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Annual Report 2006–2007

Cultural Property Export and Import Act

Canada



Background image:

Winter scene with sleighs, Quebec (detail), unknown artist, early 19th c., before 1820, watercolour. Acquired in 2006–07 with the assistance of a Movable Cultural Property Grant from the Minister of Canadian Heritage. Image courtesy of the McCord Museum, Montreal (M2002.62.3).



Teapot, 20th c. replica of 1880 Christopher Dresser design, silver plate, plastic. Certified in 2006–07 under the terms of the *Cultural Property Export and Import Act*. Image courtesy of the Royal Ontario Museum, Toronto. Gift from the Estate of Barbara Farrell-Drum (ROM2006.22.11).



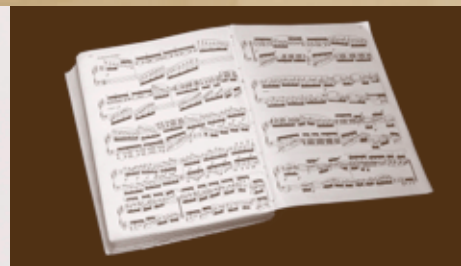
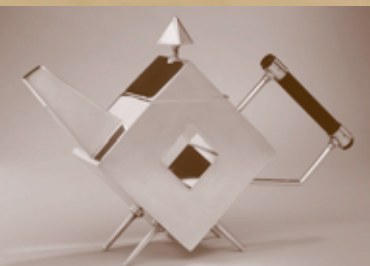
Beaded Panel Bag (detail), Cree-Métis, collected by Paul Kane, c. 1846, wool broadcloth; cotton; glass beads; sinew; wool yarn; porcupine quill. Certified in 2006–07 under the terms of the *Cultural Property Export and Import Act*. Image courtesy of the Royal Ontario Museum, Toronto. Acquired in memory of Arthur C. “Tony” Allen. This acquisition was made possible by the generous support of the Louise Hawley Stone Charitable Trust Fund and the Friends of the Canadian Collections (ROM 2006.13.1).



In Your Eyes (detail), Wanda Koop, 1998, silver gelatin print © CARCC, 2007. Certified in 2006–07 under the terms of the *Cultural Property Export and Import Act*. Image courtesy of the Agnes Etherington Art Centre, Queen’s University, Kingston. Gift of Heather Lawson, 2005, in honour of her daughters, Eleanor (Queen’s 2002) and Alice (Queen’s 2008) (48-016.03).



Onomatopoeia (detail), Stan Douglas, 1986, cibachrome. Certified in 2006–07 under the terms of the *Cultural Property Export and Import Act*. Image courtesy of the Morris and Helen Belkin Art Gallery, University of British Columbia, Vancouver. Anonymous donation (BG 2665).



Annual Report 2006–2007

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. 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 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 *Cultural Property Export and Import Act*, covering fiscal year 2006–2007, 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 Directorate 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 Josée Verner
Minister of Canadian Heritage
and Status of Women
15 Eddy Street
Gatineau, QC K1A 0M5

Dear Ms. Verner,

I am pleased to submit a report covering the activities of the Canadian Cultural Property Export Review Board for the period from April 1, 2006 to March 31, 2007.

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.

In succeeding Dr. Shirley L. Thomson, who chaired the Board for four years, I would like to take this opportunity to thank her personally and on behalf of the members of the Secretariat and the Board for her enormous contribution to furthering the development of this tribunal.

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.

Finally, I would like to express what a privilege it is to serve on the Board and that I am honoured by my appointment 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.

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. 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 *Cultural Property Export and Import 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 generally 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.

Section 18 of the *Act* requires that the Board be 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. (See Appendix 1-1 for a list of Board members in 2006–2007.)

Meetings

The Board held four meetings in 2006–2007: May 24 – 26, 2006; September 18 – 20, 2006, December 6 – 8, 2006, and March 6 – 9, 2007. The May meeting was held in Winnipeg and the September, December, and March meetings were held in Ottawa.

