



for

the moments
that make history

2018–2019 Annual Report



About the Museum

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

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

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Cover Photo: Accomplice Media
Back Cover Photo: CMHR, Aaron Cohen
Photo Left: CMHR, Aaron Cohen

Foreword

The past year at the Canadian Museum for Human Rights has been full of unforgettable moments.

Moments of inspiration.

Moments of connection.

Moments of action.

These moments remind us of the immense power and importance of human rights. They create new opportunities for thoughtful dialogue about the nature of rights. They help us understand where we have been, where we are, and where we want to go together.

As a national and international community, we have not yet realized a world where violations of human rights are a thing of the past. Until we do, we can also look to moments like these for hope, as shining beacons of light when we find ourselves in times of darkness.

And as we focus on the future, we can see how the past year has empowered Canadians and visitors from around the world to create the inspirational, unforgettable moments of tomorrow.







CANADIAN MUSEUM FOR HUMAN RIGHTS
MUSÉE CANADIEN DES DROITS DE LA PERSONNE

All human beings are born free and equal in dignity and rights.

Viola Desmond
Her Story

Viola Desmond's Canada

Viola Desmond

10
Viola Desmond

Small portrait photos of Viola Desmond

for moments of recognition

In November, Wanda Robson stood alongside the Governor of the Bank of Canada Stephen Poloz in the Canadian Museum for Human Rights and became the first person to spend Canada's new \$10 bill. The bill features her sister, Canadian civil rights trailblazer Viola Desmond, alongside an image of the Museum as a symbol of Canada's commitment to human rights.

Desmond is the first Canadian woman to be featured on a regularly circulating Canadian bill. The official launch of the new bill was held in the Museum's Canadian Journeys gallery, next to the exhibit that tells Desmond's story. During her speech, after a pause of reflection, Robson remarked in words that would resonate across Canada and beyond:

“This is such a momentous occasion... My sister, a woman, a Black woman, is on the \$10 bill. The Queen is in good company.”

Photo: CMHR, Douglas Little

TAXI RANK FOR WHITES
PRETORIA
VOORSTEDELIKE SUBURBAN ST.

Loi d'immobilité, loi n° 22 de 1952
Article 38 Il est illégal pour une personne blanche d'occuper une relation immobilière avec une personne non blanche de son choix.

Reservation of Separate Amenities Act, Act No. 49 of 1953
Section 2(1) Public places can have separate canteens, benches, seats and other amenities for black, coloured, Indian and white people.
Section 2(2) It is illegal to use a separate canteen, bench, seat or other amenity if one is not part of the group allowed there.

Loi sur les commodités publiques, loi n° 49 de 1953
Paragraphe 2(1) Les lieux publics peuvent être munis de comptoirs, bancs, sièges et autres commodités distinctes pour les personnes noires, malaises, indiennes et blanches.
Paragraphe 2(2) Il est illégal d'utiliser un comptoir, un banc, un siège ou autre commodité qui n'est pas réservé au groupe auquel on appartient.

BLACKS, COLOURED & ASIANS
ABANTSUNDU, KLEURLINGE EN ASIERS

Loi d'éducation bantoue, loi n° 47 de 1953
Article 2(1)(a) That a separate government education system shall be established for the education of black and coloured people.
Le système d'éducation doit être le système d'éducation blanc et séparé. Le système d'éducation doit être le système d'éducation blanc et séparé. Le système d'éducation doit être le système d'éducation blanc et séparé.

EUROPEAN GENIUSES
BLANKE HERE

PUBLIC SWIMMING POOL
WRITES ONLY | **NET BLANKES**

NO MEN NON-WITES
VOOR DIE BLANKES

BLACKS ONLY
NET SWARTES

WHITES ONLY

WRITES ONLY
NET BLANKES



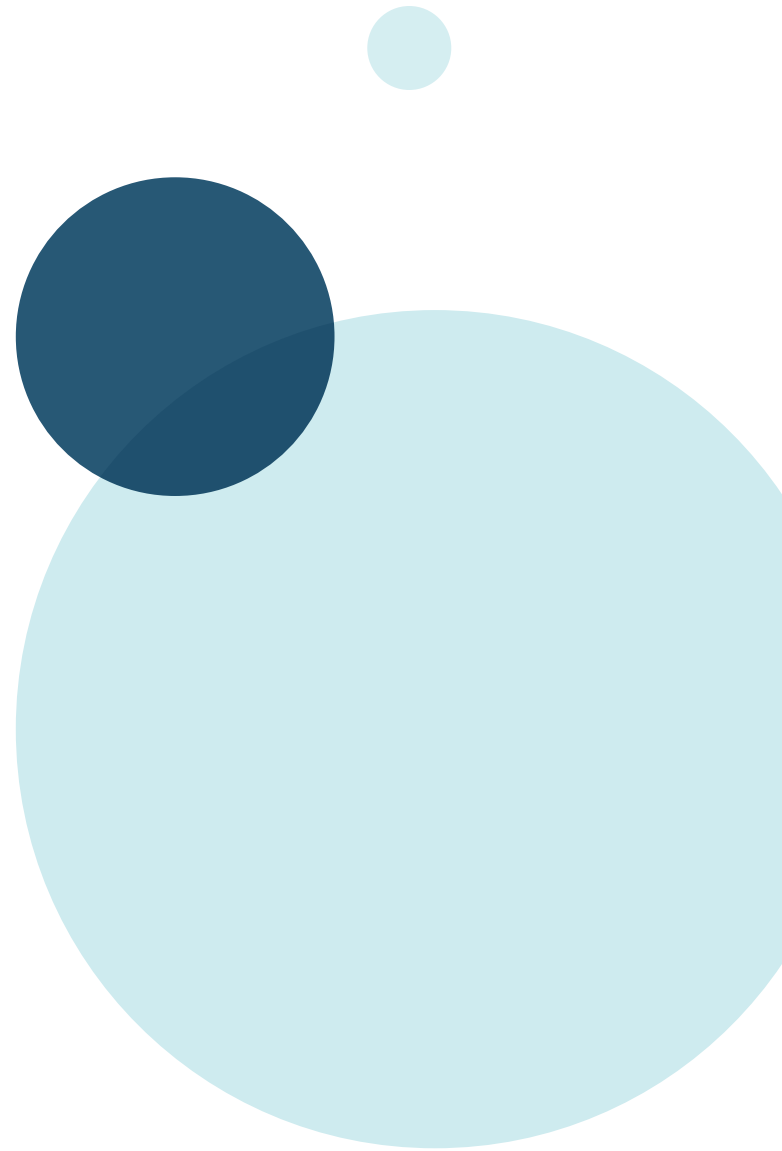
for moments of courage

In June, visitors walked through the doors of the Canadian Museum for Human Rights' blockbuster special exhibition *Mandela: Struggle for Freedom* for the first time. Since that day, the exhibition has welcomed over 80,000 visitors in-person and over 100,000 online, making it the Museum's most popular temporary exhibition to date.

The exhibition tells the story of Nelson Mandela's journey from prisoner to President and his tireless commitment to peace, democracy and human rights. It also tells the stories of people in South Africa, Canada and around the world who took action to end apartheid.

The public launch drew over 1,000 visitors, the largest public program at the Museum since its inaugural weekend. Prior to the launch, the Friends of the Canadian Museum for Human Rights hosted an opening gala, with remarks from the South African High Commissioner to Canada Her Excellency Sibongiseni Yvonne Dlamini-Mntambo and featuring former Prime Minister Brian Mulroney – whose efforts to end apartheid are prominently featured in the exhibition – in conversation with broadcaster Peter Mansbridge.

Photo: CMHR, Aaron Cohen



for

moments of partnership

In September, the Canadian Museum for Human Rights opened a new exhibit on the *Indian Act*. Located in the Museum's first gallery, where visitors are introduced to foundational principles and essential themes of human rights, the exhibit presents the *Indian Act* as a tool of assimilation, dispossession and oppression. Elijah Harper's eagle feather, a wampum belt made by Onondaga faith keeper Haohyoh (Ken Maracle) and a cradleboard by Cree artist Marcia Chickeness "float" above handwritten excerpts from the *Indian Act* to symbolize the resilience and survival of Indigenous traditions.

The exhibit was developed through an innovative partnership between the Museum and First Nations Elders and advisors. The process sought to go beyond consultation towards meaningful collaboration, embracing the idea of "shared authority" in all aspects of the exhibit's development, including the choice of content, images and artifacts to be displayed.

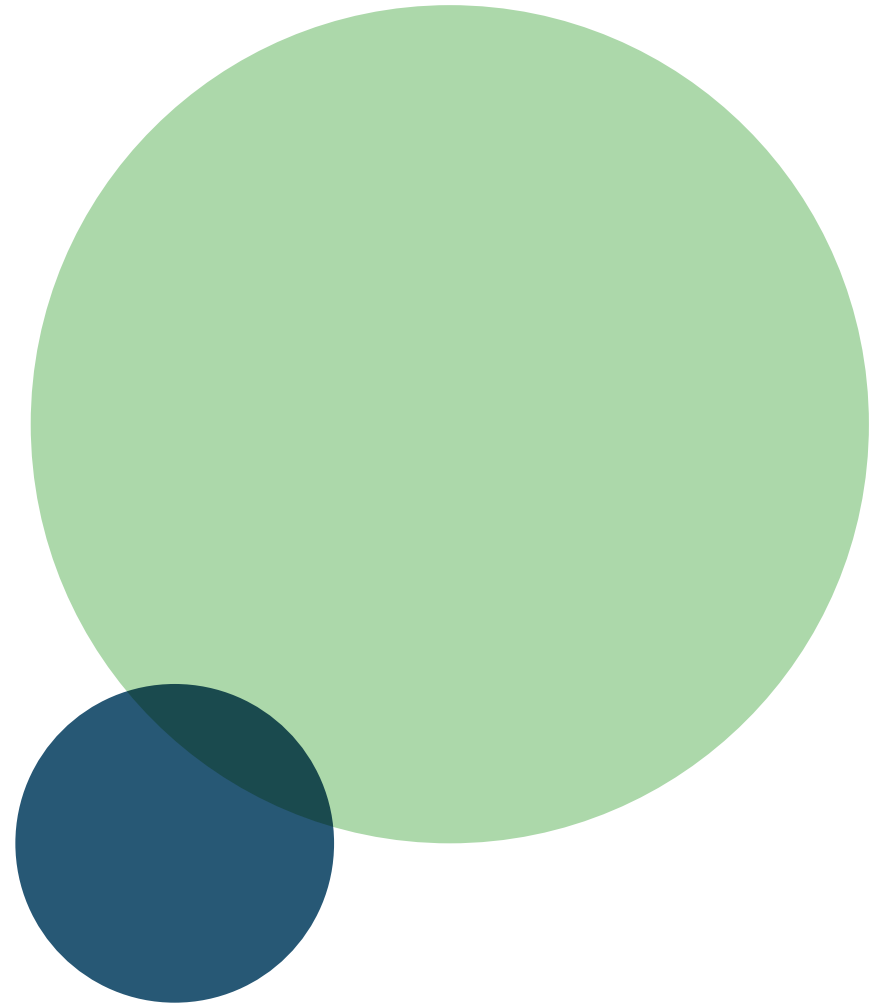


Photo: CMHR, Aaron Cohen

Act of Oppression Loi d'oppression



Loi d'oppression

La Loi d'oppression
Loi d'oppression

THE CANADIAN

for moments of leadership

In June of 2018, the Canadian Museum for Human Rights, in partnership with the University of Winnipeg, piloted the Indigenous and Human Rights Executive Leadership Program. The first of its kind in Canada, the program brought together private and public sector executives for a week-long immersive experience at the Museum. Participants engaged in expert lectures, group discussions, community outings, workshops and personal reflection. They considered essential issues like Indigenous leadership and governance models, reconciliation, how to change organizational systems and cultures, and the importance of relationship building - all while being immersed in the inspirational stories of human rights champions told by the Museum.

