wish also to thank the Secretariat for carrying out its duties with dispatch and enthusiasm. The dedication and professionalism of the Secretariat has made it possible for the Board to achieve the degree of effectiveness it requires in exercising its responsibilities with care, efficiency and due diligence.

I am grateful to have had the privilege of serving on the Board and honoured by my appointment as Chair of the Board.

Yours sincerely,

Shirley L. Thomson, C.C., Ph.D., LL.D.



PART I – CANADIAN CULTURAL PROPERTY EXPORT REVIEW BOARD

Canadian Cultural Property Export Review Board: Overview

Duties

Section 20 of the *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 responsibility 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. Faced with limited acquisition funds, Canadian collecting institutions have been able to benefit from the availability of tax incentives¹ to build and enrich their collections by involving Canadians in the important role of preserving the nation's

heritage. In 2005–2006, the Board reviewed 769 applications for certification, representing over \$72 million worth of cultural property, most of which was donated as opposed to sold to Canadian institutions. Objects of fine art constituted 74% of all cultural property certified by the Board, a significant proportion of which was Canadian art. Other types of property certified have included archival and library material, decorative art, ethnographic objects, folk art, as well as collections of insects, meteorites, military medals, and minerals. A vigorous donations program, encouraged by the tax incentives available through the provisions of the *Income Tax Act*, acts as the first line of defence in preventing the permanent export of objects of “outstanding significance and national importance.”

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 provided for under the *Act* are instrumental in safeguarding in Canada significant cultural property that would otherwise be exported. Of the items that come before the Board on review as a result of denied export permits and for which the Board establishes an export delay period, a significant proportion remains in the country through purchase by designated Canadian collecting institutions with the assistance of Movable Cultural Property Grants.

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.

Membership

Members of the Board are appointed by the Governor in Council, on the recommendation of the Minister of Canadian Heritage, for terms usually of three years. (See Appendix 1-1 for list of Board members for 2005–2006.)

Section 18 of the Act requires that the Board be composed of a maximum of 10 residents of Canada, to be composed as follows: the Chairperson and one other member chosen from the general public; up to four other members who are, or have been, officers, members or employees of art galleries, museums, archives, libraries or other similar 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 second category and one to the third, constitute a quorum.

Meetings

The Board held four meetings in 2005–2006: June 15–17, 2005; September 28–30, 2005, December 7–9, 2005 and February 28–March 3, 2006. The June, December and February/March meetings were held in Ottawa and the September meeting took place in St. John's, Newfoundland.

Special Advisors

Section 22 of the Act states that the Board may call upon any individual who has professional, technical or other special knowledge, including valuation experts, to assist in an advisory capacity.

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 first reach a tentative agreement concerning the donation or sale with an institution or public authority designated by the Minister of Canadian Heritage. 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 paragraphs 11(1)(a) and (b) of the Act, that is:

- a) whether the 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 national importance that its loss to Canada would significantly diminish the national heritage.²

As part of its application for certification, the applicant must therefore provide arguments demonstrating that the property meets these criteria. (For a list of institutional guidelines for assessing the outstanding significance and national importance to Canada of specific objects, collections, or assemblages, see Appendix 1-2.)

In addition to determining that the cultural property meets the criteria of “outstanding significance and national importance,” the Board must also determine the fair market value of the property for certification for income tax purposes.³

² These criteria are also applied by expert examiners when making recommendations with respect to approval or refusal of an application for an export permit and by the Board when reviewing applications for export permits that have been denied.

³ 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*.

Overview of Certified Cultural Property, 2005–2006

Between April 1, 2005, and March 31, 2006, the Board made determinations with respect to 769 applications for certification, representing more than \$72 million in cultural property donated or sold to designated Canadian institutions or public authorities. Of this amount, donations accounted for 97.3%, sales 2.3% and split-receipts for 0.4%. (See Appendix 1-4 for details.) While archival and library material constituted approximately 18% of all applications, the largest number, 74%, were fine art (paintings, works on paper, and sculpture). A significant proportion of the fine-art category was made up of Canadian contemporary art. Other dispositions included decorative art, ethnographic objects, folk art, as well as collections of insects, meteorites, military medals, and minerals. (See Appendices 1-3 to 1-9 for certifications listed by various categories.)

Appeals of Board Determinations

Where donors 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 2005–2006, the Board reviewed 11 such requests, of which four were redetermined at a higher value, two were redetermined at a lower value and five were redetermined at the original value determined by the Board. (See Appendix 1-8 for details). Where donors 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 2005–2006, two such appeals were filed.

Review of Denied Export Permits

The Review Process

Only certain types of movable cultural property are controlled under the Act and therefore require an export permit for either temporary or permanent removal from the country. The Canadian Cultural Property Export Control List describes in detail the range of cultural material that requires an export permit.

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, at the request of an applicant, an application for an export permit that has been denied.

Any export permit applicant who receives a Notice of Refusal from a permit officer, on the advice of an expert examiner, may, within 30 days, request that the application be reviewed by the Board. Using the same criteria applied by the expert examiner, the Board, in its review, must determine, pursuant to subsection 29 (3) of the *Act*, whether the object in question:

- a) is included in the Control List;
- b) 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
- c) is of such a degree of national importance that its loss would significantly diminish the national heritage.

If the Board determines that the object fails to meet the above criteria, it will direct the permit officer to issue 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 between two and six months, during which time the permit may not be issued. Advised of the Board's decision, the Minister of Canadian Heritage makes the delay period known to institutions and public authorities, so that they may consider the option to purchase the material.