Expert Advice

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 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.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, 2006–2007

Between April 1, 2006 and March 31, 2007, the Board made determinations with respect to 840 applications for certification, representing more than \$114 million in cultural property donated or sold to designated Canadian institutions or public authorities. Of this amount, donations accounted for 96.5%, sales 3.1% and split-receipts for 0.35%. (See Appendix 1-4 for details.) While archival and library material constituted approximately 25% of all applications, the largest number, 68%, 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.

Of the 840 applications for which the Board made determinations in 2006–07, 77% were determined at the Original Value, while 23% were determined at a value that was different from the Original Value (Original Value refers to the proposed 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). Of those determinations that differed from the Original Value, 37 determinations, or 4.4% of the total number of applications were determined at values exceeding the proposed value. Therefore, determinations at or above the proposed values accounted for 81% of applications for certification in 2006–07. (See Appendices 1-3 to 1-9)

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 2006–2007, the Board reviewed 7 such requests, each of which were redetermined at a higher value, resulting in a total determined and redetermined value less than half of one percent more than the original

determinations for all applications. (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 2006–2007, no appeals to the Tax Court of Canada 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. (see Appendix 2-1 for a summary of the groups on this list)

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 designated institutions and public authorities, so that they may consider the option to purchase the material with possible assistance of a Movable Cultural Property Grant.

Export Review Hearings, April 1, 2006, to March 31, 2007

During the period covered in this report, the Board reviewed 14 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, five were for the export of objects of fine art, two for objects of ethnography and ethnographic art, three for objects of decorative art, one for scientific or technological objects, two for the export of mineral specimens, and one for a fossil specimen.

The Board denied 13 of the applications reviewed. Of the cultural property denied, two items remained in Canada as a result of purchase with the assistance of a Movable Cultural Property Grant, one remained in Canada as a result of purchase by a Canadian institution without grant support, and five were exported at the end of the delay period. Objects relating to three permit requests 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 Appendix 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 simultaneously. 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, two requests were made to the Board for determinations of fair cash offer to purchase. (See Appendix 1-10.)



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 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 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, 2006, and March 31, 2007, 415 permit applications were submitted. Approximately 17.5% (73) were applications for temporary permits, for purposes such as exhibition, conservation and research; these were granted automatically in accordance with the *Act*. The remaining 82.5% (342) 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, 4% (14) 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. In order to be admissible for a Cultural Property Income Tax Certificate (Form T871), donors/vendors must make their donations/sales to designated institutions or public authorities. Applicant institutions and public authorities must also be designated in order to be eligible for the Movable Cultural Property Grants Program.

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 their collecting mandates. Under Category “B,” Canadian institutions or public authorities may be designated in relation to the donation or sale of a specific object or collection.

In 2006–2007, four institutions were granted Category “A” designation status, bringing the total to 276. Ten institutions were granted Category “B” designations. (A list of Category “A” and Category “B” institutions and public authorities designated from April 1, 2006, to March 31, 2007 can be found in Appendices 2-2 and 2-3. See Appendix 2-4 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 to ensure that they continue to meet the professional requirements for designation. In 2006–2007, 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 since the original designation. Between 2000 and the end of the period covered by this report, 63 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, 2006, to March 31, 2007, the Movable Cultural Property Directorate received 13 grant applications from designated institutions, of which 9 were awarded by the Minister, in addition to the second and final instalment for a grant request from 2005-06, for a total expenditure of \$1,486,336.50. (For a list of grants awarded over the period, see Appendix 2-5.)

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. The Movable Cultural Property Directorate assesses an increasing number of cases which stem from the purchase of antiquities on the Internet. Of the 34 new cases opened in 2006-07, six originated from online auction sites.



