



Facing Truth

2021-22
Annual Report

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Front cover: Elder-in-residence Robert Greene participating in a spring equinox ceremony at the Museum.
Photo: CMHR, Ruth Bonneville

Back cover photo: CMHR, Andrew Sikorsky

Photo credits:

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About the Museum



Our vision

We imagine a world where everyone values human rights and takes responsibility to promote respect and dignity for all.

Our 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.

Our values

Respect, inclusion, ingenuity, trust and humility.

Our strategic pillars

Be sustainable.

To ensure our mandate extends to future generations, the Museum will establish a work environment that is reflective of our values. We will demonstrate responsibility for our people, our physical assets, our financial resources and the impact we have on the environment around us.

Grow engagement.

The Museum will expand its reach, providing visitors with human rights experiences that educate and inspire. These experiences will have a lasting impact on the hearts and minds of all visitors – whether they are engaged on site, online or off site.

Be relevant.

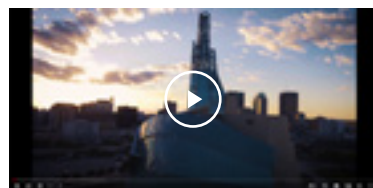
Rooted in our values, the Museum will be a trusted resource for human rights content and information. We will inspire human rights defenders to entrust us with their stories. We will be responsive to the needs and perspectives of our publics.

The Canadian Museum for Human Rights is intended to bring people together. It is a place to explore human rights and inspire action. It offers a physical and virtual space for education, discussion and community, where people gather to share stories, learn and reflect.

Located in the heart of Canada where major rivers and historic cultures come together in Winnipeg, the Museum is a place of hope and optimism that encourages people to connect with something larger than themselves and acknowledge their personal stake in building a better world. An achievement in architectural design, it opened in 2014 as the first national museum established

outside Canada's capital region – and the only museum in the world dedicated exclusively to the pursuit of human rights for all.

The Museum is located on ancestral lands in Treaty One Territory. The Red River Valley is also the birthplace of the Métis. The water in the Museum is sourced from Shoal Lake 40 First Nation.



Enjoy this short introductory video produced by Travel Manitoba.

Year at a glance

These are a few of the 2021–22 highlights for the Museum:



The COVID-19 pandemic twice closed the Museum's doors for a total of almost four months: from May 8 to July 27, 2021 and again from December 23, 2021 to February 2, 2022.



Two major exhibitions opened that told the stories of Indian residential school Survivors and other global genocides through works of art. *Witness Blanket: Preserving a Legacy* and *Artivism* ran from April 2021 until March 2022.



Five leadership team members were welcomed, including Kimberley Lavoie, who started in November 2021 as Vice-President of the Museum's renamed and re-organized division of People, Culture and Growth.



Public programs that were offered online attracted thousands of participants. These virtual events included panel discussions, film screenings, performances and family activities. For spring break 2022, the Museum held its first on-site programs since the pandemic began.



Virtual field trips for schools were booked solid as teachers continued to search for credible human rights learning resources. Almost 22,000 students from across Canada and beyond participated in these live, interactive sessions during the 2021–22 year.



A new Educator-in-Residence began developing a comprehensive digital resource for teachers on anti-racism, including guides, lesson plans and video interviews with Canadians who have experienced racism. A Canadian Teacher Advisory Council was also formed to ensure the Museum continues to develop content and resources relevant to educators across the country.



The second phase of an external report on systemic racism, discrimination and oppression in the Museum's workplace was received. Work on all recommendations contained in the review are included in a broader framework now embedded in operational plans, and all recommendations have been actioned or completed.



An LGBT Purge Project Advisory Council was established to guide a major project to develop exhibitions, programs and digital content about the purge of LGBTQ2+ employees from the Canadian military, RCMP and federal civil service from the 1950s to the 1990s.



The Museum ended the year with visitor numbers of 68,568 (compared to normal annual levels near 300,000) and revenue from operations of \$1.1 million (compared to pre-pandemic levels of more than \$3.5 million). The Government of Canada provided COVID-19 relief funding to all national museums, including \$3.9 million to the CMHR in 2021–22.



Chair's message

The work of the Canadian Museum for Human Rights is shaped by our community.

From ground-breaking exhibitions that highlight important moments in our human rights journey to partnerships with organizations around the world, our community collaborations help foster an inclusive culture that defends the rights of everyone. As we see war-torn countries and human rights abuses around the world, our efforts to share stories become ever more important.



Online initiatives during the pandemic have kept the Museum connected with community. Most virtual public programs over the past year were co-produced with groups of people who wanted their human rights messages to reach a broader public. Virtual field trips delivered education programs to thousands of youths during the year, encouraging them to take action for human rights in their classrooms and communities.

Our community has also continued to call the Museum to account for systemic racism and discrimination. A major focus

“
On behalf of the Board, I extend our gratitude to the entire team at the Museum for their passion and perseverance during this difficult and transformative time.

”
for the 2021–22 year, therefore, was to continue our work to disrupt systemic racism and discrimination. In June 2021, we received the report from the [second phase of an independent review](#) containing a number of new recommendations to accompany those of the [first phase report](#).

As the Museum's Board of Trustees, we're working closely with CEO Isha Khan to take action on all recommendations through a [comprehensive framework](#). I am grateful to my fellow Trustees for showing their commitment to this work. They have all made unique and important contributions to the Museum. Their dedication to these goals has helped us keep moving forward in a good way.

I also extend our gratitude to Government of Canada and to the Honourable Pablo Rodriguez and the Honourable Steven Guilbault – who each served as Minister of Canadian Heritage during this period –



for their belief in the importance of our work. Throughout the pandemic, the Government of Canada's support for national museums has been essential, helping us continue to meet our obligations under the Museums Act, and to serve as a source of inspiration and learning for all Canadians

We also thank the Province of Manitoba for helping us navigate the public health implications of the pandemic, and the City of Winnipeg. Friends of the Canadian Museum for Human Rights have also been invaluable partners, along with everyone who has provided donations and sponsorships in support of our work.

Finally, I want to recognize Isha Khan. In less than two years since her appointment as CEO, Isha has had a tremendous impact on the Museum.

Her expertise has made her an important national voice in educating the public about human rights. She listens to people's experiences, asks the important questions, and demonstrates an unfailing commitment to the principles of human rights, wherever they lead us.

We are proud of the work accomplished so far under Isha's leadership. On behalf of the Board, I extend our gratitude to the entire team at the Museum for their passion and perseverance during this difficult and transformative time – and to the community that has worked alongside us.

By pursuing our goals together, we move closer towards the Museum's vision of a world where everyone values human rights and takes responsibility to promote respect and dignity for all.

J. Pauline Rafferty,
Chair, Board of Trustees

CEO's message

Facing truth involves many things.