Export Review Hearings, April 1, 2005, to March 31, 2006

During the period covered in this report, the Board reviewed 12 applications for export permits that had been refused by a permit officer on the advice of an expert examiner. Of the denied applications reviewed by the Board, two were for the export of objects of fine art, three for objects of ethnography and ethnographic art, one for objects of decorative art, one for scientific or technological objects and five for the export of mineral specimens.

The Board denied ten of the applications reviewed. Of the cultural property denied, three items remained in Canada as a result of purchase with grant support and five were exported at the end of the delay period. The remaining two objects stayed in Canada because the delay period expired and no request was made for issuance of the permit. (For a summary of Board hearings and results, see Appendices 1-10.)

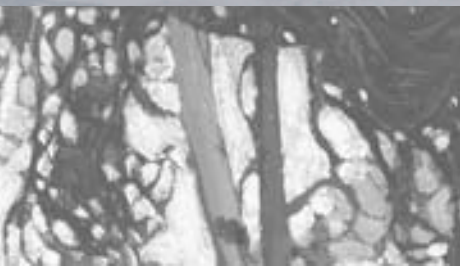
Determinations of Fair Cash Offer to Purchase

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

If the Board receives such a request, it determines the amount of a fair cash offer and advises the applicant and the institution/public authority. If no institution or public authority 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 or public authority 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.

During the period covered by this report, no requests were made to the Board for determinations of fair cash offer to purchase.



PART II
MOVABLE CULTURAL PROPERTY PROGRAM



PART II – MOVABLE CULTURAL PROPERTY PROGRAM

Movable Cultural Property Directorate: Overview

The Movable Cultural Property Directorate, in addition to providing administrative services 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, designating institutions and public authorities, and managing the Movable Cultural Property Grants Program, as well as fulfilling 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. 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 coordinating the processing of permit applications through an extensive network of Canada Border Services Agency (CBSA) permit officers and examiners.

Export Permits

Export permits are issued by permit officers working for the CBSA in offices located throughout Canada. Expert examiners include more than 350 academics, curators, archivists, and librarians who have been named by the Minister of Canadian Heritage 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 it will be issued.

Between April 1, 2005, and March 31, 2006, 358 permit applications were submitted. Approximately 34% (120) were applications for temporary permits, for purposes such as exhibition, conservation and research; these were granted automatically in accordance with the *Act*. The remaining 66% (237) 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, 3% (12) were denied 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 and were subsequently reviewed by the Canadian Cultural Property Export Review Board upon request from the applicants.

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 by means of exhibitions and/or for research purposes. It is to designated institutions that donors/vendors must make their donation/sale in order to be admissible for a Cultural Property Income Tax Certificate (Form T871). To be eligible for the Movable Cultural Property Grants Program, applicant institutions and public authorities must also be designated.

Section 2 of the Act 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.

Institutions or public authorities may be designated as either Category “A” or Category “B.” Under Category “A,” Canadian institutions or public authorities may be designated in relation to any objects that fall within the collecting mandate of the institution or public authority as defined at the time of designation. Under Category “B,” Canadian institutions or public authorities may be designated in relation to the donation or sale of a specific object or collection and not to any other object that may be offered in the future.

In 2005–2006, three institutions were granted Category “A” designation status, bringing the total to 271. Eight institutions were granted Category “B” designations. (A list of Category “A” and Category “B” institutions and public authorities designated from April 1, 2005, to March 31, 2006, can be found in Appendices 2-1 and 2-2. See Appendix 2-3 for a complete list of Category “A” institutions and public authorities, by province.)

Review of Category “A” Designated Institutions and Public Authorities

Institutions have been designated as Category “A” over a thirty-year period. In the context of the federal government’s ongoing exercise of due diligence, the Movable Cultural Property Directorate has, since 2000, been requesting that Category “A” institutions provide updated information in the context of a renewed application for designation. In 2005–2006, a memorandum sent to all Category “A” designated institutions formalized a systematic review process to be completed in the decade ahead. The purpose

of the designation review exercise is to confirm the institution's Category "A" status, and where relevant, to extend that status to include additional categories of movable cultural property where collecting mandates have been expanded. The review is part of ensuring that certified cultural property currently housed in designated institutions is being cared for. Between 2000 and the end of the period covered by this report, 32 designated institutions were asked to present renewed designation applications. Priority was given to institutions that make frequent applications for certification and/or grants.

Movable Cultural Property Grants Program

Pursuant to Section 35 of the *Act*, the Minister may make grants to institutions and public authorities to purchase either objects for which export permits have been refused or cultural property situated outside Canada that is related to the national heritage.

From April 1, 2005, to March 31, 2006, the Movable Cultural Property Program received ten grant applications from designated institutions, all of which were awarded for a total of \$1,163,680. (For a list of grants awarded over the period, see Appendix 2-4.)

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 whereby it is 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

Since the 1970 UNESCO Convention came into force in Canada in 1978, there have been 15 actions by Canada over illegal imports. Two of these were resolved during the period covered by this report, resulting in the return of cultural property to their country of origin: Peru and Columbia.