For Kim Champion-Taylor, Vice President of People Solutions at Assiniboine Credit Union, the program was an essential learning experience: "Everyone in a leadership position should go through this program – it has had a profound impact on how I view my role within my organization and my personal responsibility to advance Indigenous and human rights."

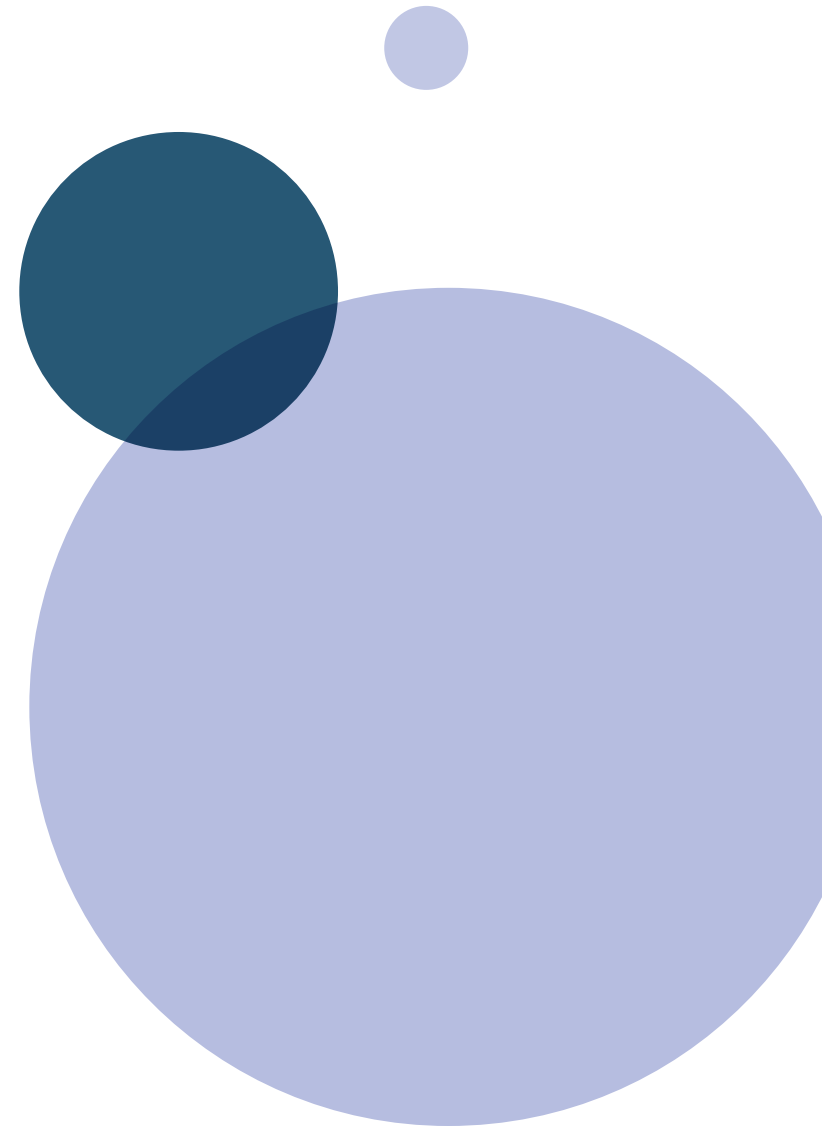


Photo: CMHR, Ruth Bonneville





for moments of innovation

13 days, 18 hours and 47 minutes. That's how long Commander John Herrington spent in space in 2002 when he became the first Indigenous astronaut, traveling to the International Space Station aboard the space shuttle *Endeavor*.

In January, Herrington presented about his time in space to youth in Bonnie & John Buhler Hall as part of DisruptED, a conference on the future of work and education hosted in part by the Museum. Herrington's presence inspired youth at the conference to believe that if they dedicate themselves, they can transform their wildest dreams into reality.

Through the Museum's partnership with ConnectedNorth, Herrington then spoke through an innovative digital platform with over 500 students in 17 communities across northern Canada to share the same inspirational message of hope.

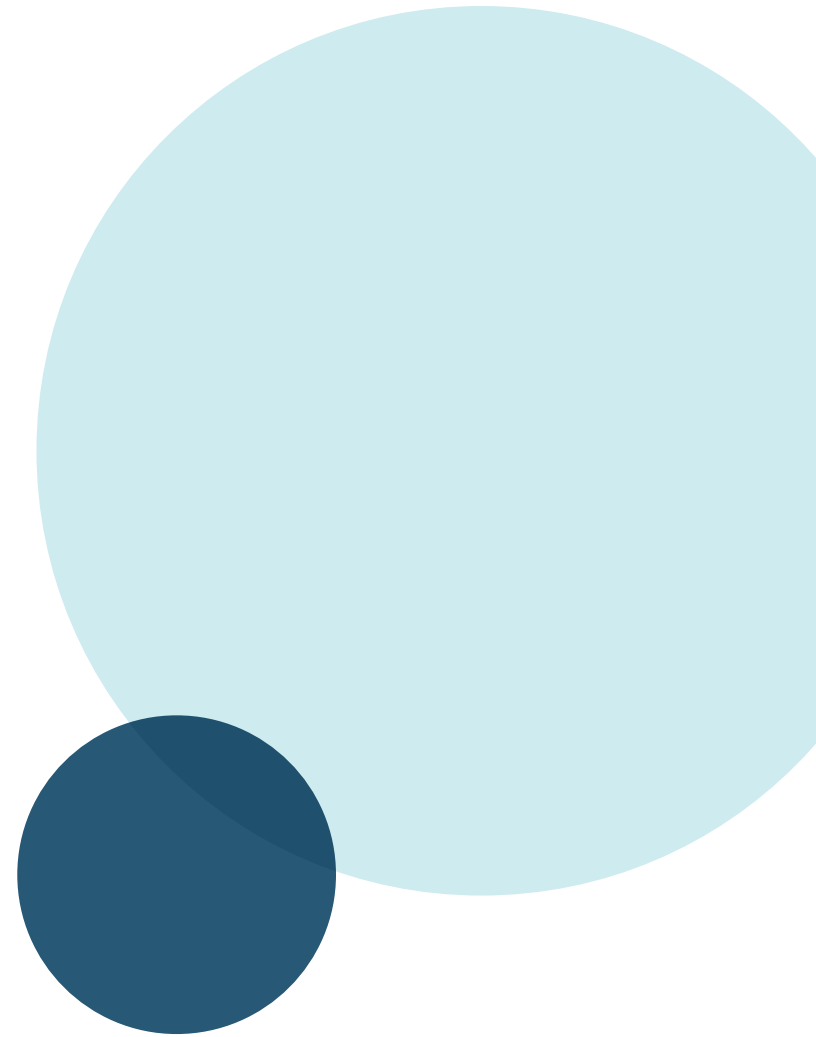


Photo: CMHR, Aaron Cohen



#AtCMHR humanrights.ca

#AuMCDP droitsdelapersonne.ca

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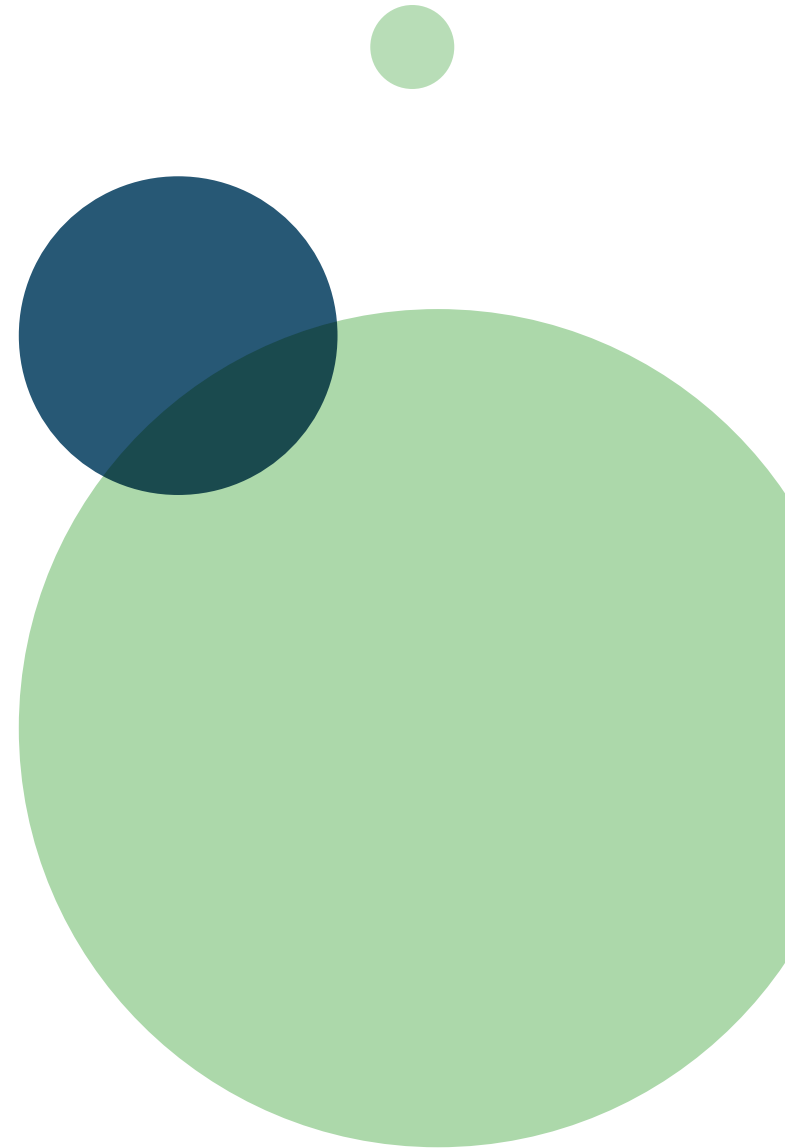
for

moments of struggle

As part of the 2018 President's Lecture Series, the Museum welcomed Vladimir Kara-Murza, a prolific journalist, filmmaker and one of Russia's most outspoken advocates for democracy and human rights. Speaking to a full house in Bonnie & John Buhler Hall and viewers around the world via a livestream offered in partnership with *The Globe and Mail*, Kara-Murza shared his experiences fighting for Russian citizens to have their rights and dignities respected by the Putin regime.