It requires opening our eyes to painful realities, including those that may contradict our deeply held beliefs. It involves committing ourselves to take action towards healing, reaching out to others and working hard to learn and grow. Facing truth also means recognizing the right to be different – to live differently, think differently and love differently.

For over 100 years, Indian residential schools tried to erase difference. Striving to “take the Indian out of the child” and effectively eliminate Indigenous peoples through assimilation, the residential school system in Canada stripped children from their families. These schools were instruments of genocide. They tried to break cultures and erase languages. And they are the sites of thousands of unmarked children’s graves.

We were starkly reminded of that anguishing truth this past year, with news reports in May 2021 about 215 unmarked graves at the former Kamloops Indian Residential School, followed by the confirmation of thousands more across the country. The demonstrations that arose in reaction – on Indigenous Peoples Day in June, on Canada Day in July, on the National Day for Truth and Reconciliation in September – signalled that Canadians were moved to face this truth.

As a museum devoted to education about human rights, we have a responsibility to increase awareness and understanding about the truth of our colonial history, with the goal of inspiring action for healing and reconciliation.

We must acknowledge this harm. But we must also do more.

We need to recognize and embrace the vibrant Indigenous cultures, traditions and societies that have survived. There are joyful and positive lessons to celebrate, as well as teachings with deep meaning and value if we can listen with open hearts and minds. We all have so much to learn from Indigenous ways of knowing and being.

As an institution, we are creating space to learn about Indigenous ways. We have committed to move away from the legacy of oppressive structures that have perpetuated colonial harm and forge different relationships by working together in new ways. As we work to “decolonize” the approach we take to our operations, we are welcoming community into our physical and digital spaces and embracing the new relationships they bring.

These are hopeful things. They align with the basic principles of human rights. And they have been the primary focus for the Museum during 2021–22. In this annual report, you’ll read about the initiatives and activities we have undertaken towards these objectives – and how we have applied these learnings in

other ways, including to our efforts to disrupt systemic racism and build a more equitable workplace. Welcoming a circle of community members, academics and staff to conduct a comprehensive audit of our content about the experiences of Black Canadians was one important example.

Community is integral to this process. We could not possibly achieve our goals in isolation. That’s why I am so grateful to all

the people who have dedicated so much time and effort to work alongside us this year. To the Elders, Knowledge Keepers, drummers and singers, artists, academics, activists and families who have reached out to us and who help to guide us, I thank you.

You worked with us through our Standing Indigenous Advisory Council and our Indigenous Educators Working Group.

But you also shared your wisdom every time you spent time with us, through new relationships like our Two-Spirit Advisory Council, with supporters and families of the National Inquiry into Missing and Murdered Indigenous Women and Girls, and through collaboration with the National Centre for Truth and Reconciliation.

I am also deeply grateful to our staff for supporting our path forward – through your participation in our staff equity councils, intensive training and special working groups, but also in every way we work together (in the middle of a pandemic). Change is underway thanks to you, a group of committed employees who have been so eager and willing to begin working together in different ways.

We are very fortunate to have a Board of Trustees who support our Vision and who dedicated so much time and effort to refine our strategic plan this past year, to make it become more than words on paper. Thank you. Merci. Miigwetch. Ekosani. Marsi.

Our road is not easy. And it is long. We will not reach our destination quickly. But it is exhilarating to feel that we are well on our way.

Isha Khan,
Chief Executive Officer

“ We have committed to move away from the legacy of oppressive structures that have perpetuated colonial harm and forge different relationships by working together in new ways. ”



Governance

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*; *Access to Information Act*; *Privacy Act*; *Criminal Code of Canada*; *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 consisting of a Chair, Vice-chair and not more than nine other trustees, appointed by the Minister of Canadian Heritage with the approval of the Governor in Council. Outreach strategies seek to attract qualified candidates who reflect Canada's diversity by considering factors such as regional representation, gender, ethnicity, culture, sexual orientation, bilingual proficiency and representation by Indigenous peoples and persons with disabilities. Trustees are appointed for a term not exceeding four years and are eligible to serve three consecutive terms. Trustees may continue in office until a successor is appointed. The Chair and Vice-chair are eligible to serve only two consecutive terms in those roles.

The Board of Trustees is independent from management and provides the Museum with strategic direction and oversight. The Board is accountable to Parliament through the Minister of Canadian Heritage. The roles and responsibilities of the Board of Trustees and its committees are set out in the Museum's bylaws and terms of reference. The *Museums Act* vests responsibility for the day-to-day management of the Museum in the 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 2021–22, the Board of Trustees met seven times: four times via video conference and three times in person/via video conference (hybrid).



Chair
J. Pauline Rafferty
British Columbia
Term: 2017-12-14 to 2024-03-03



Vice-Chair
Michèle Rivet
Quebec
Term: 2019-01-22 to 2023-01-21



Trustee
Gail Asper
Manitoba
Term: 2008-08-26 to 2022-03-11



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



Trustee
Julie Jai
Yukon
Term: 2019-02-05 to 2023-02-04



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



Trustee
Pardeep Singh Nagra
Ontario
Term: 2018-06-01 to 2025-03-24



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



Trustee
Rob Philpott
Prince Edward Island
Term: 2019-06-22 to 2023-06-21



Trustee
Ana Serrano
Ontario
Term: 2018-06-01 to 2021-05-31



Trustee
Dr. Robyn Sneath
Manitoba
Term: 2019-06-22 to 2022-06-21

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

Committees

The Board has six standing committees:

The Executive Committee is delegated authority to make decisions in between meetings of the Board if necessitated by unusual circumstances. It is comprised of the Board chair and the chairs of each committee. The Executive Committee met informally on a tri-weekly basis in 2021–22. Members: Pauline Rafferty (chair), Mark Berlin, Julie Jai, Benjamin Nycum, Rob Philpott and Michèle Rivet.

The Diversity and Inclusion Committee was created to ensure the Museum’s mandate of promoting human rights and respect for all is fully reflected in its internal operations and programming, and to oversee the work to address systemic racism, discrimination and oppression recommended in the external review. Its composition includes members of Black, Indigenous, LGBTQ2+, racialized and disability communities. The Committee met five times in 2021–22. Members: Julie Jai (chair), Wilton Littlechild, Pardeep Singh Nagra, Michèle Rivet and Pauline Rafferty (ex officio). External advisors: Esi Codjoe, Danielle Peers and Brenda Gunn.



External advisor
Esi Codjoe



External advisor
Danielle Peers



External advisor
Brenda Gunn

The Audit and Risk Management Committee oversees the Museum’s obligations under the *Financial Administration Act* and its standards of integrity and behaviour, financial reporting, risk management and internal controls. The Committee met four times in 2021–22. Members: Benjamin Nycum (chair), Gail Asper, Pardeep Singh Nagra, Robyn Sneath and Pauline Rafferty (ex officio).