International Agreements and Committees

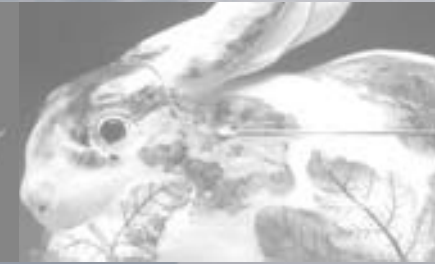
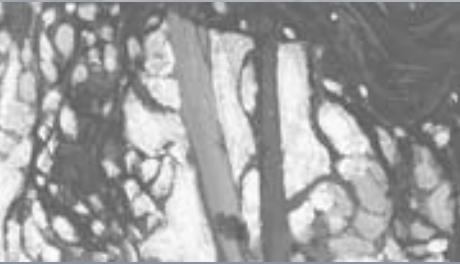
Hague Protocols

On May 18, 2005, on International Museums Day, the Government of Canada announced its intention to proceed toward accession to the First and Second Protocols of the 1954 UNESCO *Convention for the Protection of Cultural Property in the Event of Armed Conflict*, known as The Hague Convention. The Convention contains provisions to protect cultural property during periods of armed conflict and occupation, as well as measures to be taken during peacetime to ensure such protection, should conflict occur. The Convention was also accompanied in 1954 by a Protocol (the First Protocol) that deals specifically with the issue of export of cultural property from occupied territories. In 1999, a Second Protocol was adopted after certain aspects of the Convention were identified as ineffective or insufficient to address some of the changes seen in armed conflict, such as the increase in non-international conflicts based on ethnic or religious grounds.

Though Canada joined the Hague Convention in 1999, with the adoption by UNESCO of the Second Protocol, the Government of Canada needed to assess the mechanisms that were already in place that would allow it to fulfill the obligations it would have under both the First and Second Protocols, and to identify what new mechanisms, if any, were needed. It was determined that almost everything required to implement the Protocols in Canada was in place. However, some amendments were necessary to the *Criminal Code* and the *Cultural Property Export and Import Act* before Canada could consider joining the Protocols. On May 19, 2005, Bill S-37 was tabled and later passed without amendment. On November 25, 2005, the bill received Royal Assent.

On November 29, Canada deposited its Instruments of Accession to both Protocols at UNESCO and the Protocols came into force in Canada on March 1, 2006.

The coming into force of the Protocols means that Canadians, including Canada's armed forces, are bound by the obligations contained in the Protocols, and that violations of the Convention and its Protocols can be prosecuted in Canadian courts. Beyond the amendments to the *Criminal Code*, Bill S-37 also amended the *Cultural Property Export and Import Act* by prohibiting Canadians from illegally exporting or removing cultural property from occupied territories that are parties to the Second Protocol. Previously, prosecution in such cases could only take place under the *Act* if the illegally exported object were subsequently imported to Canada. Amendments to the *Act* also allow for the return of such objects to their country of origin. In joining the Hague Protocols, Canada not only reaffirmed its longstanding commitment to international co-operation in the protection of heritage, but took an important step in responding to the challenges of our time.



APPENDICES

APPENDIX 1-1

Board Members, 2005–2006

(by category)

CHAIR

Dr. Shirley L. Thomson

(Appointment extended until January 1, 2007)

Ottawa, Ontario

REPRESENTATIVES OF THE PUBLIC-AT-LARGE

Ms. Suzanne Filiatrault

(Appointment ended December 16, 2005)

Director of Administration

Musée d'art contemporain de Montréal

Montréal, Quebec

Ms. Margo Embury

(Appointed December 16, 2005)

Publishing Director, Centax Books & Distribution

Regina, Saskatchewan

OFFICERS OF ART GALLERIES, MUSEUMS, ARCHIVES OR LIBRARIES

Mr. Pierre Arpin

Director, The Winnipeg Art Gallery

Winnipeg, Manitoba

Mr. Burton G.S. Glendenning

Private archival researcher

(formerly Archivist with the Provincial Archives
of New Brunswick, Fredericton)

Fredericton, New Brunswick

Mr. Laurier Lacroix

Professor in the Departments of Art History and Museology

Université du Québec à Montréal

Montréal, Quebec

Ms. Céline Saucier

(Appointed August 29, 2005)

Founding President and Director General,

International Historic Heritage Foundation (Canada)

(formerly Curator of Inuit and Native Art,

Musée de la civilisation, Québec)

Québec, Quebec

DEALERS IN OR COLLECTORS OF ART, ANTIQUITIES OR OTHER OBJECTS THAT FORM PART OF THE NATIONAL HERITAGE

Mr. Flavio Belli

(Appointed November 22, 2005)

Art Consultant

Toronto, Ontario

Ms. Fela Grunwald

(Appointment ended April 8, 2006)

Art Consultant

Toronto, Ontario

Mr. Ian Muncaster

Art Dealer, Zwicker's Gallery

Halifax, Nova Scotia

Mr. Jean-Pierre Valentin

(Appointment ended April 8, 2006)

Art Dealer, Galerie Jean-Pierre Valentin

Montréal, Quebec

APPENDIX 1-2

Guidelines for “Outstanding Significance and National Importance”

The following guidelines have been developed to assist designated institutions in explaining, in their statements for applications for certification for income tax purposes, why cultural property is of “outstanding significance and national importance.”

Pursuant to section 11 of the *Cultural Property Export and Import Act*, cultural property, which includes an object, collection or assemblage, may be of “outstanding significance and national importance”:

- by reason of its close association with Canadian history or national life; and/or
- its aesthetic qualities; and/or
- its value in the study of the arts or sciences.

NOTE: While not all of the criteria may be applicable to all types of cultural property, applicants are encouraged to address as many of the criteria as possible.

1. Regional, Provincial, and National Factors
Objects and/or collections with regional or provincial significance can be considered to be of “outstanding significance and national importance” if their importance to the region, province, nation or ethnocultural community is demonstrated. This is based on the recognition that Canada includes many regions, that regional differences do exist, and that objects produced within a region contribute to national identity. The important factor is to make the case from the perspective of the institution – that is, why the cultural property is of “outstanding significance and national importance” for the institution accepting the donation or making the purchase. Each application for certification for income tax purposes must include the reasons why the particular cultural property meets the criteria of “outstanding significance and national importance.”