Kara-Murza has been the frequent target of attempts to silence his criticism of the Russian government, including being poisoned twice. In 2015, his close friend and fellow human rights advocate Boris Nemtsov was gunned down and murdered on a bridge near the Kremlin. Kara-Murza shared with the audience that, despite the danger, his faith in the importance of dialogue about ideas and opinions in a society where citizens can decide for themselves what they believe remains unshaken.

Photo: CMHR, John Woods



Chair's message



The pages that follow contain unforgettable moments from 2018–2019 at the Canadian Museum for Human Rights. As the Museum continues to stride forward into the ongoing national and international dialogue about human rights, there remains immense potential for our work and its impact on Canadians to grow. It is with great pride and pleasure that we present to you some of our accomplishments to date, while also fixing our attention firmly on the future.

This past year, I was pleased to welcome new members to our Board of Trustees: Vice-Chair Michèle Rivet, along with trustees Julie Jai, Mark Berlin, Benjamin Nycum, Ana Serrano, and Pardeep Singh Nagra. Alongside our continuing Trustees Jeanette Acheson, Gail Asper, Dr. Wilton Littlechild and Dr. Lindy Ledohowski, they bring together invaluable expertise in museology, corporate governance, human rights and innovative storytelling. I also offer my thanks to departing board member Margaret Vandenberg for her commitment and ongoing support of the Museum. As a board, we are committed to maintaining the highest standards in corporate governance and developing the policies and practices that will continue to ensure sound management and accountability.

None of the accomplishments or objectives of the Museum would be possible without the ongoing support of the Government of Canada. We are grateful for their commitment to our mission and vision as we work together to grow the first and only museum in the world solely dedicated to celebrating and furthering human rights.


In the early 2000s, dedicated visionaries embarked on the audacious project of bringing a new national museum to Winnipeg. Through the Friends of the Canadian Museum for Human Rights, they launched what would eventually become the most successful capital fundraising campaign



Photo Above: CMHR, Thomas Fricke
Photo Right: Mike Peters for Tourism Winnipeg

by a national cultural institution in Canadian history. The Museum owes a great debt of gratitude to those early visionaries, and to the thousands of donors who have demonstrated their belief in the power and importance of the human rights through their contributions to the ongoing work of the Museum through the Friends.

Of course, we would not have enjoyed any of the successes captured in the pages that follow without the tireless work of our many volunteers and staff, led by our outstanding President and CEO Dr. John Young. While the path ahead holds both great challenges and immense opportunities, the Board of Trustees is confident that the team of staff and volunteers under his leadership, working with partners from across Canada and around the world, will continue to fulfill the Museum's mandate to create thoughtful dialogue and reflection about human rights.



J. Pauline Rafferty

Chair, Board of Trustees

Photo: CMHR, Aaron Cohen



President and CEO's message



Our ambition at the Canadian Museum for Human Rights is to expand the ongoing dialogue about human rights. Through powerful galleries, inspirational programs and renowned architecture, we encourage our visitors in-person and online to thoughtfully and critically engage in the world through the lens of human rights.

The Museum's collection contains important artifacts and incredible works of art, but they are not our focus. Instead, we rely on the

immense power of storytelling to create personal connections between our visitors and those who have experienced violations of their rights or taken action to defend and advance their rights and the rights of others. Through these personal connections, we help our visitors understand why it is so important that human rights are respected, and how they can play a role expanding and safeguarding rights here in Canada and around the world.

The process of creating these connections and expanding our public memory as Canadians by bringing forward stories previously unknown or unheard can be frustratingly slow. However, there are also moments of immense progress.

In June of 2018, we opened our special exhibition *Mandela: Struggle for Freedom* to national and international acclaim. The exhibition has created a rich and expansive dialogue about human rights; from our largest public launch event since inauguration, to former Grand Chief Derek Nepinak undertaking a 27-hour fast inside the replica of Mandela's jail cell, to a promotional campaign video that has garnered over 650,000 views to date and won international and national marketing awards, we are proud and humbled by the positive feedback. We are thankful for our exhibition partner, the Apartheid Museum in Johannesburg, South Africa, and also for our exhibition sponsors: TD Bank Group, The Asper Foundation, Travel Manitoba and Air Canada.



Photos: CMHR, Thomas Fricke

This year, we were also delighted to welcome into circulation the new \$10 bill, which features civil rights trailblazer Viola Desmond as well as an image of the Museum. Desmond's refusal to give up her seat in the whites-only section of a movie theatre in 1946 inspired the fight against racial segregation in Canada, and we have been honoured to tell her story since opening our doors in 2014. Hosting Desmond's sister Wanda Robson at the Museum to launch the new bill into circulation and share Desmond's story with many more Canadians was a remarkable moment for all of us at the Museum.

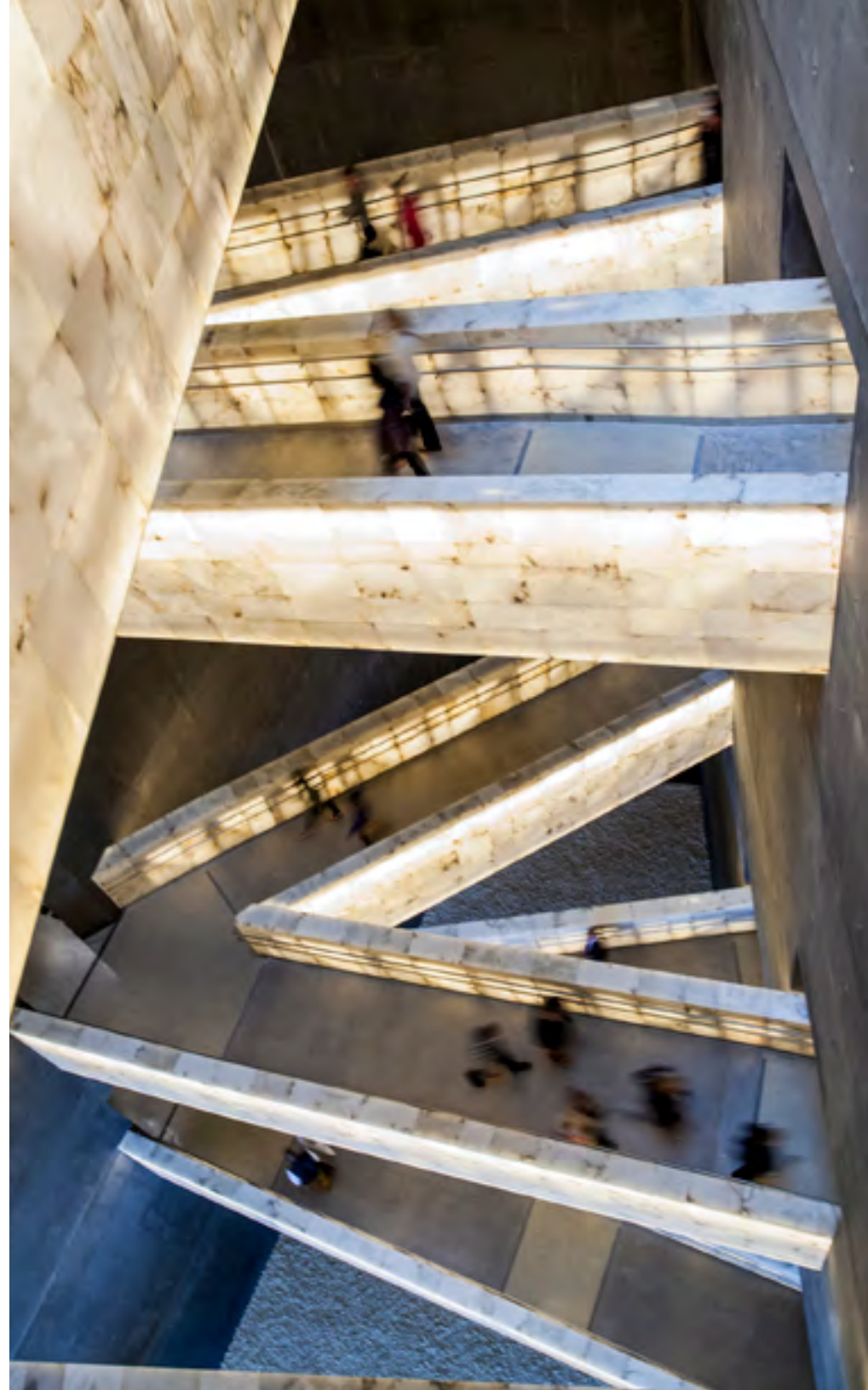
I am thankful for an outstanding team of volunteers, staff, stakeholders and donors who make possible these moments and many others. I am also thankful for the sage guidance of the Chair of our Board of Trustees, Pauline Rafferty, and for all the Museum's Trustees who invest their wisdom and experience in making the Museum a success.

I hope that the following pages will offer you an understanding of the many moments of inspiration, connection, and accomplishment that marked 2018–2019 at the Canadian Museum for Human Rights.



John Young
President and CEO

Photo: CMHR, Aaron Cohen



Corporate Governance

Mandate

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

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

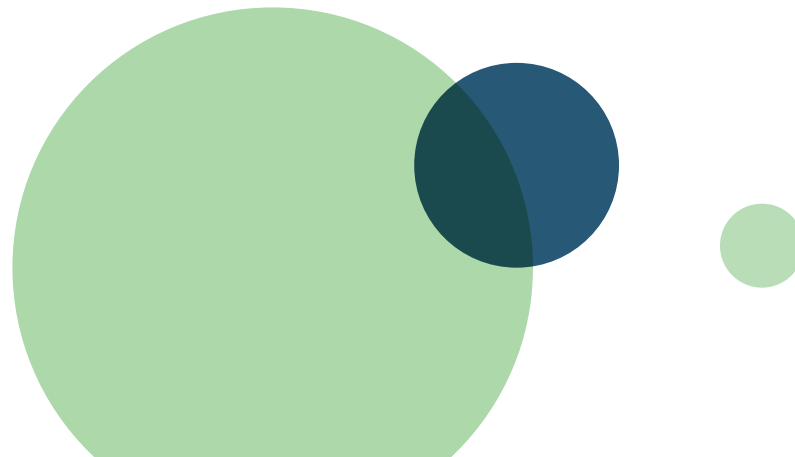
The Museum is required to comply with a range of provisions in other statutes, including the *Federal Accountability Act*; the *Access to Information Act*; the *Privacy Act*; the *Criminal Code of Canada*; the *Official Languages Act* and Regulations; and the *Canada Labour Code*.