The Finance Committee oversees and holds management accountable for the Museum’s budgeting, financial planning and procurement practices. This Committee also assists the Board in monitoring corporate performance against both

short- and long-term strategic plans and annual performance targets. The Committee met five times in 2021–22. Members: Rob Philpott (chair), Mark Berlin, Michèle Rivet, Ana Serrano and Pauline Rafferty (ex officio).

The Human Resources and Governance Committee oversees the Museum’s human resource activities and CEO performance assessment. This Committee also takes a lead role in establishing and overseeing processes related to Board governance, effectiveness, training and skills development, and recommending individuals to be encouraged to participate in the Government of Canada’s appointment process. The Committee met five times in 2021–22. Members: Michèle Rivet (chair), Wilton Littlechild, Pardeep Singh Nagra, Rob Philpott, Ana Serrano and Pauline Rafferty (ex officio).

The Strategic Planning and Programs Committee ensures the Museum has a current and relevant strategic plan and oversees its successful implementation. The Committee also reviews and recommends to the Board policies for guiding the overall development of Museum programs and provides oversight on the Museum’s content review process and overarching stakeholder relations strategies. The Committee met five times in 2021–22. Members: Mark Berlin (chair), Gail Asper, Julie Jai, Benjamin Nycum, Michèle Rivet, and Pauline Rafferty (ex officio).

Executive officers



Chief Executive Officer
Isha Khan



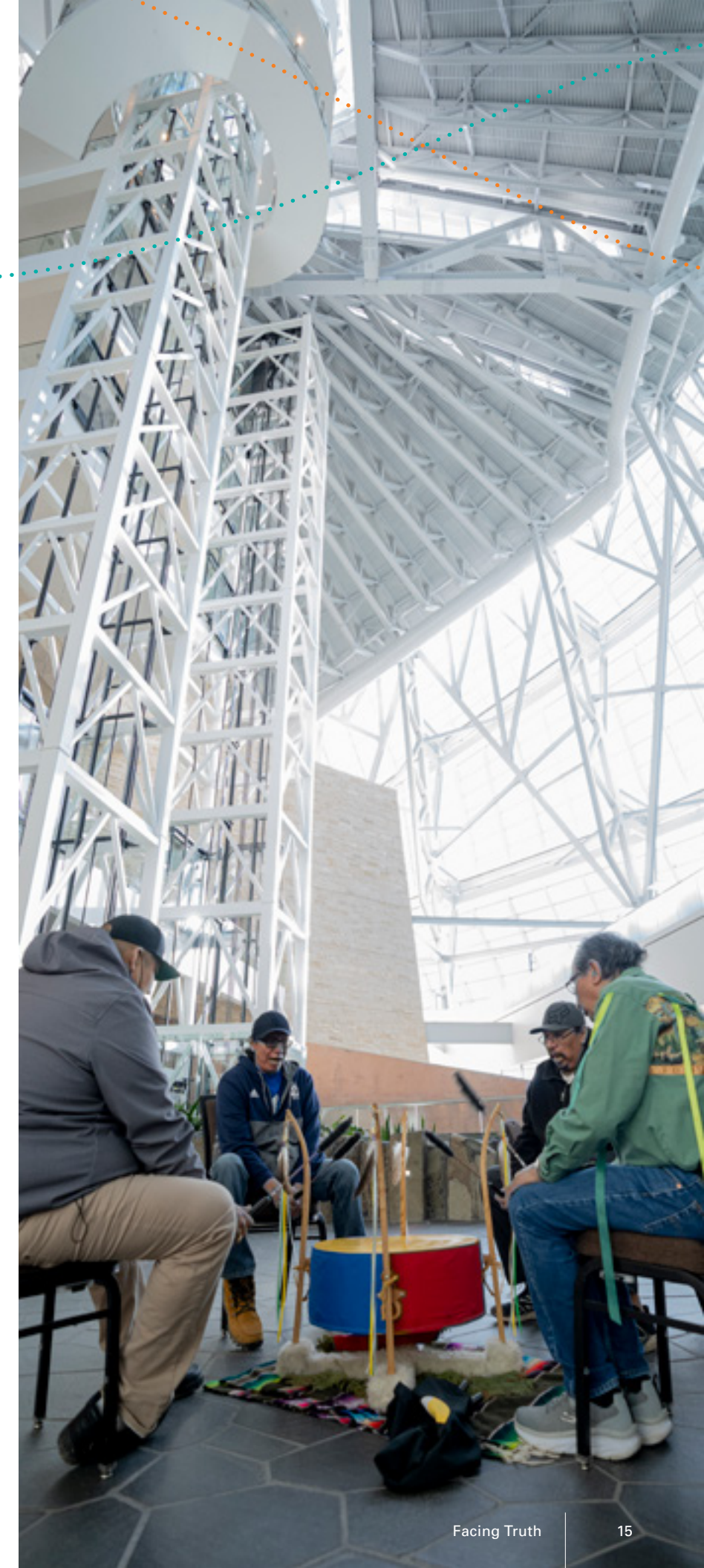
Chief Financial Officer
Susanne Robertson



Corporate Secretary
Lianne Lambert

Annual Public Meeting

The Museum’s Annual Public Meeting was held virtually on March 17, 2022. There were three video-recorded presentations: an opening from the Museum’s Elder-in-Residence Robert Greene, remarks from Board Chair Pauline Rafferty and remarks from CEO Isha Khan. This was followed by a live presentation from Chief Financial Officer Susanne Robertson and an audience Q&A session.



Advisory councils

Indigenous Educators Working Group (IEWG)

This working group was established in 2014 to work collaboratively with Museum staff on the development of education programs that include teachings about Indigenous experiences in Canada. These programs include school programs, the human rights leadership program (a national student program), online education offerings, youth engagement, pre- and post-visit learning activities, specialized

programming for educators and other professionals, and outreach to schools.

IEWG members are people who are experts in diverse educational fields. The spirit and intent of the group is to foster respectful and open dialogue, advice and perspectives, to safely and openly share ideas in a good way, and to collaborate on program development work. IEWG members also serve as liaisons between the Museum and their

respective educational communities. The group strives to ensure Indigenous Elders are present at all meetings.

In 2021–22, the IEWG met twice. It reports to the Museum’s Director of Programs and is coordinated by Sarah Watkins, Interpretive Program Developer. All current members reside in Manitoba.