2. Pertinence

The pertinence of cultural property is a primary consideration when determining if it is of “outstanding significance and national importance.” Pertinence may be considered from several perspectives: pertinence to the acquisition mandate of the institution **and/or** to other objects in the collection. It is essential that these relationships be clearly demonstrated when addressing “outstanding significance and national importance.”

Example: A painting created by an artist during his youth might be significant in a collection of his early works that would illustrate his development as an artist, while the same painting would not necessarily be of “outstanding significance” in a collection where this was the only work by the artist.

3. Association with other Objects (Collections, Assemblages and Archival Fonds)

A distinction should be made between a collection and an assemblage of cultural property. A “collection,” whether comprised of works of art, scientific specimens or archival material, is usually considered to be focused on and developed around a specific theme or the result of “connoisseurship” and careful selection. An “assemblage,” in contrast, tends to reflect the collector’s diverse interests and may contain objects that have no relevance to other objects in the group or to the acquisition mandate of the collecting institution. An archival fonds, albeit diverse, is an organic unit that documents the function or activity of an individual, association or corporation; it is not considered to be an assemblage.

Collections may also be uneven in terms of their quality and the significance of the objects found therein. As a result, it is necessary to demonstrate that “the whole is greater than the sum of the parts”; that is, an object may not be significant by itself but becomes significant because of its relationship to the other objects in the collection.

In some cases, not all objects within an assemblage, collection or archival fonds may be determined to be of “outstanding significance and national importance,” and the Board may request an institution to cull what has been submitted for certification. If this occurs, a tax receipt for a charitable donation can be issued by the recipient institution for those items that are not certified as cultural property.

4. Significance of the Maker/Author/Collector

The history of ownership or provenance of an object can contribute to its “outstanding significance and national importance,” since association with an individual or an event can add historical importance and “context.” Relevant biographical information about the “maker,” author or collector (if “known”) should be provided, including information explaining why the creator and/or the body of work is significant.

NOTE: Not all works by a nationally known artist are automatically of “outstanding significance and national importance.” It is recognized that a major artist can produce works that are not of “outstanding significance and national importance,” while an artist who is known only regionally can produce a work that is truly of “outstanding significance and national importance.”

5. Significance of the Object

The significance of the object must be addressed in conjunction with other criteria for “outstanding significance and national importance.” Information must also be provided about why the cultural property is important – whether it is because of its symbolic, representational, inspirational, commemorative or other value.

6. Archival, Documentary or Research Value

When describing the “outstanding significance and national importance” of cultural property that is acquired primarily for its archival, documentary or research value, the scientific, social, historic or evidential value must be explained.

7. Authenticity/Attribution

Only authentic objects may normally be certified as cultural property. Where an object is attributed to an individual, school, culture, period, workshop, or geographic region, a detailed statement explaining the reasons for the attribution must be provided.

If certification is being requested for historical transcripts of documents or acknowledged fakes or forgeries, the fact that these objects are not authentic originals must be stated and their significance carefully explained. Additional information about why certification is being requested for fakes and forgeries must be provided.

All documentation that is relevant to, or contains information about, the authenticity of an object must be made available to the appraisers at the time the appraisal is being done. The appraiser’s report must make reference to this information and any reservations it contains.

8. Aesthetic Qualities

Aesthetic qualities are an important consideration when determining if the cultural property is of “outstanding significance and national importance.” In the event of cultural differences in the interpretation of aesthetics, these differences should be clearly identified in the discussion.

9. Condition

Condition may affect both the fair market value and the Board’s determination with respect to “outstanding significance and national importance.” Applications for objects that are in a state of deterioration or that require extensive conservation treatment should include both a condition report and an expanded statement explaining the steps that will be taken to ensure that the cultural property, or the information it contains, will be preserved.

10. Rarity

The rarity of an object may also be a factor when determining its “outstanding significance and national importance.” Information should therefore be provided about whether the object is unique, rare or well represented in Canadian collections. Information about how the object complements material already in Canadian collections should also be included.

11. Multiple Copies

Cultural property that exists in multiple copies, or is mass produced, can be considered to be of sufficient significance or importance if other criteria are adequately addressed. The Board reserves the right, however, to determine that an example of a multiple work is of “outstanding significance and national importance” in the context of one institution’s collection, while the same work might not fulfil these criteria in another collection.

The size of the edition must be provided, and could affect the Board’s determination. Normally, not more than two copies of a recently created object per institution will be considered to be of sufficient significance and importance unless other factors, such as age and rarity, support the argument for certification.

12. “Canadian Content”

Both Canadian and non-Canadian cultural property may be of “outstanding significance and national importance.”

13. Medium

The medium must be provided in the “Description” section of the application form, but is generally not a consideration for determining “outstanding significance and national importance.” If the medium *is* a consideration, this must be explained.

14. Recent Works

Works created within three years of the date that certification is requested will not normally be considered to be of “outstanding significance and national importance.” Requests for certification of cultural property created within the last three years require additional argumentation to substantiate the “outstanding significance and national importance” of the artist/author/maker and object, and to demonstrate that the object in question clearly meets these criteria.