Board of Trustees

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

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

In 2018–2019, the Board of Trustees met six times, four times in person and two times via conference call.



The Board has five standing committees:

The Audit and Risk Management Committee is responsible for overseeing the Museum's obligations under the *Financial Administration Act* as well as overseeing the Museum's standards of integrity and behavior, financial reporting, risk management and internal controls. The committee met four times in 2018–2019. Members: Pauline Rafferty (Acting Chair), Jeannette Acheson, Gail Asper, Mark Berlin and Ana Serrano.

The Finance Committee is responsible for overseeing and holding management accountable for the Museum's budgeting, financial planning and procurement practices and to assist the Board in monitoring corporate performance against both short-term and long-term strategic plans and annual performance targets. This committee met five times in 2018–2019. Members: Pauline Rafferty (Acting Chair), Jeannette Acheson, Gail Asper, Mark Berlin and Ana Serrano.

The Human Resources and Governance Committee is responsible for assisting the Board in fulfilling its obligations related to human resources, compensation, succession planning and CEO performance assessment. The Committee also takes a lead on establishing and overseeing processes related to Board governance, effectiveness, training and skills development, and nominations for future appointments. The Committee met four times in 2018–2019. Members: Gail Asper (Chair), Jeannette Acheson, Lindy Ledohowski, and Pardeep Singh Nagra.

The new Strategic Planning and Programs Committee (formerly the Museum Programs Committee) is responsible for assisting the Board and Chief Executive Officer in setting and maintaining the Museum's strategic direction. The Committee's primary focus is to ensure the Museum has a current and relevant strategic plan and to oversee the successful implementation of this plan. The Strategic Planning and Programs Committee also reviews and recommends to the Board policies for guiding the overall development of Museum programs, as well as provides oversight on the Museum's content review process and the overarching stakeholder relations strategies. The committee met four times in 2018–2019 (two of these times was as the former Museum Programs Committee). Members: Mark Berlin (Co-Chair), Lindy Ledohowski (Co-Chair), Wilton Littlechild, Ana Serrano and Benjamin Nycum.

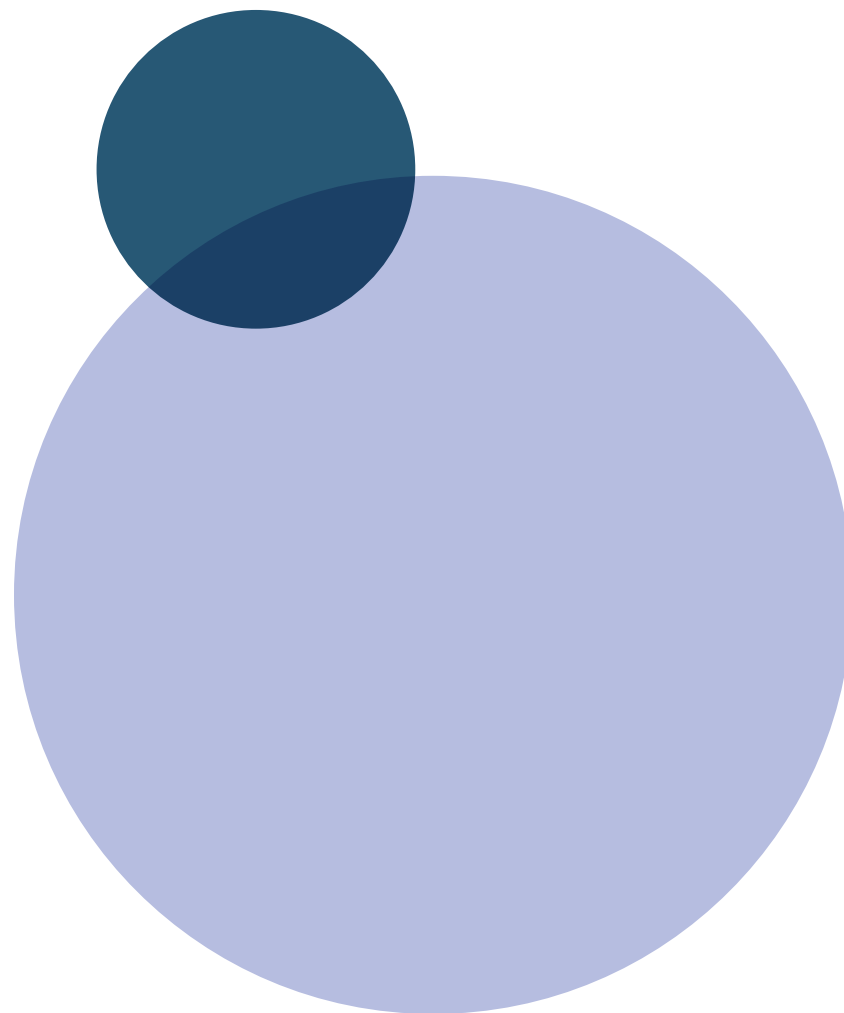
The Executive Committee is delegated the authority to make decisions between meetings of the Board if necessitated by unusual circumstances and is comprised of the Chair of the Board and the chairs of each standing committee. The Executive Committee meet once in 2018–2019. Members: Pauline Rafferty (Chair), Michèle Rivet, Lindy Ledohowski, Mark Berlin and Gail Asper.

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

Annual Public Meeting

The Museum's 2018–2019 Annual Public Meeting was held on February 19, 2019, in Winnipeg, Manitoba.

Presentations were made by the Museum's Chair of the Board of Trustees, Pauline Rafferty, as well as President and CEO Dr. John Young and Colin Ferguson, President and CEO of Travel Manitoba. Among other items, they reported on the Museum's growing role as a national and international tourism destination, with over 70% of visitors buying tickets in the last two years coming from outside of Manitoba. Colin Ferguson noted the Museum had transformed Winnipeg's skyline and the province's tourism industry, with Travel Manitoba projecting tourism expenditures to grow by \$600 million over the next three years. Also highlighted was the Museum's growing international reputation and the prominence of its depiction on the new \$10 banknote along with civil rights trailblazer Viola Desmond. A new video highlighting Viola's story, narrated by her sister Wanda Robson, was shared with the crowd.



Board of Trustees

as of March 31, 2019



Chairperson

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



Vice-Chairperson

Michèle Rivet
Quebec
2019-01-22 to 2023-01-21



Trustee

Gail Asper
Manitoba
2008-08-26 to 2022-03-11



Trustee

Mark L. Berlin
Ontario
2018-04-01 to 2022-03-31



Trustee

Julie Jai
Ontario
2019-02-05 to 2023-02-04



Trustee

Dr. Wilton Littlechild
Alberta
2008-08-26 to 2023-02-26



Trustee

Pardeep Singh Nagra
Ontario
2018-06-01 to 2021-05-31



Trustee

Benjamin Nycum
Nova Scotia
2018-04-01 to 2022-03-31



Trustee

Ana Serrano
Ontario
2018-06-01 to 2021-05-31



Trustee

Lindy Ledohowski, Ph. D.
Ontario
2011-03-15 to 2019-03-14



Trustee

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

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

Committee Membership

Audit and Risk Management Committee / Finance Committee

Pauline Rafferty (Acting Chair)
Jeannette Acheson
Gail Asper
Mark Berlin
Ana Serrano

Executive Committee

Pauline Rafferty (Chair)
Mark Berlin
Michèle Rivet
Lindy Ledohowski
Gail Asper

Human Resources and Governance Committee

Gail Asper (Chair)
Jeannette Acheson
Lindy Ledohowski
Pardeep Singh Nagra

Strategic Planning and Programs Committee

Mark Berlin (Co-Chair)
Lindy Ledohowski (Co-Chair)
Wilton Littlechild
Ana Serrano
Benjamin Nycum

Executive Officers



President and Chief Executive Officer (CEO)

John Young, Ph. D.



Chief Financial Officer (CFO)

Susanne Robertson, FCPA, FCA



Corporate Secretary

Lianne Lambert, LL.B.

Year in Review

As a global community, we exist in an era where the project of human rights continues to be tested at the highest levels.

This time in history will be remembered in part for fractious political dynamics, refugee and humanitarian crises, and an uncertain environmental future in the face of climate change. But just as there is darkness, there is also light. This is also an era of peace agreements, of technological innovation, of dialogue about gender-based violence, and of the first steps on the long path towards reconciliation between Indigenous and non-Indigenous peoples in Canada.

These moments of light amidst darkness offer us hope for the future, and inspiration to take up the cause of human rights here in Canada and around the world.

In this environment, the Museum serves an essential purpose. By sharing human rights stories, our visitors can build their own personal connections to those who have strived and sacrificed for their rights and the rights of others. Those personal connections help start a dialogue about the importance of human rights, and the devastating consequences when rights are denied. And through dialogue, the Museum helps build our public memory, adding new stories to our shared story, both as Canadians and as human beings.

In a year of stunning exhibitions, unprecedented recognition, and exceptional achievements, the pages that follow contain highlights from some of the Museum's remarkable moments from the 2018–2019 fiscal year.





Photo: CMHR, Jessica Sigurdson



“The Queen is in good company”

—Wanda Robson, sister of Viola Desmond

In 1946, Viola Desmond took a trip to the movies in New Glasgow, Nova Scotia that changed the course of Canadian history. After she refused to give up her seat in the whites-only section of the theater, she was dragged out, thrown in jail, and later convicted on the charge of evading a one-cent tax on the ticket she had purchased. It was not until 2010 that she was posthumously pardoned. Her courageous stand inspired others to continue the movement against racial segregation in Canada.

The Museum has been telling Desmond’s story since opening in 2014. In November of 2018, the Museum was honoured to welcome Desmond’s sister Wanda Robson, the Governor of the Bank of Canada Stephen Poloz and many others to the Museum for the official launch of the new \$10 bill, featuring Desmond on one side and the iconic image of the Museum on the other, as a symbol of Canada’s commitment to human rights.

Desmond is the first Canadian woman to be featured on a regularly circulating Canadian bill. She was selected to be featured on the note from more than 25,000 individuals who were nominated for consideration by Canadians. “The choice of Viola Desmond brought her story of dignity, courage and human rights to the fore,” Governor Poloz remarked at the launch.

The launch event was held in the Museum’s Canadian Journeys gallery, next to the exhibit that tells Desmond’s story. During her speech, Robson reflected on the courage and commitment of her sister to ending injustice whenever she witnessed it. Robson also reflected on the faith she has in the young leaders of tomorrow, and their capacity to create positive change.