APPENDICES

APPENDIX 1-1

Board Members, 2006-2007

(by category)

CHAIR

Dr. Shirley L. Thomson

(January 1, 2003 – January 1, 2007)

Ottawa, Ontario

REPRESENTATIVES OF THE PUBLIC-AT-LARGE

Ms. Margo Embury

(December 16, 2005 – December 15, 2008)

Publishing Director, Centax Books & Distribution

Regina, Saskatchewan

OFFICERS OF ART GALLERIES, MUSEUMS, ARCHIVES OR LIBRARIES

Mr. Pierre Arpin

(March 11, 2004 – March 10, 2007)

Director, The Winnipeg Art Gallery

Winnipeg, Manitoba

Mr. Burton G.S. Glendenning

(March 11, 2005 – March 10, 2008)

Private archival researcher

(formerly Archivist with the Provincial Archives

of New Brunswick, Fredericton)

Fredericton, New Brunswick

Mr. Laurier Lacroix

(March 25, 2004 – March 24, 2007; extended to April 1, 2008)

Professor in the Departments of Art History and Museology,

Université du Québec à Montréal

Montréal, Quebec

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, Quebec

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

Mr. Flavio Belli

(November 22, 2005 – November 21, 2008)

Art Consultant

Toronto, Ontario

Mr. Bryn C. Matthews

(November 10, 2006 – November 9, 2009)

Collector

Almonte, Ontario

Mr. Ian Muncaster

(April 3, 2004 – April 2, 2007)

Art Dealer, Zwicker's Gallery

Halifax, Nova Scotia

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, 2006–2007

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
840	\$114,487,613	645	\$96,395,550	195	\$18,092,063	23.2

*Note: Of the 195 Change of Value Determinations, 37 were determined at a value higher than the Original Value.

APPENDIX 1-4

Certification for Donations vs. Sales, 2006–2007

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 for Sales	Determined & Redetermined Fair Market Value for Sales	Applications Determined & Redetermined for Donation/Sales (Split-Receipts)	Percentage of Applications: Donation/Sales (Split-Receipt)	Determined & Redetermined Fair Market Value for Donation/Sales (Split-Receipts)
840	\$114,487,613	811	96.5	\$112,315,440	26	3.1	\$1,996,698	3	0.35	\$175,475

APPENDIX 1-5

Determination of Fine Art Material (Group V), 2006–2007

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
840	\$114,487,613	574	\$84,751,476	74

APPENDIX 1-6

Determination of Archival Material (Group VII), 2006–2007

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
840	\$114,487,613	208	\$25,266,758	22

APPENDIX 1-7

Artists Donating Works They Created, 2006–2007

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
840	\$114,487,613	93	\$5,357,508	4.7

APPENDIX 1-8

Determinations vs. Redeterminations, 2006–2007

<i>Total Applications Determined & Redetermined</i>	<i>Total Determined & Redetermined Fair Market Value</i>	<i>Determined Applications</i>	<i>Determined Fair Market Value</i>	<i>Redetermined Applications</i>	<i>Redetermined Fair Market Value</i>	<i>Redetermined > Determined</i>	<i>Difference in Value</i>	<i>Redetermined < Determined</i>	<i>Difference in Value</i>	<i>Redetermined = Determined</i>
840	\$114,487,613	833	\$114,315,513	7	\$172,100	7	\$60,100	0	\$60,100	0

APPENDIX 1-9

Withdrawn Applications for Certification, 2006–2007

Applications Determined & Redetermined	Withdrawn by Donor	Withdrawn by Institution	Withdrawn – Determination Made	Withdrawn – No Determination Made
840	4	1	5	0