APPENDIX 1-3

Applications for Certification, 2005–2006

| Total Applications Determined & Redetermined | Total Determined & Redetermined Fair Market Value | Applications Determined at Original Value | Original Value Determination | Applications Determined at Change of Value | Change of Value Determination | Percentage of Applications Determined at Change of Value |
|--|---|---|------------------------------|--|-------------------------------|--|
| 769 | \$72,294,818 | 630 | \$59,144,908 | 139 | \$13,149,910 | 18.1 |

APPENDIX 1-4

Certification for Donations vs. Sales, 2005–2006

| Total Applications Determined & Redetermined | Total Determined & Redetermined Fair Market Value | Applications Determined & Redetermined for Donations | Percentage of Applications: Donations | Determined & Redetermined Fair Market Value for Donations | Applications Determined & Redetermined for Sales | Percentage of Applications: Sales | Determined & Redetermined Fair Market Value for Sales |
|--|---|--|---------------------------------------|---|--|-----------------------------------|---|
| 769 | \$72,294,818 | 748 | 97.3 | \$70,372,236 | 18 | 2.3 | \$1,504,682 |

*Note: Of the 769 applications determined and redetermined, three were for donations/sales (split-receipts) with a total value of \$417,900

APPENDIX 1-5

Determination of Fine Art Material (Group V), 2005–2006

| Total Applications Determined & Redetermined (All Groups) | Total Determined & Redetermined Fair Market Value (All Groups) | Applications Determined & Redetermined for Group V | Determined & Redetermined Fair Market Value for Group V | Percentage of Total Fair Market Value for Group V |
|---|--|--|---|---|
| 769 | \$72,294,818 | 570 | \$35,904,032 | 49.7 |

APPENDIX 1-6

Determination of Archival Material (Group VII), 2005–2006

| Total Applications Determined & Redetermined (All Groups) | Total Determined & Redetermined Fair Market Value (All Groups) | Group VII Applications Determined & Redetermined | Determined & Redetermined Fair Market Value for Group VII | Percentage of Total Fair Market Value for Group VII |
|---|--|--|---|---|
| 769 | \$72,294,818 | 140 | \$31,687,461 | 43.8 |

APPENDIX 1-7

Artists Donating Works They Created, 2005–2006

| Total Applications Determined & Redetermined | Total Determined & Redetermined Fair Market Value | Applications Determined & Redetermined Donor = Creator | Determined & Redetermined Fair Market Value Donor = Creator | Percentage of Total Fair Market Value Donor = Creator |
|--|---|--|---|---|
| 769 | \$72,294,818 | 111 | \$4,637,735 | 6.4 |

APPENDIX 1-8

Determinations vs. Redeterminations, 2005–2006

| Total Applications Determined & Redetermined | Total Determined & Redetermined Fair Market Value | Applications Determined | Determined Fair Market Value | Applications Redetermined | Redetermined Fair Market Value | Redetermined > Determined | Difference in Value | Redetermined < Determined | Difference in Value | Redetermined = Determined |
|--|---|-------------------------|------------------------------|---------------------------|--------------------------------|---------------------------|---------------------|---------------------------|---------------------|---------------------------|
| 769 | \$72,294,818 | 758 | \$71,332,783 | 11 | \$962,035 | 4 | \$42,000 | 2 | \$16,030 | 5 |

APPENDIX 1-9

Withdrawn Applications for Certification, 2005–2006

| Applications Determined & Redetermined | Withdrawn by Donor | Withdrawn by Institution | Withdrawn – Determination Made | Withdrawn – No Determination Made |
|--|--------------------|--------------------------|--------------------------------|-----------------------------------|
| 769 | 4 | 0 | 4 | 0 |

APPENDIX 1-10

Export Permit Review Hearings, 2005–2006

| Appeal # | Object(s) | CCPERB Decision | Delay period | End Result |
|----------|--|-----------------|--------------|---|
| 70623 | Painting, <i>In Berghaus</i> , 1919, oil on canvas, by Ersnt Ludwig Kirchner | Appeal rejected | 6 months | Permit issued at end of delay period |
| 67803 | Pristine meteorite samples from Tagish Lake | Appeal rejected | 6 months | Purchased with grant assistance (#712 and #713) by the University of Alberta and the Royal Ontario Museum |
| 69002 | Painting, <i>Avant le spectacle</i> , 1870, oil on canvas, by Alfred Stevens | Appeal granted | N/A | Permit issued |
| 69708 | Collection of Yukon minerals | Appeal rejected | 6 months | Permit issued at end of delay period |
| 65909 | Haida or Tsimshian food box with custom woven cedar bark cover | Appeal rejected | 6 months | Permit issued at end of delay period |
| 64413 | Stoney iron meteorite from Manitoba | Appeal rejected | 6 months | Delay period expired but no request made for issue of permit |
| 69020 | Junkers F-13 aircraft, c. 1920 | Appeal granted | N/A | Permit issued |
| 67758 | Naskapi coat, late 18 th century | Appeal rejected | 6 months | Purchased with grant assistance by The Rooms (Provincial Museum Division) (#718) |
| 71218 | Naskapi coat, late 19 th century | Appeal rejected | 6 months | Purchased with grant assistance by The Rooms (Provincial Museum Division) (#720) |
| 71334 | Oak armchair, 1897, by Charles Rennie Mackintosh | Appeal rejected | 6 months | Delay period expired but no request made for issue of permit |
| 64414 | Pinawa Meteorite | Appeal rejected | 3 months | Permit issued at end of delay period |
| 64415 | Lone Island Lake Meteorite | Appeal rejected | 3 months | Permit issued at end of delay period |

APPENDIX 2-1

Category “A” Designations, 2005–2006

E.J. Pratt Library, University of Toronto, Toronto, Ontario
(effective August 1st, 2005)

Elgin County Archives, St. Thomas, Ontario
(effective November 1st, 2005)

Wilfrid Laurier University Archives and Special Collections,
The Library, Waterloo, Ontario (effective February 1st, 2006)

APPENDIX 2-2

Category “B” Designations, 2005–2006

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:

University of Toronto Art Centre, in relation to 27 works of art (effective July 1st, 2005)

Kelowna Art Gallery, in relation to eight works of art (effective August 1st, 2005)

Centre d'exposition de l'Université de Montréal, in relation to three works of art (effective September 1st, 2005)

Kamloops Art Gallery, in relation to 58 works of art (effective October 15, 2005)