Photo: CMHR, Keith Fraser

"I go to the schools, and I talk to the children. There is the change – in the children. I tell them about Viola. And you know what? Children, they don't see colour. They don't see a difference. They have pals, they have friends, and they'd like to keep it that way," said Robson. "(Racism) isn't born in them. It's taught. This is going to help them."

Museum President and CEO Dr. John Young reflected on the importance of the new bank note. "We as Canadians tend to overlook our own history, to believe that the fight for human rights is one that was fought in other places. While Viola's story is becoming increasingly known, this bank note is another step on our journey towards improving our collective memory and understanding that this story is for all Canadians to know."



Photo Left: CMHR, Douglas Little
Photos Top and Right: CMHR, Keith Fraser

Inspiring Canadians with the courage of legends

The Canadian Museum for Human Rights takes visitors on a journey from darkness to light – through a series of core galleries and special exhibitions that reflect on our past, consider the challenges of today, and inspire action to create the future we want for generations to come.

This year, no Museum exhibition created more conversation and dialogue than *Mandela: Struggle for Freedom*, the blockbuster special exhibition created in partnership with the Apartheid Museum in Johannesburg, South Africa.

The exhibition launch on June 7, 2018 drew over 1,000 people, the Museum's largest public program since its inaugural weekend. The exhibition tells the story of Nelson Mandela's journey from prisoner to President, and his long fight for democracy and equality in South Africa.

It takes visitors through five different zones – *Apartheid*, *Defiance*, *Repression*, *Mobilization* and *Freedom* – which highlight essential periods in Mandela's life and in the struggle by many others in South Africa and Canada to end apartheid.

Apartheid helps visitors understand the racism and segregation that existed during the apartheid era, and how it affected South Africans. As visitors enter the exhibition, they encounter a towering wall depicting racist laws that denied non-white South Africans the rights and opportunities given to white South Africans.

Defiance introduces visitors to a young Mandela, describing his tireless advocacy work for racial justice and equality. Visitors learn how Mandela and fellow anti-apartheid activists found ways to continue their struggle



Photo: CMHR, John Woods



Photo: CMHR, Aaron Cohen



underground, communicating with each other in secret under strict surveillance, while enduring tragic events like the Sharpeville Massacre. They also learn the story of Canadian Prime Minister John Diefenbaker, whose efforts in 1961 to unite the nations of the Commonwealth around the principles of racial equality led to South Africa leaving the Commonwealth.

Repression offers visitors a deep view into Mandela's 27-year imprisonment, most of which was spent at the infamous prison on Robben Island. Artifacts on loan from the Robben Island Museum show visitors how Black prisoners were often treated poorly compared to other prisoners, and a letter-writing station helps them understand the severity of the hardships faced by political prisoners who opposed apartheid. This area of the exhibition offers visitors the opportunity to experience an eight-foot by seven-foot replica of Mandela's Robben Island jail cell.

Mobilization features dramatic installations that share the rising anti-apartheid movement, featuring films, photos, interactive exhibits, and a replica of the armoured vehicles used to suppress protests against apartheid. Here, visitors can explore Canada's many connections to the anti-apartheid movement through a series of original interviews conducted by the Museum with Canadians who were involved in the anti-apartheid movement. They can also view short films documenting other aspects of the resistance by churches, unions, businesses and politicians, such as Canadian Prime Minister Brian Mulroney's 1988 address before the United Nations General Assembly denouncing apartheid. This zone also offers visitors the opportunity to discover connections between the apartheid system in South Africa and the colonial and racist treatment of Indigenous peoples in Canada.

Photo: CMHR, Ruth Bonneville





Finally, *Freedom* completes the visitor journey. A wall-sized projection shows scenes from the streets of South Africa after Mandela was released from prison. This zone also displays original drawings and sketches by South African political cartoonist Jonathan Shapiro, known as Zapiro. The final wall of the exhibition shows South Africa today, with a video of youth sharing their view on the legacy of Mandela. At the end of the exhibition, visitors are encouraged to share a message with a writing station activity.

The exhibition has created unprecedented opportunities for dialogue within the Museum and online. One of the most impactful of these opportunities started on December 3, with a ceremonial fast undertaken by Indigenous leader Derek Nepinak, the former Grand Chief of the Assembly of Manitoba Chiefs. Nepinak (Niibin Makwa) spent 27 hours in the exhibition's replica of Nelson Mandela's jail cell – one hour for every year Mandela spent in prison – to reflect on parallels between the experience of Indigenous peoples in Canada and of non-white South Africans during apartheid. The event included a Facebook Live broadcast, hosted by Museum curator Isabelle Masson. For the Museum, the action was a welcome opportunity to foster dialogue about essential human rights issues from different perspectives.

On March 21, the Museum marked the International Day for the Elimination of Racial Discrimination by welcoming Nepinak back to the Museum for "After 27 Hours: In Conversation with Derek Nepinak." Alongside Elder Fred Kelly, *Mandela* curator Isabelle Masson, Brock University Professor Dr. Dolana Mogadime, First Nations Family Advocate for the Assembly of Manitoba Chiefs Cora Morgan, and moderator David McLeod, Nepinak led an expansive discussion about the impact of discrimination and racism in Canada.

Photo: CMHR, Aaron Cohen



The success of the exhibition has also brought about significant public attention for the Museum, including national and international media coverage. The Museum had the opportunity to present elements from the exhibition in Ottawa, at an event hosted by Global Affairs Canada to mark the centenary of Mandela's birth, and in Toronto, at an event hosted by the Munk School of Global Affairs and Public Policy.

The Museum is grateful to the contributing partners who helped make the Mandela exhibition possible: TD Bank Group, The Asper Foundation and Travel Manitoba, as well as to its official airline sponsor, Air Canada.

Photo Top: CMHR, Keith Fraser
Photos Right: CMHR, John Woods



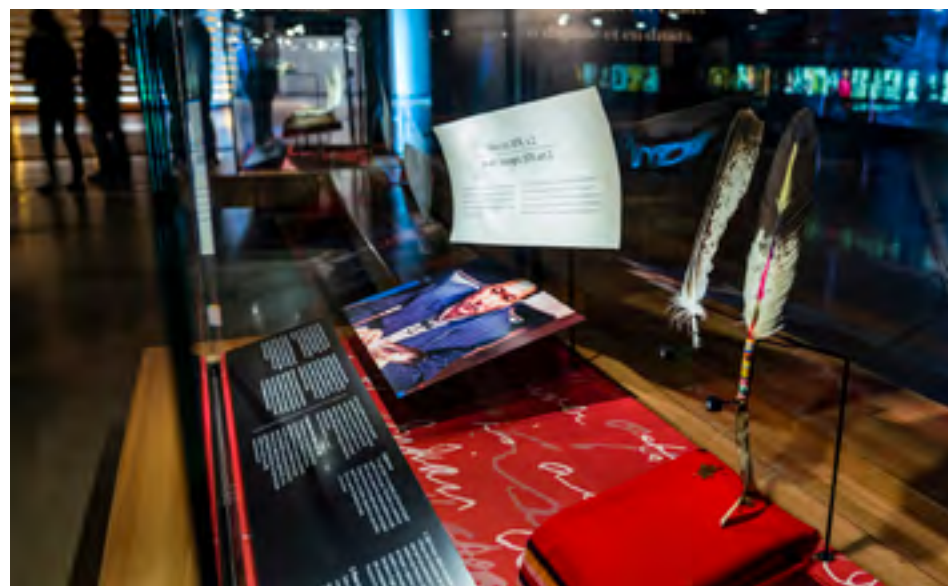
Creating new conversations about human rights

Mandela was designed as a travelling exhibition, and the Museum is proud to have it traveling to exhibition locations across North America, starting in the fall of 2019. However, it is not the only special exhibition to have success outside the Museum's Level 1 Gallery. *Points of View: A National Human Rights Photography Exhibition* – a juried exhibition created from public submissions – offered a unique opportunity for Canadians to mark Canada 150 and share their perspectives on human rights. In 2018, it traveled to Portugal and Spain, to share the mosaic of Canadians' views on human rights issues with an international audience.

The Museum also opened a new exhibit on the *Indian Act* in September of 2018. It presents the *Indian Act* as a tool of assimilation, dispossession, and oppression. The exhibit was created through an innovative approach bringing together Museum curators and First Nations Elders and advisors

in a process that went beyond consultation, and embraced the idea of "shared authority" in all aspects of the exhibit's development, including the choice of content, images and artifacts to be displayed.

The exhibit includes a cradleboard by Cree artist Marcia Chickeness, symbolizing resilience and survival of Indigenous family traditions and knowledge, despite genocidal attempts at assimilation sanctioned under the *Indian Act*, including residential schools. The exhibit also features eagle feathers, which are traditionally used in ceremony or held by leaders to represent truth, respect and balance in decision-making under traditional methods of governance. A wampum belt by Haohyoh (Ken Maracle), an Onondaga faith keeper, replicating the "Dish with One Spoon" treaty of the 1700s between the Haudenosaunee and the Anishinaabe, is also included in the exhibit. These artifacts are displayed floating above handwritten



and printed excerpts from the *Indian Act*, presented on red mats, a colour chosen by elders and advisors to represent healing and the lifeblood of Indigenous people.

“The way these items are presented, as if floating above the Act, speaks to the resilience and survival of Indigenous traditions,” said Dana Soonias of Red Pheasant First Nation, who was a key advisor for the exhibit. Dr. Karine Duhamel, the Museum’s curator for Indigenous rights, said the exhibit is intended to provoke questions and discussions about a topic of great significance in Canada: “Many people don’t even know that the *Indian Act* still exists, let alone understand the negative impact it continues to have.”

This new exhibition on the *Indian Act* is one of the ways the Museum is building our collective memory that the colonial experience in Canada, from first contact to the present day, constitutes genocide against Indigenous peoples.

At the Atamiskakewak Gathering, hosted in April of 2018 by the Office of the Treaty Commissioner in Saskatchewan to bring together Indigenous and non-Indigenous peoples and consider the 94 calls to action from the Truth and Reconciliation Commission of Canada’s Final Report, Museum President and CEO Dr. John Young noted that understanding the stories of Indigenous peoples who experience that genocide is essential for all Canadians. “Awareness of these stories leads to recognition of genocide here in Canada,” said Young. “This is part of a national journey from denial to minimization to recognition, a necessary journey that can encourage and facilitate restoration and reconciliation.”



Photos: CMHR, Aaron Cohen



Engaging Canadians with human rights stories

A central mission of the Canadian Museum for Human Rights is to build an ever-expanding dialogue about the power and importance of human rights. This mission drives the creation of innovative, exciting programming that allows visitors to deeply engage with human rights stories at the Museum, in communities across Canada, and online.

In 2018–2019, the Museum hosted dozens of events to create conversation and reflection on human rights, including film screenings, book launches, guest lectures, community events and family-friendly programming.