APPENDIX 1-10

Export Permit Review Hearings, 2006–2007

Appeal #	Object(s)	CCPERB Decision	Delay period	End Result
69174	Lacquered wood upholstered armchair by Jean Dunand, c. 1925	Appeal rejected	6 months	Permit issued at end of delay period.
68784	Bell from the Empress of Ireland	Appeal rejected	6 months	Delay period expired but no request made for issue of permit.
64796	Lockheed L-1049G Super Constellation Aircraft	Appeal rejected	3 months	Request to determine a fair cash offer to purchase made November 16, 2006; determination made by the Canadian Cultural Property Export Review Board; permit requested and issued in absence of an offer.
69648	Cut glass and silver ice bucket or ice pail, 1908–1915 by I.B. Khlebnikov and Sons	Appeal rejected	6 months	Purchased by the Royal Ontario Museum with the assistance of a Movable Cultural Property Grant of \$97,473.75 (#734) in 2007–08.
70473	Sculpture, <i>Flat Torso</i> , c. 1914, bronze, by Alexander Archipenko	Appeal rejected	6 months	Purchased by a Canadian institution (without the assistance of a Movable Cultural Property Grant).
70475	Painting, <i>Les Deux Couteaux</i> , 1949, oil on canvas, by Fernand Léger	Appeal rejected	6 months	Permit issued at end of delay period.
70372	Painting, <i>Gather Ye Rosebuds While Ye May</i> , 1909, oil on canvas, by John William Waterhouse	Appeal rejected	3 months	Permit issued at end of delay period.
100482	Painting, <i>Abigail Before David and His Troops</i> , oil on canvas, attributed to Francesco Furini	Appeal rejected	4 months	Request to determine a fair cash offer to purchase made on December 14, 2006; determination made by the Canadian Cultural Property Export Review Board in 2007–08; permit requested and issued in absence of an offer in 2007–08.
68287	Large ammonite fossil	Appeal rejected	6 months	Delay period expired but no request made for issue of permit.
101976	One Lukungu ivory mask, Congo, c. 1900 and two Iginga ivory statuettes, Congo, c. 1900	Appeal granted	N/A	Permit issued.
71820	Quartz, Scheelite & Gold specimen from Sigma Mine, Abitibi, Quebec	Appeal rejected	6 months	Purchased by the Canadian Museum of Nature with the assistance of a Movable Cultural Property Grant of \$30,000.00 (#735) in 2007–08.
101924	Heiltsuk Bella Bella moon mask	Appeal rejected	6 months	Permit issued at end of delay period.
101301	Painting, <i>Rachel Hiding the Idols of Laban</i> , oil on canvas, by Paolo Pagani	Appeal rejected	6 months	Permit issued at end of delay period.
70121	Haineault Cut Stone Collection from Mont St. Hilaire, Quebec	Appeal rejected	6 months	Delay period expired September 6, 2007 but no request made for issue of permit.

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 1 Objects Recovered from the Soil or Waters of Canada – including Mineralogy, Palaeontology and Archaeology
- Group 2 Objects of Ethnographic Material Culture
- Group 3 Military Objects
- Group 4 Objects of Applied and Decorative Art
- Group 5 Objects of Fine Art
- Group 6 Scientific or Technological Objects
- Group 7 Textual Records, Graphic Records and Sound Recordings – including Cartography, Photography and Iconography
- Group 8 Musical Instruments

APPENDIX 2-2

Category “A” Designations, 2006-2007

Corporation du Musée du Saguenay-Lac-St-Jean et du site de la Pulperie (la Pulperie de Chicoutimi), Chicoutimi, Quebec (effective July 31, 2006)

Kamloops Art Gallery, Kamloops, British Columbia (effective June 30, 2006)

Kelowna Art Gallery, Kelowna, British Columbia (effective November 1, 2006)

Northern British Columbia Archives & Special Collections, an administrative unit of the Geoffrey R. Weller Library at the University of Northern British Columbia, Prince George, British Columbia (effective July 31, 2006)

APPENDIX 2-3

Category “B” Designations, 2006-2007

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:

Bill Reid Foundation, Vancouver, British Columbia
(effective November 20, 2006) for three works by Bill Reid