Musée des beaux-arts de Sherbrooke, in relation to 121 works of art (effective November 1st, 2005)

Mira Godard Study Centre, Ryerson University, in relation to 34 photographs and two photographic albums (effective November 10, 2005)

Guelph Museums (McCrae House) in relation to a collection of military medals (effective November 30, 2005)

Archives of the University of Northern British Columbia in relation to an archival fonds (effective December 15, 2005)

APPENDIX 2-3

Complete List of Category “A” Institutions and Public Authorities (Up to March 31, 2006)

ALBERTA

Alberta Culture and Multiculturalism, Edmonton

Alberta Foundation for the Arts, Edmonton

Art Gallery of Alberta, Edmonton

City of Lethbridge Archives, Lethbridge

Glenbow Museum, Calgary

Legal Archives Society of Alberta, Calgary

Ministry of Community Development, Edmonton

Nickle Arts Museum, Calgary

The Prairie Art Gallery, Grande Prairie

Provincial Archives of Alberta, Edmonton

Red Deer & District Museum Society, Red Deer

Red Deer College Permanent Collection and Gallery,
Red Deer

Remington-Alberta Carriage Centre, Cardston

Reynolds-Alberta Museum, Wetaskiwin

Royal Alberta Museum, Edmonton

Royal Tyrrell Museum of Palaeontology, Drumheller

University of Alberta Archives, Edmonton

University of Alberta Library, Edmonton

University of Alberta Museums and Collections Services,
Edmonton

University of Calgary Archives, Calgary

University of Calgary Library, Calgary

University of Lethbridge Art Gallery, Lethbridge

Whyte Museum of the Canadian Rockies, Banff

BRITISH COLUMBIA

Art Gallery of Greater Victoria, Victoria

British Columbia Archives, Royal British Columbia Museum,
Victoria

Campbell River & District Museum & Archives Society,
Campbell River

Canadian Craft Museum, Vancouver

City of Victoria Archives, Victoria

Cranbrook Archives Museums and Landmark Foundation,
Cranbrook

Haida Gwaii Museum at Qay'lnacaay, Skidegate

Kamloops Museum & Archives, Kamloops

Maltwood Art Museum & Gallery, University of Victoria,
Victoria

McPherson Library, University of Victoria, Victoria

Morris and Helen Belkin Art Gallery, University of British
Columbia, Vancouver

Museum of Anthropology, University of British Columbia,
Vancouver

Museum of Northern British Columbia, Prince Rupert

M.Y. Williams Geological Museum, University of British
Columbia, Vancouver

Royal British Columbia Museum, Victoria

Simon Fraser Gallery, Simon Fraser University, Burnaby

Simon Fraser University Archives, Burnaby

Simon Fraser University Museum of Archaeology and
Ethnology, Burnaby

Surrey Art Gallery, Surrey

U'mista Cultural Centre, Alert Bay

University of British Columbia Library, Vancouver

Vancouver Art Gallery, Vancouver

Vancouver City Archives, Vancouver

Vancouver Maritime Museum, Vancouver

Vancouver Museum, Vancouver

W.A.C. Bennett Library, Simon Fraser University, Burnaby

MANITOBA

Elizabeth Dafoe Library, University of Manitoba, Winnipeg

Gallery 1C03, University of Winnipeg, Winnipeg

Gallery One One One, University of Manitoba, Winnipeg

Manitoba Agricultural Museum, Austin

Manitoba Museum, Winnipeg

The Pavilion Gallery, Winnipeg

Provincial Archives of Manitoba, Winnipeg

Société Historique de Saint-Boniface, Saint-Boniface

Ukrainian Cultural and Educational Centre, Winnipeg

Western Canada Aviation Museum, Winnipeg

Winnipeg Art Gallery, Winnipeg

NEW BRUNSWICK

Beaverbrook Art Gallery, Fredericton

Culture and Sport Secretariat, Heritage Branch, New
Brunswick Department of Tourism, Fredericton