IEWG members as of March 31, 2022



Connie Wyatt Anderson



Jaime Black



Rebecca Chartrand



Jaime Cidro



Mary Courchene



Sherri Denysuik



Helen Robinson-Settee



Ally Stoneypoint



Standing Indigenous Advisory Council (SIAC)

Elders and Indigenous leaders have been part of shaping the Museum’s exhibits, programming, and operations from the beginning. Since 2013, SIAC has guided the Museum by providing a broad and inclusive perspective reflective of the unique rights, interests, priorities and circumstances of Indigenous peoples in Canada. Council members advise the Museum on many issues including (but not limited to) corporate policy, exhibit content, curatorial processes, audience

testing and evaluation, art, education and public programs, visitor services, public engagement, communications, human resources, museum operations and ceremony. The Seven Sacred Teachings – Respect, Humility, Love, Truth, Honesty, Courage and Wisdom – guide the process of engagement for all SIAC members.

Council membership includes a broad representation of perspectives in terms of Nation, language, gender identity, sexual orientation, age, ability, and

expertise. Members are all people who have experience with Indigenous leadership and governance, academics, art and curation, traditional knowledge and/or human rights of Indigenous Peoples. Members serve on the Council for two calendar years with the possibility of extension.

In 2021–22, SIAC met three times through virtual platforms. The Council reports directly to the Museum’s CEO.



**Indigenous Relations Advisor
Jennefer Nepinak**
Minegozhiibe Anishnaabe First Nation,
Manitoba

SIAC members as of March 31, 2022



Donna Augustine
Elsipogtog First Nation,
New Brunswick



(Sharon) Lisa Dewhurst
Nlaka’pamuk Nation
(Currently resides in the Yukon)



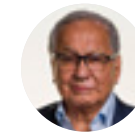
Guy Freedman
Métis, Flin Flon, Manitoba
(Currently resides in Ontario)



Wayne Helgason
Sandy Bay First Nation, Manitoba
(Currently resides in British Columbia)



Damon Johnston
Fort William First Nation, Ontario
(Currently resides in Manitoba)



Fred Kelly
Onigaming Anishinaabe Nation,
Ontario
(Currently resides in Manitoba)



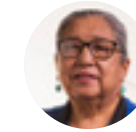
Nikki Komaksiutiksak
Inuit, Chesterfield Inlet, Nunavut
(Currently resides in Manitoba)



Diane Longboat
Mohawk Nation, Six Nations of the
Grand River,
Ontario



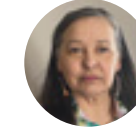
Sharon McLeod
Norway House Cree Nation,
Manitoba



Barbara Nepinak
Minegozhiibe Anishnaabe First Nation,
Manitoba



Clarence Nepinak
Minegozhiibe Anishnaabe First Nation,
Manitoba



Deborah Price
Sioux Valley Dakota Nation,
Manitoba



Dana Soonias
Red Pheasant First Nation,
Saskatchewan

Inclusive Design Advisory Council (IDAC)

This council was established in early 2011, almost four years before the Museum opened its doors. As an actively engaged national advisory group, it is comprised of people representing various groups with experience in accessibility, disability rights and inclusion.

Before the Museum opened, IDAC contributed to the Museum's design and construction process through diverse modes of participation, including reviewing various iterations of design

and related contents. A tactile model of the Museum was constructed to allow members who are blind to directly understand the building's architecture. The Council also assisted with prototyping and testing hardware and software that underlie digital exhibits and contents, as well as reviewing plans for education and public programs, offering input on presentation standards for web, social media and graphic design, and conducting onsite reviews of the built environment.

Since opening, input from IDAC has become ingrained in our institutional processes as we grow and evolve. Members have continued to support our inclusive design methodology with an expanded focus that enables us to develop a more inclusive lens in our development of programs, exhibits and visitor experiences.

In 2021–22, IDAC met three times. The Council reports directly to the Museum's CEO.

IDAC members as of March 31, 2022



Laurie Beachell
Manitoba



Jim Derksen
Manitoba



Brian Everton
Manitoba



Carol McAndrew
British Columbia



Tracy Odell
Ontario



Yvonne Peters
Manitoba



Susanne Dewey Povoledo
Manitoba



John Rae
Ontario



Catherine Roy
Quebec



Jutta Treviranus
Ontario



Heather Walkus
British Columbia



Valerie Wolbert
Manitoba



Rick Zimmer
Manitoba

Canadian Teacher Advisory Council (CTAC)

This council was established in the fall of 2021 with a mandate to help ensure the Museum continues to develop content and resources relevant to educators across Canada. CTAC consists of 10 members from across the country, who serve for a two-year term. The Council exists to advise and collaborate on the development of educational resources, exhibitions, web content and other institutional initiatives. It will keep the Museum informed about current trends and best practices in the education field, which will guide the development of programs, resources and content.

The membership of CTAC is intended to reflect the diversity of people living in Canada and bring provincial and regional representation to the ongoing work of the Museum, supporting it in the following ways:

- Guides and informs the development of new education programs and resources
- Reviews and pilots new programs with students
- Provides educational perspectives on the development of Museum exhibitions and web content

- Participates in working groups or sub-committees related to specific projects, as required

- Participates in the ongoing review of the teaching resources database

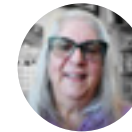
- Informs the CMHR of needs, current trends and best practices in the K12 education field

In 2021–22, CTAC met four times. It reports to the Museum's Director of Programs and is coordinated by Graham Lowes, Digital Education Specialist, and Sarah Adomako-Ansah, Educator-in-Residence.

CTAC members as of March 31, 2022



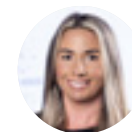
Jason Agnew
New Brunswick



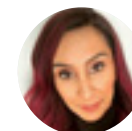
Audrey Berner
Quebec



Olivier Calixte
Ontario and Quebec



Jenna Forslund
Manitoba



Meena Johal
Ontario



Colin MacKenzie
Nova Scotia



Christine Pagé
Ontario



Tiff Pino
Alberta



Graeme Stacey
British Columbia



Mel Sysing
Saskatchewan



CTAC Coordinator
Graham Lowes
Manitoba



CTAC Coordinator
Sarah Adomako-Ansah
Alberta



Year in review: A path forward through truth



A sea of orange washed past the Canadian Museum for Human Rights on September 30, 2021.

Thousands of orange-clad marchers – both Indigenous and non-Indigenous – were showing solidarity and calling on others to face the truth that had moved them to action on this first [National Day of Truth and Reconciliation](#), a new statutory federal holiday. In the background that night, the Museum’s tower also glowed orange, the symbolic colour of the “Every Child Matters/ [Orange Shirt Day](#)” movement. A few months earlier on Canada Day, orange had also flowed down city streets in Winnipeg and across the country.

The truth about Canada’s colonial history and the genocide against Indigenous people had been painfully highlighted since May, when news about unmarked graves of thousands of children at sites of former Indian residential schools began being reported in the media.