On National Indigenous Peoples Day in June of 2018, the Museum hosted a summer solstice concert with a message: “One People, One Voice.” Organized in partnership with Winnipeg artist Vince Fontaine, the concert featured folk-pop band Indian City, Kinnie Star and Scott Nolan, one of Winnipeg’s best-known singer-songwriters. Prior to the concert, the Museum broadcast a Facebook Live interview with performers that focused on the meaning and importance of the summer solstice as well as National Indigenous Peoples Day. The Museum also offered its Mikinak-Keya Spirit Tour free of charge throughout the day. A unique cultural experience developed in collaboration with a group of seven First Nations Elders, the tour invites participants to discover the powerful connection between First Nations’ sacred knowledge and worldviews and the Museum’s architecture and human rights mandate.

In September of 2018, a dialogue event on the ongoing genocide against the Rohingya in Myanmar brought together people from across Canada, to share their experiences and explore the challenges faced by Rohingya peoples still living in refugee camps in their pursuit of safe, secure futures.

Photo: CMHR, Thomas Fricke

The Universal Declaration of Human Rights states that everyone has the right to personal security and to a fair trial if they are accused of crimes. Unfortunately, for many throughout the world, those rights are often denied. In September of 2018, the Museum hosted “Night of the Disappeared,” a gathering to remember those who were disappeared by authoritarian regimes because of their advocacy for freedom and justice. During the event, family members and friends shared songs, poems and other forms of cultural expression to honour those who were disappeared and sacrificed their lives to build a world where rights are valued. The gathering was presented at the Museum in partnership with Winnipeg Multicultural Human Rights Forum and was organized by the Solidarity Committee for Ethiopian Political Prisoners (SOCEPP), Winnipeg Ethnic News, Las



Photo Top Right: CMHR, Ruth Bonneville
Photo Above: CMHR, Krista Anderson

Americas and Chilean Human Rights Council, Peace Alliance Winnipeg, Migrante Manitoba and the Venezuela Peace Committee.

For the second year in a row, the President's Lecture Series continued to welcome human rights thought leaders to talk about difficult subjects, and then engage in conversation with a live audience. The Museum welcomed Vladimir Kara-Murza, a journalist, filmmaker, and one of the most outspoken advocates for peace, democracy, and human rights in Russia, in October 2018. In his lecture, which was livestreamed through a partnership with *The Globe and Mail*, Kara-Murza shared his experiences fighting for Russian citizens to have their rights and dignities respected. He captivated the audience gathered in Bonnie & John Buhler Hall by describing the stark danger of offering dissenting views from the governing regime of Vladimir Putin, evidenced by the murder of opposition leader Boris Nemtsov. Nemtsov, a staunch advocate for free elections and individual rights in Russia, was gunned down on a Moscow bridge in the shadow of the Kremlin. Kara-Murza encouraged greater critical thinking among western leaders when engaging with the Russian government. Above all else, he advocated for the return of democracy and of respect for human rights to Russia.



The Museum also continued its After the Apology series in October 2018. The series, initiated as part of the Museum's efforts to mark Canada 150, was designed to engage diverse groups of Canadians in thoughtful conversations about the effects of public apologies issued by governments for violations of human rights, and provides opportunities for affected community members to share their experiences.

All events in the series are dialogic, meaning the primary focus of the event is to provide opportunities for conversation between participants. Presentations and content are designed to evoke memories, experiences and opinions. Participants engage with one another in small moderated circles wherein discussion is facilitated and recorded for future use.

This year, the series traveled to Halifax, Nova Scotia, to consider the 2010 apology offered by the City of Halifax to the former residents of Africville for their forced relocation in the 1960s, and the loss of community that



Photo Left: CMHR, Adams Photography - Paul Adams
Photo Top: CMHR, Colin Corneau

followed. In the 1800s, Black Nova Scotians started settling in the northern part of what is now the city of Halifax. Their neighbourhood became known as Africville and for the next 150 years it developed into a vibrant, close-knit community and a refuge from racism. For many years, citizens in Africville were denied the same services as other neighbourhoods in Halifax. Instead, over a number of years the City decided to relocate Africville residents, with no meaningful consultation. In 2010, the City of Halifax apologized for the “distressing consequences” of that decision. Like previous gatherings in the series, the Halifax event was enhanced by a robust online dialogue before, during and after the event.

The Museum was honoured to welcome Nobel Laureate Jody Williams for the 2018 Sol Kanee Lecture on Peace and Justice, presented in October of 2018 in partnership with the Arthur V. Mauro Centre at the University of Manitoba. Williams won the 1997 Nobel Peace Prize for her work to galvanize a global movement against the use of landmines and end their devastating impact on civilians and communities. In an oral history interview with the Museum, Williams advised students and young people to seize opportunities to take action on the issues they are most passionate about. “At the end of the day, you look at yourself in the mirror and say, ‘I’m not perfect. But I know, in my work world, I am doing the best I can do with other people to make the world better for everybody.’”

In November of 2018, the Museum presented a screening of *The Rescue: A Live Film-Concerto* in the Manitoba Teachers’ Society Classrooms, in partnership with the Jewish Federation of Winnipeg and the Freeman Family Holocaust Education Centre, to commemorate the 80th anniversary of Kristallnacht. The film tells the story of Jose Arturo Castellanos, the Salvadoran diplomat who issued more than 13,000 Salvadoran nationality papers to Jews fleeing Nazi persecution. Castellanos’ story was relatively unknown until recently, and *The Rescue* is a result of the efforts of his grandsons,



Alvaro and Boris Castellanos, who attended the screening and engaged the audience in a question-and-answer period after the film.

The Rescue: A Live Film-Concerto is an innovative and engaging way of telling the story of Colonel Castellanos and the thousands he saved, combining the film with a live concert performance of its musical soundtrack by a six-piece Latin chamber orchestra.

In the Museum’s Breaking the Silence Theater, generously supported by the Holodomor Research and Education Consortium in honour of the victims of the Holodomor and other genocides, the Holodomor is described to visitors in stark detail through a visually stunning film, and through the stories of Ukrainians who survived the deliberate starvation orchestrated by the Soviet Union.

Photo Top Right: CMHR, John Woods
Photo Left: CMHR, Aaron Cohen



Too often, genocides like the Holodomor are minimized or denied outright. To continue breaking the silence about the Holodomor, the Museum hosted author Dr. Serge Cipko in November for the launch of *Starving Ukraine: The Holodomor and Canada's Response*. Dr. Cipko's book explores how much Canadians knew about the deliberate starvation imposed on Ukraine during the Soviet era, highlighting the importance of a free press and freedom of expression.

In April of 2018, to mark Genocide Remembrance, Condemnation and Prevention Month, the Museum launched a national tour of *Genocide Education: Two Museums in Dialogue*, alongside Olesia Stasiuk, the General Director of the National Museum Holodomor Victims Memorial (NMHVM) in Kyiv. In Toronto, Saskatoon, Edmonton and Winnipeg, participants engaged in a dialogue about different approaches to genocide education. Participants also watched *Covering the Holodomor: Memory Eternal*, a film that was the result of a collaboration between the Museum and the NMHVM.

Photo: CMHR, Douglas Little

In November of 2018, the Museum also hosted a screening of the film *That Never Happened*, produced by Armistice Films and Dana Cofini and directed by Ryan Boyko. The film tells the story of the internment of thousands of Ukrainian-Canadians during the First World War. Between 1914 and 1920, the Canadian government targeted thousands of people it had deemed "enemy aliens." Families were separated as people were sent to forced labour and internment camps. Long hidden from public view, the stories of those who had been imprisoned did not come to light until the 1980s.

The rights of people with disabilities are central to both the stories told in the Museum and its universal design. In November of 2018, the Museum sought to expand the dialogue about disability rights by hosting a conversation featuring former residents of the Huronia Regional Centre, which was the largest residential facility for people with intellectual disabilities in Canada, in operation from 1976 until 2009. Former residents spoke about the severe violations of their rights they experienced at the Centre and shared their advocacy work to seek justice for former residents who were denied their rights.

Every December, the Museum celebrates International Human Rights Day with free admission and inspiring public programming. This year was particularly special, as the celebration also marked the 70th anniversary of the Universal Declaration of Human Rights (UDHR). In partnership with the Institute for Canadian Citizenship and Immigration, Refugees and Citizenship Canada, the Museum hosted a citizenship ceremony for new Canadians in Bonnie & John Buhler Hall. Visitors enjoyed a performance by the Louis Riel School Division Treble Choir in the Stuart Clark Garden of Contemplation. The Museum also hosted an image-matching exercise in-gallery with the 30 articles of the UDHR, as well as an extensive social media campaign that explored one article per day leading up to International Human Rights Day on December 10.

A teen girl introducing her family to her girlfriend. A woman fighting to get to the moon. Another reflecting on her relationship with her body. In March of 2019, to celebrate International Women's Day, the Museum partnered with Sarasvati Productions for an evening of dynamic performances held



throughout the Museum about women embracing their identities and coming into their own in the face of adversity.

March also saw the Museum welcome Iranian Canadian journalist and filmmaker Maziar Bahari, in partnership with the Bahá'í Community of Canada. In 2009, Bahari was jailed and tortured by the Iranian government for his reporting. He would go on to write a book about his experience that was made into a film by American television personality Jon Stewart. Bahari joined members of the Bahá'í community in Canada for a conversation on the discrimination and persecution faced by the Bahá'í in Iran, and their efforts to secure access to education through the Bahá'í Institute for Higher Education (BIHE). The BIHE educates thousands of Iranian Bahá'í, and Canadian universities are among the first in the world to admit graduates with BIHE transcripts.

The Museum ended the 2018–2019 programming year with a week of inclusive and accessible spring break programming that drew thousands of families, daycares and camp groups. Younger visitors were enthralled

and entertained by the Festival of Rights, which included face painting, interactive art, hoop dancing, sing-a-longs, jiggling and drumming. The Museum also offered a family-themed tour in *Mandela: Struggle for Freedom*, animated films from the National Film Board of Canada with inspiring human rights themes, and a collage activity in the Stuart Clark Garden of Contemplation.



Photo Top Left: CMHR, Colin Corneau
Photos Right: CMHR, Ruth Bonneville

Empowering human rights champions through education

Understanding the power of human rights helps students think critically about the world around them. Learning the difficult stories of those who endured violations of their rights helps students view others with empathy. Hearing from the champions who had the courage to take a stand for their rights and the rights of others inspires students to see how they too can be champions for human rights.

This past year, the Museum welcomed 27,381 students from across Canada, for a total of more than 130,000 students since our first education programs were offered in January 2015. Students learn the essentials of human rights, and the stories of human rights champions like Nelson Mandela or Viola Desmond to understand how they too can take action for their rights and the rights of others.

The Museum offers over a dozen school programs, tours and activities, ranging in length from 90 to 120 minutes. They are curriculum-based, age-appropriate, inclusive and accessible. They take full advantage of the diverse range of interactive and inspiring galleries to offer unique experiences that are only available at the Museum. Regardless of whether a student visits the Museum for an hour or a week, the Museum creates transformative educational opportunities that inspire action.