Harriet Irving Library, University of New Brunswick,
Fredericton

Kings Landing Historical Settlement, Kings Landing

New Brunswick Museum, Saint John

Owens Art Gallery, Mount Allison University, Sackville

Provincial Archives of New Brunswick, Fredericton

Ralph Pickard Bell Library, Mount Allison University,
Sackville

Saint John Free Public Library, Saint John

University of Moncton, Moncton

University of New Brunswick Art Centre, Fredericton

NEWFOUNDLAND AND LABRADOR

The Rooms, Provincial Archives Division, St. John's

The Rooms, Provincial Art Gallery Division, St. John's

The Rooms, Provincial Museum Division, St. John's

Queen Elizabeth II Library, Memorial University of
Newfoundland, St. John's

NORTHWEST TERRITORIES

Prince of Wales Northern Heritage Centre, Yellowknife

NOVA SCOTIA

Acadia University Art Gallery, Wolfville

Art Gallery of Nova Scotia, Halifax

Beaton Institute, University College of Cape Breton, Sydney

Cape Breton Miners' Museum, Glace Bay

Cape Breton University Art Gallery, Sydney

Dalhousie University Art Gallery, Halifax

Dalhousie University Libraries, Halifax

Maritime Museum of the Atlantic, Halifax

Nova Scotia Archives and Record Management, Halifax

Nova Scotia Museum, Halifax

Yarmouth County Museum, Yarmouth

ONTARIO

Agnes Etherington Art Centre, Kingston
Archives of Ontario, Toronto
Art Gallery of Algoma, Sault Ste. Marie
Art Gallery of Hamilton, Hamilton
Art Gallery of Mississauga, Mississauga
Art Gallery of Northumberland, Cobourg
Art Gallery of Ontario, Toronto
Art Gallery of Peterborough, Peterborough
Art Gallery of Sudbury, Sudbury
Art Gallery of Windsor, Windsor
Art Gallery of York University, Toronto
Bank of Canada, National Currency Collection, Ottawa
Base Borden Military Museum, Borden
Black Creek Pioneer Village, Downsview
Brant County Museum & Archives, Brantford
Burlington Art Centre, Burlington
Canada Aviation Museum, Ottawa
Canada Council for the Arts Musical Instrument Bank,
Ottawa
Canada Science and Technology Museum, Ottawa
Canadian Automotive Museum, Oshawa
Canadian Museum of Contemporary Photography, Ottawa
Canadian Museum of Nature, Ottawa
Canadian Postal Archives, Ottawa
Canadian War Museum, Ottawa
Canadian Warplane Heritage Museum, Mt. Hope
Carleton University Art Gallery, Ottawa
Carleton University Library, Ottawa
Centre for Research on French Canadian Culture, University
of Ottawa, Ottawa
Chancellor Paterson Library, Lakehead University,
Thunder Bay
City of Ottawa Archives, Ottawa
City of Toronto Archives, Toronto
City of Toronto Market Gallery, Toronto
City of Toronto Museum and Heritage Services, Toronto
Country Heritage Park, Milton
The D.B. Weldon Library, University of Western Ontario,
London
Eastern Cereal & Oilseed Research Centre, Ottawa
E.J. Pratt Library, University of Victoria, Toronto
Elgin County Archives, St. Thomas
Eva Brook Donly Museum, Simcoe
The Frederick Horsman Varley Art Gallery of Markham,
Unionville
Gallery Lambton, Sarnia
Gallery Stratford, Stratford
General Synod Archives, Toronto
Geological Survey of Canada, Ottawa
George R. Gardiner Museum of Ceramic Art, Toronto
Grimsby Public Art Gallery, Grimsby
Hamilton Public Library, Hamilton
Hastings County Museum, Belleville
Huronian Museum, Midland
Joseph Schneider Haus Museum, Kitchener
Joseph S. Stauffer Library, Queen's University, Kingston
Justina M. Barnicke Gallery, Hart House,
University of Toronto, Toronto
Kitchener-Waterloo Art Gallery, Kitchener
Library and Archives Canada, Ottawa
London Museum of Archaeology at the University
of Western Ontario, London
Lynnwood Arts Centre, Simcoe
Macdonald Stewart Art Centre, Guelph
Marine Museum of the Great Lakes, Kingston
McIntosh Gallery, University of Western Ontario, London
McMaster Museum of Art, Hamilton
McMaster University Library, Hamilton
McMichael Canadian Art Collection, Kleinburg
Metropolitan Toronto Archives and Record Centre, Toronto
Museum London, London
National Gallery of Canada, Ottawa
Oakville Museum, Oakville
Ontario Heritage Foundation, Toronto
Ontario Jewish Archives Foundation, Toronto
Ontario Science Centre, Don Mills

Osborne Collection of Early Children's Books, Toronto Public Library, Toronto

The Ottawa Art Gallery, Ottawa

Peel Heritage Complex, Brampton

Peterborough Centennial Museum & Archives, Peterborough

Queen's University Archives, Kingston

RCAF Memorial Museum/Library, Astra

The Robert McLaughlin Gallery, Oshawa

Rodman Hall Arts Centre, St. Catharines

Royal Ontario Museum, Toronto

Ryerson Polytechnic University Library & Archives, Toronto

Simcoe County Archives, Minesing

St. Thomas-Elgin Public Art Centre, St. Thomas

Stratford Festival Archives, Stratford

Textile Museum of Canada, Toronto

Thomas Fisher Rare Book Library, University of Toronto, Toronto

Thomas J. Bata Library, Trent University, Peterborough

Thunder Bay Art Gallery, Thunder Bay

Tom Thomson Memorial Art Gallery, Owen Sound

Toronto Public Library, Toronto

Trinity College Archives, Toronto

University of Guelph Library, Guelph

University of Ottawa Library, Ottawa

University of St. Michael's College Library, Toronto

University of Toronto Archives, Toronto

University of Waterloo Library, Waterloo

University of Western Ontario Library System, London

Upper Canada Village, Morrisburg

Wellington County Museum and Archives, Fergus

Westfield Heritage Village, Rockton

Wilfrid Laurier University Archives and Special Collections, The Library, Waterloo

Woodland Cultural Centre, Brantford

Woodstock Art Gallery, Woodstock

York University Archives and Special Collections, North York

York University Libraries, York University, North York

PRINCE EDWARD ISLAND

Confederation Centre Art Gallery and Museum, Charlottetown

PEI Museum and Heritage Foundation, Charlottetown

Public Archives and Records Office of Prince Edward Island, Charlottetown

Robertson Library, University of Prince Edward Island, Charlottetown

QUEBEC

Archives de la ville de Québec, Québec

Bibliothèque de la Ville de Montréal, Montréal

Bibliothèque de l'Université Laval, Québec

Bibliothèque et archives nationales du Québec (Chicoutimi), Chicoutimi

Bibliothèque et archives nationales du Québec (Gatineau), Gatineau

Bibliothèque et archives nationales du Québec, Grande bibliothèque et Centre de conservation (Montréal)