Centre régional d’archives de l’Outaouais, Gatineau,
Quebec (effective December 1, 2006) for the *Marcel-Grand’Maitre Fonds*

Film Reference Library, Toronto, Ontario
(effective December 15, 2006) for the *Guy Maddin Fonds*

Health Sciences Library at McMaster University, Hamilton,
Ontario (effective September 1, 2006) for a series of twelve
etched glass panels by Mark Raynes Roberts

Mira Godard Study Centre, School of Image Arts, Ryerson
University, Toronto, Ontario (effective November 15, 2006)
for 25 photographic art works by Phil Bergerson

Musée des beaux-arts de Sherbrooke, Sherbrooke, Quebec
(effective June 30, 2006) for 11 proposed donations of 18
works of art by various artists

Royal Saskatchewan Museum, Regina, Saskatchewan
(effective February 15, 2007) for the Chief Paskwa
Pictographic Account of Treaty Four, 1883

Secteur des archives régionales, Université du Québec à
Rimouski, Rimouski, Quebec (effective February 15, 2007)
for the *Jules-A. Brillant Fonds*

Section de la gestion des documents et des archives (SGDA),
Service du greffe de la Ville de Gatineau, Gatineau, Quebec
(effective December 20, 2006) for the *Canadian
International Paper Company Fonds*

University of Toronto Art Centre, Toronto, Ontario
(effective June 1, 2006) for three proposed donations of 14
works of art by Norval Morrisseau, Christiane Pflug, and
Brian Groombridge

APPENDIX 2-4

Complete List of Category “A” Institutions and Public Authorities (Up to March 31, 2007)

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 Art Gallery, Kamloops
Kamloops Museum & Archives, Kamloops
Kelowna Art Gallery, Kelowna
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
Northern British Columbia Archives & Special Collections,
an administrative unit of the Geoffrey R. Weller Library
at the University of Northern British Columbia,
Prince George
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, Currency
Museum, 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	Huronian Museum, Midland
Canada Science and Technology Museum, Ottawa	Joseph Schneider Haus Museum, Kitchener
Canadian Automotive Museum, Oshawa	Joseph S. Stauffer Library, Queen's University, Kingston
Canadian Museum of Contemporary Photography, Ottawa	Justina M. Barnicke Gallery, Hart House, University of Toronto, Toronto
Canadian Museum of Nature, Ottawa	Kitchener-Waterloo Art Gallery, Kitchener
Canadian Postal Archives, Ottawa	Library and Archives Canada, Ottawa
Canadian War Museum, Ottawa	London Museum of Archaeology at the University of Western Ontario, London
Canadian Warplane Heritage Museum, Mt. Hope	Lynnwood Arts Centre, Simcoe
Carleton University Art Gallery, Ottawa	Macdonald Stewart Art Centre, Guelph
Carleton University Library, Ottawa	Marine Museum of the Great Lakes, Kingston
Centre for Research on French Canadian Culture, University of Ottawa, Ottawa	McIntosh Gallery, University of Western Ontario, London
Chancellor Paterson Library, Lakehead University, Thunder Bay	McMaster Museum of Art, Hamilton
City of Ottawa Archives, Ottawa	McMaster University Library, Hamilton
City of Toronto Archives, Toronto	McMichael Canadian Art Collection, Kleinburg
City of Toronto Market Gallery, Toronto	Metropolitan Toronto Archives and Record Centre, Toronto
City of Toronto Museum and Heritage Services, Toronto	Museum London, London
Country Heritage Park, Milton	National Gallery of Canada, Ottawa
The D.B. Weldon Library, University of Western Ontario, London	Oakville Museum, Oakville
Eastern Cereal & Oilseed Research Centre, Ottawa	Ontario Heritage Foundation, Toronto
E.J. Pratt Library, Victoria University, University of Toronto, Toronto	Ontario Jewish Archives Foundation, Toronto
Elgin County Archives, St. Thomas	Ontario Science Centre, Don Mills
Eva Brook Donly Museum, Simcoe	Osborne Collection of Early Children's Books, Toronto Public Library, Toronto
The Frederick Horsman Varley Art Gallery of Markham, Unionville	The Ottawa Art Gallery, Ottawa
Gallery Lambton, Sarnia	Peel Heritage Complex, Brampton
Gallery Stratford, Stratford	Peterborough Centennial Museum & Archives, Peterborough
General Synod Archives, Toronto	Queen's University Archives, Kingston
Geological Survey of Canada, Ottawa	RCAF Memorial Museum/Library, Astra
George R. Gardiner Museum of Ceramic Art, Toronto	The Robert McLaughlin Gallery, Oshawa
Grimsby Public Art Gallery, Grimsby	Rodman Hall Arts Centre, St. Catharines
Hamilton Public Library, Hamilton	Royal Ontario Museum, Toronto
Hastings County Museum, Belleville	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,
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