School programs offered in 2018–2019 included *My Rights, Our Rights*, which introduces younger students to the concept of rights through engaging, interactive approaches; *Be an Upstander*, which shares the stories of human rights champions and shows students how they too can take a stand for human rights; and *Telling our Stories: Residential School Experiences*, one of the programs which helps students of all ages explore Canada's relationship with Indigenous peoples, understand the truth and legacy of Indian residential schools, and consider ways to act on reconciliation.

Our educational programs reach far beyond Winnipeg. The National Human Rights Leadership Program offers immersive, multi-day experiences and educational events for groups of students from grade 7 up to the undergraduate level. Students come to the Museum for large gatherings and conferences, designed to mobilize action around specific issues. We also welcome school classes, youth groups and university students already engaged in human rights study to gain experiences that will accelerate their learning. In 2018–2019 we welcomed student groups from Toronto, Peterborough, Vancouver, rural Saskatchewan and Calgary.





One special program that was hosted at the Museum in October of 2018 was for a group of Deaf and hard-of-hearing students from Calgary. The trip was organized in collaboration with the Calgary Board of Education and parent Estela Pinlac for students from Queen Elizabeth High School. Inspired by a visit to the Museum with her daughter Madison, who was born Deaf, Pinlac drove the organizing effort that resulted in the visit and attended along with her daughter. With support from the Museum and the Friends of the Canadian Museum for Human Rights, 12 students and their parents, caregivers, and teachers were able to attend. Students were immersed in the content of the Museum, learning about champions who fought for human rights – including the rights of those who are Deaf or hard-of-hearing. Through their customized learning experience, they also took full advantage of the Museum’s accessibility features, including the ASL and LSQ translation in all our videos and an audio transmitter system so that hard-of-hearing students could hear their guide or teacher.

Photo Opposite: CMHR, Thomas Fricke
Photos Above: CMHR, Aaron Cohen



For Pinlac, visiting the Museum was an eye-opening experience. “Most places just aren’t set up to welcome and communicate with Madison. When we visit a public place, like a museum, theatre or airport, Madison relies on me to interpret for her. Although my ASL is good, my biggest fear when I interpret for her is that I may misinform her or influence her learning based on my interpretation of what is being said. That’s why our family’s first visit to the Canadian Museum for Human Rights was life-changing. It opened our eyes to what ‘normal’ could feel like.”

In January, over 150 students and teachers participated in DisruptED, a conference on the future of work and education offered in part at the Museum. Through a program called *Social Media for Social Good*, students were able to tour the galleries and participate in a group challenge to post content to social media that could build empathy, spark change and help create global citizens. Then, students were able to hear from Commander John Herrington, who became the first Indigenous astronaut in space when he traveled to the International Space Station aboard the space shuttle *Endeavor*, taking with him a handmade flute and an eagle feather.



Herrington presented to youth in Bonnie & John Buhler Hall about his experiences in space, and the challenges he overcame to realize his dreams.

After his presentation, through the Museum's partnership with ConnectedNorth, Herrington spoke through an innovative digital platform with over 500 students in 17 communities across northern and remote areas of Canada to share the same message of hope. Cultivating these kinds of opportunities for students to connect digitally with the Museum is an essential part of our work to continue to broaden the dialogue about human rights.

That commitment has led the Museum to launch the Virtual Field Trip program, which connects live with students and gives them the chance to experience the Museum through an innovative digital platform. Our first virtual field trip, *Journey to Human Rights*, introduces students to essential human rights themes and issues through Museum content. School groups have

Photo Left: CMHR

Photo Right: CMHR, Colin Corneau

participated in the program from classrooms around the world, including in Canada, the United States, Argentina, Brazil, Sweden, Romania, and Greece.

Educating the next generation of human rights champions is an essential mission for the Museum. That is why the Museum invited Dr. Dolana Mogadime, an internationally renowned educator on the story of Nelson Mandela, to serve as the Museum's first Visiting Scholar. Dr. Mogadime was born in South Africa, and her family fled apartheid-era South Africa to come to Canada in search of a better future. With her guidance, the Museum produced educational materials for school visits to *Mandela: Struggle for Freedom* that encourage peer-to-peer dialogue, allow students to unpack the use of racialized language in everyday situations, and understand Canadian connections to the struggle against apartheid.

Education is a lifelong process. That is why the Museum's commitment to education extends beyond young people. This year, the Museum piloted the Indigenous and Human Rights Executive Leadership Program to help leaders make decisions through a human rights lens to transform the cultures of their organizations. Offered in partnership with the University of Winnipeg, the program immersed private and public sector executives

in a five-day course at the Museum that builds essential skills for leaders who must consider Indigenous and human rights as they make important decisions in the workplace every day. Participants engaged in expert lectures, group discussions, community outings, workshops and personal reflection. They considered essential issues like Indigenous leadership and governance models, truth and reconciliation, how to change organizational systems and cultures, and the importance of relationship building – all while being immersed in the inspirational stories of human rights champions told by the Museum.

In the first iteration of the program, participants had access to Indigenous and human rights leaders, including: Kevin Chief, Vice President of the Business Council of Manitoba; Theodore Fontaine, residential school survivor and author; Wanbdi Wakita, Dakota Spiritual Leader and Sundance Chief; Derek Nepinak, former Grand Chief of the Assembly of Manitoba Chiefs, Mitch Bourbonniere, Social worker, Louis Riel School Division and Founder of the Bear Clan Patrol in Winnipeg; Leah Gazan, Activist and author; Loretta Ross, Treaty Commissioner for the Treaty Relations Commission of Manitoba; Hanwakan Blaikie Whitecloud, Regional manager In.Business program; Angeline Nelson, Manager of the Wii Chiiwaakanak Learning Centre; Alex Neve, Secretary General of Amnesty International Canada; Michael Redhead Champagne and Jenna “Liiciiious” Wirch, Co-Founders of Aboriginal Youth Opportunities; Dr. Annette Trimbee, President and Vice-Chancellor of the University of Winnipeg; and the Honourable Marilou McPhedran, Senator.

For Kim Champion Taylor, Vice-President, People Solutions with Assiniboine Credit Union, the program should be experienced by everyone in a position of leadership. “This program was amazing. It connected me with the most remarkable experts and leaders, and I was able to draw connections between what I was learning and the inspiring stories in the Museum. Everyone in a leadership position should go through this program – it has had a profound impact on how I view my role within my organization and my personal responsibility to advance Indigenous and human rights.”

Photo: Mike Peters for Tourism Winnipeg





Creating dialogue in the digital realm

Every day, Canadians engage in conversations about human rights. In coffee shops, classrooms, and public spaces across the country, Canadians continue a centuries-old dialogue about the nature of rights, and the champions who fight for their rights and the rights of others.

Much of the time, that dialogue is driven by stories – difficult stories of immense loss and pain, alongside inspirational stories of accomplishment beyond imagination. Increasingly, this dialogue is happening online, and so in keeping with our dedication to engaging Canadians in reflection and dialogue about human rights, we launched our Digital Dialogue Initiative (DDI).

The DDI extends the stories we tell at the Museum to the online community and offers Canadians and people around the world opportunities to join ongoing dialogue about human rights and explore our programs and exhibitions online. Ultimately, our goal is to make it possible for Canadians to engage the Museum wherever they are and capture their attention and imagination with the power of human rights. At the same time, we are challenging some people's views on what it means to be a Canadian, bringing people together in a shared understanding of a sometimes difficult past and helping build hope for the future.

As part of the DDI, the Museum launched a new website, which placed renewed emphasis on storytelling. The initiative reflects the Museum's desire for an integrated approach to storytelling, blurring the distinction between the physical and the online space. This new website offers online visitors a deeper exploration of human rights stories, with strong visuals, an increased emphasis on video and interactive content, and an ability to share different parts of the story on social media.

This approach is paying off. Since the launch of the new website, the number of visitors to the Museum's human rights stories online has greatly increased, and visitors are engaging with those stories for far longer. Overall, website visitation has increased from 350,000 to 450,000 per year.

The Museum has also increased its activity and impact on social media. In 2018–2019, on Facebook, Instagram and Twitter, the Museum produced significantly more content than the previous year, reaching over 19 million people. Throughout 2018–2019, the Museum ran social media campaigns to raise awareness about essential human rights events, like International Women's Day and the International Day for the Elimination of Racial Discrimination.

In many cases, the Museum was able to augment programming or exhibitions with social media campaigns steering visitors to accompanying online content, such as the story of the Sharpeville Massacre also described in *Mandela: Struggle for Freedom*, or the story of the forced relocation of Africville that was also the focus of a Halifax gathering in the Museum's After the Apology series.

At the Museum, the power of human rights stories is felt everyday. As our world becomes increasingly digitized, cultural institutions will continue to be faced with the challenges of engaging a growing online community. Through the DDI, the Museum is renewing its efforts to create thoughtful dialogue and reflection about human rights, wherever visitors happen to be.



Photo Right: CMHR, Aaron Cohen

Building profile on the national and international stage


In a year of great accomplishments, the Museum continued to attract national and international accolades and media coverage.

To date the Museum has collected 40 national and international awards for our architecture, universal design, galleries, programs, and communications. This year, the Museum was recognized for excellence in marketing with a silver medal at the 2018 International Design and Communications Awards

for the 27 minutes for 27 years marketing campaign supporting *Mandela: Struggle for Freedom*. The video for this campaign, which was viewed over 600,000 times in 2018–2019, was also recognized by the Advertising & Design Club of Canada with a 2018 merit award for online video.

The Museum continues to garner significant earned media coverage. In 2018–2019, the Museum was featured in over 4,000 media stories. While





programming and exhibitions generated significant coverage, including the opening of *Mandela: Struggle for Freedom*, the Museum also generated significant coverage during the launch of the new \$10 bill, and for the Museum's decision to dim images of former honorary Canadian Aung San Suu Kyi. The Museum was also featured in national television broadcasts of *The Amazing Race Canada*, as contestants visited the Museum to undertake a human rights-themed challenge.

In addition to extensive regional coverage the Museum was featured in all major national publications, including *The Globe and Mail*, the *National Post* and the *Toronto Star*. Stories featuring the Museum also ran in many of the most reputable international publications, including *The Washington Post*, *Bloomberg News*, *USA Today*, *The New York Times* and *The Independent*.

The Museum continues to serve as a significant tourism draw. In the past year, the Museum welcomed 62 travel writers from Canada, the United States of America, Australia, Germany, the United Kingdom, France and Switzerland. The Museum was repeatedly singled out as a central attraction as Winnipeg was named one of Airbnb's top destinations in the world for 2019, and as Manitoba was named one of Lonely Planet's top 10 regions in the world to visit in 2019. The Museum was also noted as a must-see attraction in travel features by *USAToday*, *Architectural Digest*, *Trivago*, the *Canadian Press*, *Minneapolis Star Tribune*, *Traveller Magazine*, *Ordinary Traveler*, *Zoomer Magazine*, *Travelzoo*, *Kids Are A Trip*, and *Wedding Bells Magazine*.