Bibliothèque et archives nationales du Québec (Montréal), Montréal

Bibliothèque et archives nationales du Québec (Québec), Québec

Bibliothèque et archives nationales du Québec (Rimouski), Rimouski

Bibliothèque et archives nationales du Québec (Rouyn-Noranda) Rouyn-Noranda

Bibliothèque et archives nationales du Québec (Sainte-Foy), Sainte-Foy

Bibliothèque et archives nationales du Québec (Sept-Îles), Sept-Îles

Bibliothèque et archives nationales du Québec (Sherbrooke), Sherbrooke

Bibliothèque et archives nationales du Québec (Trois-Rivières), Trois-Rivières

Bibliothèque municipale de la Ville de Longueuil, Longueuil

Canadian Centre for Architecture, Montréal

Canadian Museum of Civilization, Gatineau

Le Centre d'exposition de Baie Saint-Paul, Baie-Saint-Paul

Centre d'histoire de Saint-Hyacinthe, Saint-Hyacinthe

La Cinémathèque québécoise, Montréal

Les Collections de l'Université Laval, Québec
Concordia University Cinema Collection, Montréal
Concordia University Library, Montréal
Galerie de l'Université du Québec à Montréal, Montréal
Indian Art Centre, Indian and Northern Affairs Canada,
Gatineau
L'Institut Canadien de Québec, Québec
Jewish Public Library, Montréal
Leonard & Bina Ellen Art Gallery, Concordia University,
Montréal
McCord Museum of Canadian History, Montréal
McGill University Archives, McLennan Library, Montréal
McGill University Libraries, McLennan Library, Montréal
Montreal Museum of Fine Arts, Montréal
Musée d'art contemporain de Montréal, Montréal
Musée d'art de Joliette, Joliette
Musée d'art de Mont-Saint-Hilaire, Mont-Saint-Hilaire
Musée David M. Stewart, Montréal
Musée de Charlevoix, La Malbaie
Musée de géologie et de minéralogie, Université Laval,
Sainte-Foy
Musée de Lachine, Lachine
Musée de la civilisation, Québec
Musée de la Gaspésie, Gaspé
Musée de l'Amérique française, Haute-Ville (Québec)
Musée des maîtres et artisans du Québec, Saint-Laurent
Musée des religions, Nicolet
Musée du Bas-Saint-Laurent, Rivière-du-Loup
Musée du Royal 22e Régiment, Québec
Musée Laurier, Victoriaville
Musée maritime du Québec Inc., L'Islet-Sur-Mer
Musée national des beaux-arts du Québec, Québec
Musée québécois de culture populaire, Trois-Rivières
Musée régional de la Côte-Nord, Sept-Îles
Musée régional de Rimouski, Rimouski
National Historic Sites Directorate, Parks Canada, Gatineau
Pavillon japonais, Jardin botanique de Montréal, Montréal
Redpath Museum of McGill University, Montréal

Université de Montréal, Direction des bibliothèques,
Montréal
Université de Montréal, Division des archives, Montréal
Université de Sherbrooke, Galerie d'art du Centre culturel,
Sherbrooke
Université du Québec à Montréal, Service des archives,
Montréal
Université du Québec à Montréal, Service des bibliothèques,
Montréal
Université du Québec à Trois-Rivières, Bibliothèque,
Trois-Rivières
Université du Québec en Outaouais, Service de la
bibliothèque, Gatineau
Université Laval, Division des archives, Québec

SASKATCHEWAN

Allen Sapp Gallery, North Battleford
Dunlop Art Gallery, Regina
Kenderdine Art Gallery, University of Saskatchewan,
Saskatoon
MacKenzie Art Gallery, Regina
Mendel Art Gallery, Saskatoon
Moose Jaw Museum & Art Gallery, Moose Jaw
Royal Saskatchewan Museum, Regina
Saskatchewan Archives Board, Regina
Saskatchewan Arts Board, Regina
University of Regina Library Archives, Regina
University of Saskatchewan Library and Archives, Saskatoon
Western Development Museum, Saskatoon

YUKON

Yukon Archives, Whitehorse
Yukon Arts Centre Gallery, Whitehorse

APPENDIX 2-4

Movable Cultural Property Grants, 2005–2006

| Grant no. | Grant awarded to: | Amount of grant |
|-----------|--|------------------------|
| 706 | Reynolds-Alberta Museum to purchase a <i>Grey Gull SGVI-D</i> Helicopter production prototype, 1948, (repatriation) | \$ 250,000.00 |
| 707 | Royal Ontario Museum to purchase the Woodside Collection of minerals (appeal #69359) | \$ 252,000.00 |
| 708 | Provincial Archives of New Brunswick to purchase the papers of Major General Henry Dunn, c. 1840–1850, (repatriation) | \$ 26,340.66 |
| 710 | Art Gallery of Nova Scotia to purchase six 18 th -century and 19 th -century watercolours by Lt. Richard Williams and Capt. Edward Sutherland (repatriation) | \$ 30,000.00 |
| 711 | Art Gallery of Nova Scotia to purchase the painting <i>Portrait of Lieutenant-General Edward Cornwallis</i> , 1776, oil on canvas, by Sir Joshua Reynolds (repatriation) | \$ 92,219.40 |
| 712 | University of Alberta to purchase pristine Tagish Lake meteorite samples (appeal #67803) | \$ 340,000.00 |
| 713 | Royal Ontario Museum to purchase pristine Tagish Lake meteorite samples (appeal #67803) | \$ 100,000.00 |
| 714 | New Brunswick Museum to purchase the etching <i>Low Tide – Bay of Fundy</i> , 1881, by Stephen Windsor Parish (repatriation) | \$ 1,068.00 |
| 715 | Montreal Museum of Fine Arts to purchase the Jacques and Natacha Carlu Collection of 23 photographs and one gouache painting, c. 1930 (repatriation) | \$ 3,698.14 |
| 716 | Museum London to purchase the painting <i>In Disgrace</i> , 1882, oil on canvas, by Paul Peel (appeal #70983) | \$ 68,353.80 |
| | TOTAL | \$ 1,163,680.00 |