For many, this was a deeply emotional time that brought out painful memories carried through generations, challenging who we are as a society and as Canadians. But the marches and gatherings also held something hopeful – because the path forward to healing and reconciliation must start with truth and be walked together. As a national museum and a centre for human rights learning, we have committed to playing a positive role in that process, together with Survivors and their families.

During the 2021–22 year, this was an institutional

priority for the Museum. Among the key strategies of our official corporate plan was to acknowledge the harms of the past and move forward in the spirit of reconciliation.

The Museum is now approaching our work with an eye on decolonization. This involves working in partnership with Indigenous peoples and respecting the spirit and intent of the treaties. This also involves challenging the way we make decisions and approaching all relationships with people and the environment around us with respect and humility. Following guidance from our Elder-in-Residence, we have been intentional about making space for community in ceremony and discussion. We are building capacity for all our staff and volunteers to learn about Indigenous culture and traditions and to embrace Indigenous ways of knowing and being.

These efforts extend to our exhibitions, public programs, educational programs, online offerings as well as our internal operations, including the ways we interact with staff, visitors and community. Our transitional strategic plan calls on us to forge meaningful relationships that enable us to learn from the history and experiences of others and enable others to see themselves reflected in our work. It also requires us to engage in brave conversations by asking questions that provoke thought and dialogue.

We hope to keep moving forward in a good way, drawing from strength of vibrant Indigenous cultures, teachings and traditions.



Photo:
Jessica Sigurdson





Presenting truth: Exhibitions

[Two major exhibitions](#) during the 2021–22 year held the stories of Survivors.

The *Witness Blanket* is a monumental artwork made from over 800 items gathered from the sites and Survivors of Indian residential schools across Canada. Master Carver Carey Newman (Hayalthkin'game), whose father is a residential school Survivor, created this work to honour the children and tell truth about this attempt to erase the identity of Indigenous people through assimilation.

In addition to presenting this stunning work of art, the Museum's exhibition [Witness Blanket: Preserving a Legacy](#) introduced visitors to the collaborative process being undertaken for its conservation, thanks to funding from lead partner TD Bank Group with additional support from The Winnipeg Foundation. A conservation technician from Mniwakwan Oyate (Spirit Lake Dakota Nation) joined our team for several months to participate in this project and share ideas while gaining valuable experience working in a national museum.

The Museum worked with staff from the Canadian Conservation Institute to understand the care

required and enlisted the expertise of the conservation team from the Manitoba Museum to lead this project. The conservation project team and the artist worked together to honour the spirit of each object, voice and community represented – guided by a [unique stewardship agreement](#) that includes both Indigenous traditions and Canadian law. This exhibition also displayed the Grizzly Bear Bentwood Box carved by Newman to hold the historic agreement when it was animated through ceremony in 2019 at Kumugwe, the K'ómoks First Nation Bighouse on Vancouver Island.

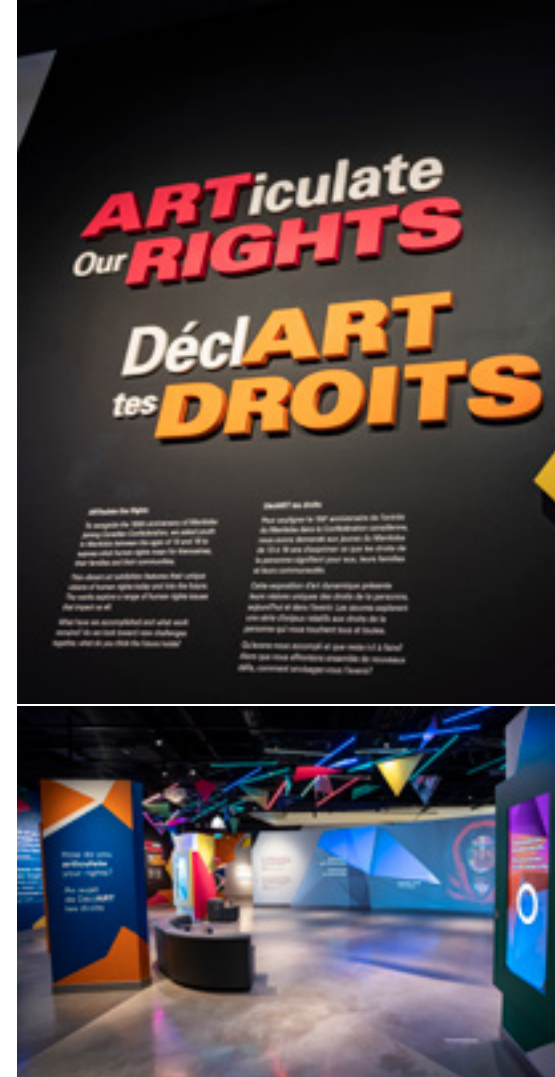


“ For me, the *Witness Blanket* has always been about telling the truth about this genocide and about recording that truth. I hope people who see it will get a sense of that collective truth that is held by all of those pieces and all of the Stories.

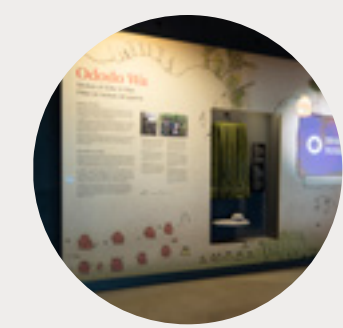
”

Kwakwaka'wakw and Coast Salish artist Carey Newman





Travelling Exhibitions



Although interrupted by pandemic closures and restrictions, several of our travelling exhibitions were on display at venues around the world over the past year:

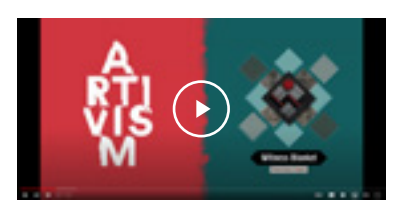
- A reproduction of the *Witness Blanket* (see previous section) was presented at four venues in British Columbia, including Nanaimo, Campbell River, Saanich and Kelowna.
- Our blockbuster exhibition *Mandela: Struggle for Freedom*, developed in partnership with the Apartheid Museum in Johannesburg, South Africa travelled to the Holocaust Museum in Houston, Texas and the Illinois Holocaust Museum and Education Center in Skokie, Illinois. Special thanks to the Asper Foundation, Travel Manitoba, Wines of South Africa and TD Bank Group.
- An adaptation of *Ododo Wa: Stories of Girls in War* opened in Kinshasa, Democratic Republic of Congo (DRC) in November 2021, launched with the Canadian ambassador to the DRC at an event called "Survivors' Hearing on Reparations." It was co-organized by the Global Survivors Fund and our exhibition partner, the York University-based Conjugal Slavery in War project.
- This powerful exhibit explores the trauma of captivity, sexual exploitation and forced labour from the perspective of two Ugandan women captured as girls by the notorious Lord's Resistance Army. The original version has been showcased at the Museum in Winnipeg since October 2019. On tour in Africa through funding from the Social Sciences and Humanities Research Council, the exhibit will next be shown in Sierra Leone. Another version is touring America and will be presented at the Institute of Holocaust and Genocide Studies at Raritan Valley Community College in New Jersey.
- The exhibition *Our Canada, My Story*, which shares human rights stories of seven Canadians from different regions, was on display at the Winnipeg Airport during 2021–22 and will soon tour in the United States. The original version of this exhibition was presented at the Museum in 2017 for Canada 150.