Corporation du Musée du Saguenay-Lac-St-Jean et du site
de la Pulperie (la Pulperie de Chicoutimi)

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 2-5

Movable Cultural Property Grants, 2006-2007

Grant no.	Grant requests	Amount of grant
716	Second and final instalment to Museum London, to purchase the painting <i>In Disgrace</i> , 1892, oil on canvas, by Paul Peel (appeal #70983)	\$ 65,485.20
717	Royal Ontario Museum, to purchase a Blackfoot painted animal hide robe, c. 1820-1850 (repatriation)	\$ 250,130.00
718	The Rooms Corporation of Newfoundland and Labrador, to purchase a painted caribou skin coat, 1783 - 1805, created by an unknown Innu artisan and later acquired by Theophilus Yale (appeal #67758)	\$ 104,650.00
719	Royal Alberta Museum, to purchase 33 out of 43 objects from The 9th Earl of Southesk Collection, 1840s-1850s (repatriation)	\$ 600,000.00
720	The Rooms Corporation of Newfoundland and Labrador, to purchase a painted caribou skin coat, 1864-1889, acquired by James L. Cotter from an unknown Innu artisan (appeal #71218)	\$ 82,350.00
721	New Brunswick Museum, to purchase the etching <i>Wood-Boats on the Saint-John</i> , 1882, by Stephen Windsor Parrish (repatriation)	\$ 856.39
722	Montreal Museum of Fine Arts, to purchase a dark stained oak chair by Charles Rennie Mackintosh, c. 1898-1899 (appeal #71334)	\$ 40,000.00
723	Museum of Northern British Columbia and Royal British Columbia Museum, to bid at auction on Tshimshian objects from the Dundas Collection (repatriation)	While a grant of UP TO \$40,000 was approved, it was not used.
724	McCord Museum of Canadian History, to purchase 15 works of art, 18 th and 19 th centuries, collected by Peter Winkworth (repatriation)	\$ 237,475.00
725	Art Gallery of Ontario, to purchase the sculpture, <i>Flat Torso</i> , 1914, bronze, by Alexander Archipenko (appeal #70473)	WITHDRAWN: AGO raised sufficient funds to purchase without a grant.
726	Royal Saskatchewan Museum, to purchase the Chief Paskwa Pictograph Account of Treaty 4 (repatriation)	\$ 99,500.00
727	Portrait Gallery of Canada, to purchase two portraits of Judge Lewis Morris Wilkins and his wife Sarah Creighton, ca. 1837-44, oil on canvas, attributed to William Valentine (repatriation)	Still under review in 2006-2007.
728	Musée de la nation huronne-wendat, to purchase a collection of 19 th century Huron-Wendat artifacts (repatriation)	WITHDRAWN: not eligible.
729	Yarmouth County Museum, to purchase the painting <i>Thomas Killam Barque</i> , 1856, by G.R. Barr (repatriation)	\$ 5,890.00
TOTAL		\$ 1,486,336.50