The Museum also attracted an increasing number of conferences and gatherings. In September, the Museum welcomed human rights experts from around the world to Winnipeg for the 2018 Federation of International Human Rights Museum conference – the first time that conference has ever been hosted in North America. Speakers provided perspectives on innovations in human rights museum practice from Norway, the United Kingdom, Germany, Sweden, South Korea, the Netherlands, Italy, Japan, South Africa, Belgium, the United States, Mexico, Taiwan and Argentina, in addition to Canada.

Museum spokespeople are regularly invited to share their expertise in using innovative approaches and digital technology for storytelling, education about human rights and exhibition design. Over the past year, speakers representing the Museum were invited to gatherings in Ukraine, Sweden, Mexico, Korea, Armenia, Brazil, the United States, as well as cities and towns across Canada.

The Museum was also invited by the Embassy of Canada in Latvia to participate in a set of activities across the Baltic states to commemorate Holocaust Remembrance Day in 2019. Clint Curle, Senior Advisor to the President, shared the Museum's film *Canada, Antisemitism and the Holocaust*, and spoke about Holocaust remembrance in Canada, approaches to combatting antisemitism and hate speech, and the relevance of the Holocaust for human rights today.

In November of 2018, it was a privilege to welcome the Museum's Honorary Patron, Her Excellency The Right Honourable Julie Payette (pictured on the page opposite) for a tour, including a visit to the Viola Desmond exhibit in the Museum's Canadian Journeys gallery.

Photo: CMHR, Aaron Cohen

Focusing on the future

Through innovative and dynamic approaches to human rights exhibitions, programming, and education the Museum is creating inspiring moments for Canadians and people around the world.

With an expanding network of partners and a growing profile on the national and international stage, the Museum will continue to move visitors in-person and online to pursue deeper understandings of our shared past, and invest their passion and energy into realizing a better future, where all are protected and empowered by human rights.



Photo Right: CMHR, Thomas Fricke
Photo Opposite: CMHR, Ruth Bonneville



Corporate Performance

The Canadian Museum for Human Rights met or surpassed the majority of its performance targets in the 2018–2019 fiscal year, the second year of its five-year strategic plan.

The Museum continues to deliver strong financial results. This was the third consecutive fiscal year in which the Museum ended with a moderate surplus, reflecting the prudent fiscal management approaches implemented by the Board and Executive. The Museum also met its revenue targets, supported in part by strong visitation, contributions from the Friends of the Canadian Museum for Human Rights and growing revenues from the Boutique and facility rentals.

The Museum consistently strives to deliver a world-class experience to its visitors. Through immersive and inspirational exhibitions like *Mandela: Struggle for Freedom*, outstanding public programming at the Museum and across Canada, a focus on innovation and inclusivity, and dedicated staff and volunteers, the Museum continuously evolves its offerings to excel in a competitive environment for cultural institutions. These efforts continue to result in positive outcomes. This year, Museum visitors reported high satisfaction and inspiration levels, at 97% and 94% respectively, exceeding targets. The Museum also saw significant increases in membership renewals and overall membership sales, reflecting sustained efforts to consistently engage with members and offer compelling experiences.

As a new institution, the Museum's profile on the national and international stage continues to grow, as does its reputation as a reliable source for human rights information and education. In 2018–2019, the Museum is considered a leader in the areas of human rights education, inclusion, reconciliation and museological practice as evidenced by consultations from many prominent institutions in Canada and around the world, including the Smithsonian National Museum of Natural History, the National Gallery of Canada, the Canada School of Public Service and the Royal Ontario Museum. The Museum also delivered several keynote addresses, such as at the Atamiskakewak National Gathering, the Federation of International Human Rights Museums conference held at the Museum, the Museu Paulista da Universidade de São Paulo 2018 International Seminar, the 3rd Global Forum Against the Crime of Genocide, the 85th anniversary of the Holodomor in Kyiv, and the Munk School of Global Affairs and Public Policy.



Despite diligent and sustained efforts in all goal areas, there were instances where ambitious targets were not met. While the Museum did not meet its target for membership sales, the number of members increased substantially compared to the previous fiscal year. The Museum will continue to strengthen members events and promotional offerings to increase membership sales. Similarly, overall net income from the Boutique and facility rentals increased substantially despite not meeting targets. The Museum has placed a renewed emphasis on further increasing the Boutique's online sales, a significant source of revenue. Overall visitation was consistent with the previous fiscal year, with a slight decrease in ticketed admission and an increase in other types of admission. Moving forward, the Museum will focus efforts on increasing local visitation during the tourism off-season. The Museum continued to expand the geographic reach of its off-site visitation in 2018–2019, with the national human rights photography exhibition *Points of View* travelling to Portugal and Spain and elements from *Mandela: Struggle for Freedom* presented in Ottawa and Toronto. The Museum's public programs also expanded their reach, hosting events across Canada to encourage dialogue about human rights. Overall, off-site visitation was below target due to lower-than-projected attendance at events hosted by partner organizations.

The Museum's many successes during the 2018–2019 fiscal year were a result of a rigorous focus on delivering an exceptional experience to our visitors, while satisfying our mandate to cultivate thoughtful dialogue to enhance the public's understanding of human rights. Moving forward, the Museum will continue to set ambitious targets and strive for excellence as we contribute to growing a culture of respect for human rights here in Canada and around the world.

Photo Opposite: CMHR, Ruth Bonneville
Photo Right: CMHR, Colin Corneau



Strategic Goals

In 2016, the Board of Trustees and senior leadership revised the strategic plan for the five fiscal years beginning in 2017–2018, to refine the focus of Museum operations and incorporate the lessons learned since opening in September 2014. In 2017, the Board updated the strategic plan for 2018–2019, the second year of the five-year plan, which includes five goals to guide Museum operations and activities.



Photo: CMHR, Ruth Bonneville

Goal area 1: Visitor experience

The Museum delivers an inspiring, relevant and memorable experience to each of its visitors, using the metanarrative as the guiding principles.

Performance Indicators		2018–2019 Target	2018–2019 Results
Satisfaction	% visitors satisfied or very satisfied	>90%	97%
General Impact	% visitors inspired	>90%	94%
Memberships	% renewals	53%	84%

Goal area 2: Audience reach

The Museum grows and retains its audience within the local market, across Canada and internationally.

Performance Indicators		2018–2019 Target	2018–2019 Results
On-site Visitation	# of total onsite visitors	303,500	291,346
Off-site Physical Visitation	# of visitors	100,000	64,181
Ticketed Admission	# of ticketed general admission visitors	102,400	94,626
Reach	% ticketed general admission visitors from outside the Winnipeg market (> 2 hr radius)	60%	66%
Student Visitation	# of students in person	27,000	27,381
Memberships	Total # of members	6,200	5,653
National Reach	# of opportunities to showcase the Museum on a national scale	25	45

Goal area 3: Recognized leader

The Museum grows its reputation as a recognized leader for human rights education, inclusion, reconciliation and museological practice.

Performance Indicators		2018–2019 Target	2018–2019 Results
Completed requests	Annually provide examples of completed external consultative requests, presentations & collaborations that reflect leadership in the four leadership areas	See Reference #1	See Reference #1
Partnerships	# of new & renewed agreements with strategic benefits	6	30
Government relations	Annually provide examples of support for, or amplification of, CMHR's message	See Reference #2	See Reference #2

Reference #1: During 2018–2019, the Museum completed requests from several prominent organizations, including: the Atamiskakewak National Gathering in Moose Jaw, Saskatchewan; the Museu Paulista Univesidad de Sao Paulo International Seminar 2018 in Sao Paulo, Brazil; the Mandela Lectureship Launch at the Munk School of Global Affairs and Public Policy in Toronto, Ontario; the 85th anniversary of the Holodomor in Kyiv, Ukraine; the International Holocaust Remembrance Alliance meetings in Italy; the 3rd Global Forum Against the Crime of Genocide in Yerevan, Armenia; the National Gallery in Ottawa, Ontario; the Federation of International Human Rights Museums Conference in Winnipeg, Manitoba; the Smithsonian National Museum of Natural History in Washington, DC; the Canada School of Public Service in Ottawa, Ontario; the Royal Ontario Museum in Toronto, Ontario; the Missing and Murdered Indigenous Women and Girls National Inquiry in Winnipeg, Manitoba; and the Youth Leadership Summit Planning Committee in Winnipeg, Manitoba.

Reference #2: During 2018–2019, the Museum's primary government relations focus was on engaging with government officials to assure broad, non-partisan support for the Museum and its work to fulfil its mandate, along with amplification of its work and the stories it tells. Over the course of the year, the Museum welcomed and met with over 100 elected officials, senior government representatives, international dignitaries and distinguished visitors.

Goal area 4: Financial sustainability

The impact of the Museum's revenue-generating activities, allocations from the federal government, support from fundraising activities and ongoing cost controls allow the Museum to maintain and continually renew its programs and infrastructure. An entrepreneurial culture will be promoted at the Museum.

Performance Indicators		2018–2019 Target	2018–2019 Results
Fiscal management	Total funding exceeds expenditures required to deliver on CMHR mandate	Break even	\$431k
Earned revenue	Achieve budgeted revenue targets	\$3.4m	\$3.4m
Sponsorship revenue	Gross sponsorship revenue	\$350k	\$206k + \$65k to FCMHR
Contributions	Friends' Contributions	\$150k	\$196k
Cost-effectiveness	Net income from Boutique & facility rentals/events	\$485k	\$455k
LEAN Efficiencies	# of continuous improvements undertaken / cost savings	2/\$100k	4/\$115k

Goal area 5: People

The Museum attracts and retains diverse, talented, motivated and engaged staff and volunteers who are invested in the CMHR's long-term success. The Museum supports its employees in working at their highest and best potential.

Performance Indicators		2018–2019 Target	2018–2019 Results
Employee engagement	% of employees engaged	76%	75%
Volunteer engagement	% of volunteers engaged	75%	93%
Employee retention	% retention: including part-time/excluding part-time	75%/80%	81%/83%
Volunteer commitment	Total volunteer hours	18,000	18,073
Service excellence	% visitor satisfaction with staff & volunteers	> 90%	91%



Photo: CMHR, Aaron Cohen

To view our 2018–2019 financial statements, please visit us online at humanrights.ca.

Our environmental responsibility

We are committed to sustainable and responsible decisions that minimize our environmental footprint. Our annual report is no exception. Paper was chosen based on its impact on the environment. To reduce the volume of waste, we have printed a limited number of annual reports. Please visit our website at humanrights.ca to view the report online.

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