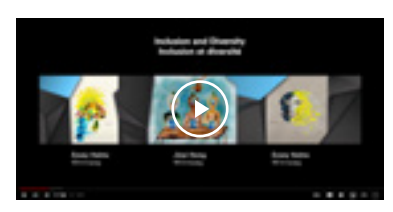
The second major exhibition, *Artivism*, ran alongside the *Witness Blanket* in our Level 1 Gallery from April 30, 2021 until March 26, 2022 (with interruptions caused by COVID-19 pandemic health restrictions). Developed by the Auschwitz Institute for the Prevention of Genocide and Mass Atrocities, it highlighted the work of six artists and art collectives who have used art as an instrument of activism in response to genocide and mass violence. The exhibition was generously supported by The Burns Family Foundation and Canada Life.

Included were artworks and sacred objects from Survivors of Indian residential schools in Canada, offered for the exhibition by Canada's National Centre for Truth and Reconciliation. The central piece by Cree artist Linda Young of Saskatoon featured an empty baby swing (*wêwêpison*), strung from a birch tree. The swing was affixed with dozens of tobacco pouches containing the shredded remains of the 83-page story she presented as a residential school Survivor during official hearings.

The third on-site temporary exhibition launched at the Museum during 2021–22 also explored the power of art – this time showcasing the reflections of youth artists in Manitoba about the future of human rights for themselves, their families and their communities. Called *ARTiculate Our Rights*, the vibrant exhibition opened on July 30, 2021, supported by Vickar Automotive Group, PCL Constructors Inc., and Crosier Kilgour & Partners. It included many works relevant to issues of reconciliation and resilience in Canada.



Video link – The power of art: *Artivism* and *Witness Blanket*: Preserving a Legacy



Video link – *ARTiculate Our Rights*

MMIWG Sacred Bundle

The Museum is honoured to be entrusted with the Sacred Bundle from the National Inquiry into Missing and Murdered Indigenous Women and Girls (NI-MMIWG), which we welcomed through ceremony in April 2021. The bundle consists of artistic expressions contributed to and gathered by the National Inquiry to honour and commemorate Indigenous women, girls and LGBTQ2+ people who have been lost to violence including visual art, songs, poems, handmade clothing, sacred materials and recordings of performances. A few were put on temporary display in our introductory gallery.

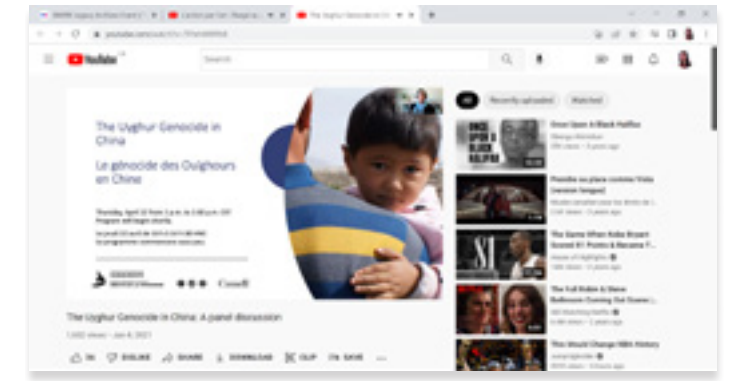
The Museum also held an initial virtual gathering with some of those who made contributions to the Sacred Bundle as families of the missing and murdered. We have committed to honouring in this work the [Calls for Justice](#), including the principles of substantive equality, decolonization, inclusion of families and Indigenous-led solutions.



Two-Spirit learning

During the year, the Museum strived to build relationships with the Two-Spirit community. With the objective of ensuring Two-Spirit voices are reflected in the Museum, steps were taken to establish a Two-Spirit Advisory Committee and ensure their representation on the LGBT Purge Project Advisory Council (see

following section). Elder Albert McLeod was welcomed to present to our staff during a webinar. Our Research and Curation team also began gathering oral history interviews from the community.



Speaking truth: Public programs

Responding to emerging human rights events and contemporary issues is something the Museum can do most efficiently through interactive discussions, lectures, performances, films, family activities and making space for community. Over the past year, the criteria used by the Museum to choose its public programs have been refined to prioritize current issues and co-productions with community groups, in a spirit of decolonization and inclusion.

Because of the ongoing pandemic, our focus had turned to provoking thought and conversation about human rights online. This meant that most programs in 2021–22 were virtual – and very well attended. Over 2,000 people registered for six free, online discussions during the year that were organized in partnership with community and external organizations, as well as film screenings and family programs. A few of the highlights:

- [“Art is action: Responding to genocide through art”](#) in September 2021 was moderated by CBC journalist Duncan McCue and included Indigenous artists Carey Newman and Linda Young discussing their work to honour the stories of Indian residential school Survivors. They were joined by artists

from Bosnia and Herzegovina and Indonesia, as well as the American curator who worked on the Artivism exhibition (see previous section). The event was co-produced with the Auschwitz Centre for the Prevention of Genocide and Mass Atrocities.

- [“The genocide of Uyghurs in China”](#) in April 2021 relayed the stories of Steinbach residents Gary and Andrea Dyck, who lived in Xinjiang, China (East Turkestan) for 10 years and witnessed the state-sponsored repression and genocide against the region’s Uyghur Muslim population unfold. The event, organized in collaboration with the Mennonite Heritage Village, also included American investigative researcher Adrian Zenz and Uyghur-Canadian activist Mehmet Tohti.
- [“Combating anti-Asian racism in the workplace”](#) in May 2021 featured Canadians of Asian descent sharing their experiences of racism during the pandemic, which brought workplace discrimination and unequal treatment of Asian Canadians into sharper focus. The panel discussion was moderated by CBC journalist and radio host Faith Fundal and presented in partnership with the Asian Heritage Society of Manitoba.



“We’ve been surprised by the popularity of our virtual programs because we assumed there would be some ‘Zoom fatigue’ after two years of meeting and programming in cyberspace. But because we’re working with community to co-produce events, we’re able to draw in more people through the strong and engaged networks they’ve built. It is something we’re doing together.”

Chandra Erlendson,
Director of Indigenous Relations and Community Engagement



LGBT Purge Project Advisory Council

In October 2021, a national advisory council was formed to guide a major project that will develop exhibitions, public and education programs, and digital content on the LGBT Purge. From the 1950s to the 1990s, thousands of LGBTQ2+ people in the Canadian military, RCMP and federal civil service saw their careers stymied or terminated because their sexual orientation or gender identity was considered a threat to the country they had chosen to serve.

Demands for an official apology and compensation led to a 2016 class action lawsuit against the Government of Canada, which spurred a historic apology to LGBTQ2+ Canadians in 2017 and resulted in a \$145-million settlement in 2018. In addition to individual compensation, the final

settlement package included funding for commemorative and public history projects, including exhibitions and programming curated by the Canadian Museum for Human Rights. The funds are administered by a not for profit corporation called the LGBT Purge Fund, whose board of directors is primarily comprised of class action members.

The Advisory Council, co chaired by delegates from the CMHR and the LGBT Purge Fund, will help guide the development of a major exhibition – expected to open in 2024 – which will travel across Canada and ultimately be included in the stories represented in the CMHR core galleries. Related programs and online content will begin to be launched in 2022–23.

Children’s activities

In summer 2021, the Museum offered a series of free virtual performances and activities recorded on site with singing, clowning, art, music and dance. The [Festival of Rights](#) is usually a live summertime event but switched to cyberspace due to COVID-19 precautions, attracting over 40,000 page views between July 12 and September 6, 2021.

For spring break 2022, on-site children’s programming returned to the Museum for the first time in more than two years. During the last week of March, families were invited to experience lively performances of music, dance, magic and circus arts from Indigenous,

Japanese-Canadian and Franco-Manitoban entertainers, plus animated films, arts and crafts workshops, and a macaroni-and-cheese bar. The events were so popular that on-site visitor numbers soared to their highest daily levels since before the pandemic, with the Museum welcoming over 800 people a day.



Community Corridor

The Museum has launched a new space for community installations consisting of human-rights inspired visual pieces. This space provides a platform for community members to share original works and lead meaningful dialogue on human rights. Organizations or individuals representing a community group can apply to have their installations considered.

During 2021–22, the [Community Corridor](#) hosted a *senbazuru*, an installation of one thousand [origami cranes](#), gifted by the Japanese Cultural Association of Manitoba and the Manitoba Buddhist Temple to honor the children who attended Indian residential schools. The space also welcomed [New Beginnings](#), photography from immigrant and refugee youth, sharing their experiences and dreams through images.



Lights of hope

Orange became the colour of the Israel Asper Tower of Hope on several occasions throughout the year to honour the children who died at Indian residential schools, their families and communities and support the calls for change. We also used light to inspire hope in other ways during the year.

A dazzling winter light show lit up the Museum’s glass cloud in shifting, northern-light colours from December 2021 to February 2022 – an effort to shine light into darkness amid the ongoing pandemic. The Museum was closed from December 23 to February 2 and the lights were part of our efforts to keep connecting with the community around us and to represent hope.



Learning truth: Education programs

As the pandemic continued, the popularity of the Museum’s virtual field trips for classrooms continued to be extremely high. During 2021–22, over 21,000 students from across Canada and beyond – including large numbers from Alberta and Ontario – learned about human rights from a variety of [educational programs](#) for schools. We were also pleased to begin safely welcoming back in-person school visits in 2021–22, primarily as self-guided tours. Thanks to the generosity of The Asper Foundation, these programs were offered for free.

Inspired by the May 2021 news about 215 unmarked children’s graves at the site of the former Kamloops Indian Residential School, our Education Program team developed a new [teacher resource](#) for classroom use called “Every Child Matters.” It contains resources for discussion, reflection and dialogue about the ongoing impact of Indian residential schools.

A brand-new education program centered on anti-racism, including a teachers’ guide, was being developed during 2021–22 by Museum staff together with a team of educators. In addition, the Museum’s Educator in Residence

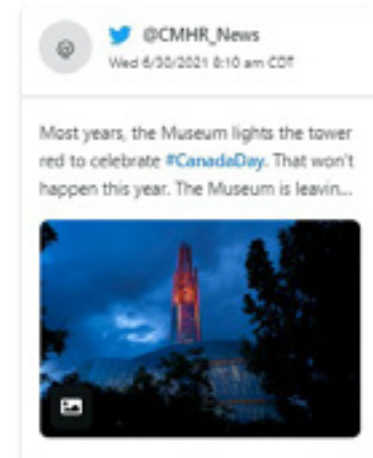
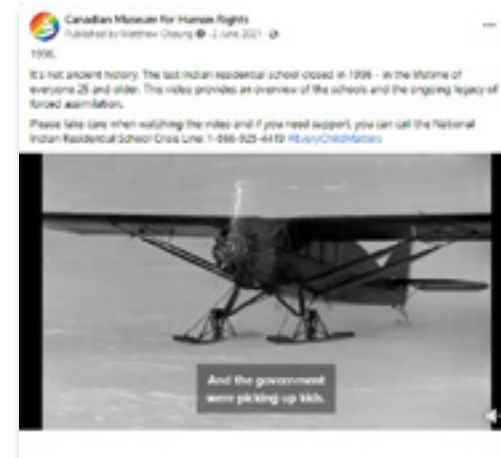
has been working to develop a comprehensive digital resource on anti-racism involving teachers’ guides, lesson plans and video interviews with Canadians who have experienced racism (see p. 38).

The fall of 2021 saw the launch of the Museum’s new [Canadian Teacher Advisory Council](#) (CTAC), a group of 10 educators from across the country who meet virtually to ensure we continue to develop content and resources that are relevant to teachers across Canada.

Our work to create informative and engaging human rights programs for advanced and professional education continued during the year, including the development of a five-year strategy. A virtual experience on Rights and Indigenous Peoples in Canada was delivered to Delta Hotel’s Prairie region staff.

“When we help teachers, we shine a light for learning that illuminates a much larger circle. As Mandela said, education is the most powerful weapon to change the world. And it’s also a powerful tool to connect us with others through listening and sharing. It’s how we understand what it means to be human.”

Lise Pinkos,
Director of Programs



Posting truth: Digital engagement

The sea of orange also washed into cyberspace during 2021–22, as social media followers reacted strongly to our social media posts about the children of Indian residential schools. For example, a Facebook link to the Museum’s “[Childhood Denied](#)” video about the legacy of Indian residential schools was the top-reaching, most shared, most engaged and most commented upon since 2018.

Poetry and images by Afro-Indigenous educator, poet and author Tasha Spillett posted on the Museum’s Instagram channel received the most likes, the most follows and the most shares of 2021. A Twitter image of the Museum’s tower lit orange received the most likes, most impressions and most retweets of any post of the year.

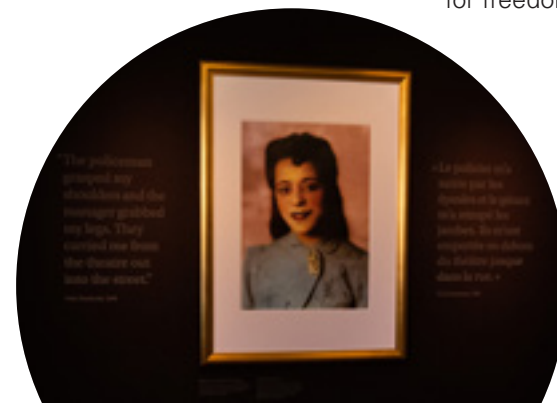
We shared a total of 184 posts on social media for Indigenous History Month and National Indigenous Peoples Day in June 2021, resulting in over 25,000 engagements, 1,600 comments, 8,700 shares and reached over 700,000 people.

Amid the ongoing pandemic, the Museum continued to welcome many virtual visitors to its website, social media channels and online events throughout the year. A total of 942,530 visitors (1.4 million page views) connected with our English and French web pages, which was 114-per-cent of the annual target we had set. More than half of our online visitors (54 per cent) lived outside Manitoba, representing a truly national reach.

Almost half the people who visited the website came to read our [human rights stories](#). For the second year in a row, the most popular stories focused on the experiences of Black people, including those about slavery in Canadian history, Africville in Nova Scotia, the genocide against the Tutsis in Rwanda, Viola Desmond’s stand against segregation and Nelson Mandela’s struggle for freedom.



Photos:
Jessica Sigurdson



Back row: Haran Vijayanathan, Director, Equity and Growth; Lisanne Lambert, Director, Organizational Growth and Legal Services
 Front row: Kimberley Levasseur Puhach, Vice-President, People, Culture and Growth; Anita McDowell, Director, People and Culture



Embracing truth: Internal operations



Meaningful change must be based on truth and grounded in a strong commitment to justice, equity, diversity and inclusion. It must be thoughtful and ingrained – and it takes time. I am pleased to build on the momentum for positive change at the Museum alongside a revitalized leadership team that recognizes the importance of disrupting systemic racism in a sustainable way.



Kimberley Levasseur Puhach,
 Vice-President, People, Culture and Growth



Building positive relationships among members of our Museum family and community, in the spirit of decolonization, was another priority focus of the year. Progress on the dozens of initiatives of our [Equitable Museum Framework](#) must be grounded in a strong foundation of trust among our staff and management as we continue work to disrupt systemic racism and discrimination in our institution (see also Corporate Performance section, p. 40). As we face our own truths, we seek guidance from Elders, Knowledge Keepers and Indigenous ways of knowing and being.

In June 2021, we received the report from the [second phase of an external review](#) containing a number of new recommendations to accompany those of the [first phase report](#). Actions on all recommendations has either been completed or is well underway, including a comprehensive organizational review. We are striving to ensure equity work is embedded in all aspects of our operations and is not undertaken in isolation.

To reflect a refreshed direction, the Museum's Human Resources department was renamed People, Culture and Growth in 2021, with a new management structure established under the leadership of [Vice-President Kimberley Levasseur Puhach](#), who joined us on November 29.

With extensive experience in strategic management, organizational development and equity and inclusion initiatives, Levasseur Puhach (Bezhik Binese Ikwe or "Lone Thunderbird Woman") also brings the perspectives of her Indigenous background as a member of the Sandy Bay Anishinaabe Nation and those of her mother and other family members who are Indian residential school Survivors.

The new leaders of People, Culture and Growth describe themselves as agents of change who will disrupt colonial processes. They include:

- [Haran Vijayanathan](#), who has extensive experience in human rights advocacy and program management with underrepresented communities. He joined us in April 2021 to become Director, Equity and Growth. This new position supports the Museum's work to create an anti racist, equitable and inclusive workplace.
- Anita McDowell, the Museum's new Director, People and Culture, who was welcomed to the Museum in May 2021. She brings expertise in multiple areas of human resource management, including labour and employee relations, talent management, performance management, diversity and inclusion, duty to accommodate, and change management. She is working to build meaningful and trusting relationships that will support our efforts to become a more respectful and engaged workplace.

- Lisanne Lambert, who joined the division in January 2022 as Director, Organizational Growth and Legal Services, having previously served as the Museum's Corporate Secretary for over 10 years. She is now responsible for reimagining our planning processes to reflect a greater diversity of voices and measuring our impact on the communities we serve.

Other highlights of our work towards an equitable workplace in 2021–22:

- An audit of the Museum's content about Black people's experiences was conducted under the guidance of specialist museum consultant Ngaire Blankenberg (now Director of the Smithsonian's National Museum of African Art). The goal of the audit was to identify themes and stories that could be added or augmented to inspire inclusivity and ensure a welcoming and accessible experience for Black people. The project had a particular focus on Black Canadian experiences through an intersectional lens.
- Elder-in-Residence Robert Greene, who is a Knowledge Keeper, trauma therapist and ceremonial drummer, began his work with the Museum in January 2021 to guide the Museum and support employees. As we seek guidance from Indigenous ways of knowing and being at the outset of our projects, Elder Greene's counsel has been integrated into much of the work we do. A "Reflection Space" has also been created for employees who want to pray, meditate, smudge or reflect. Although inspired by Indigenous spiritual concepts, it is intended as a place for all.
- Indigenous ceremony is a part of the Museum (see p. 36). Elder Greene led four ceremonies in 2021–22, honouring our relationship with the pipe and sacred drum *Mi Shii Ka* gifted to the Museum in 2014. When possible to do so safely, staff, volunteers and community were also invited to attend.
- A visitor [code of conduct](#) was introduced to encourage everyone to treat Museum staff and each other with respect and dignity – both in person and online.
- A mandatory internal human rights education program was established. Thousands of hours of staff training were undertaken on topics including anti-racism, reconciliation, diversity and sexual harassment. Our leaders also received training on building trust in the workplace, which is being built into new performance management tools.
- A series of "Education Friday" webinars were instituted for staff. The first welcomed Elder Albert McLeod to speak about the history of Two-Spirit communities. Other topics included experiences of racialized persons with disabilities, workplace accommodations and the genocide against the Tutsis in Rwanda.





Operating in a pandemic

The ongoing COVID-19 pandemic continued to have an enormous impact on the operations of the Museum in 2021–22. Our doors closed to the public for a total of almost four months in this period, from May 8 to July 27, 2021 and from December 23, 2021 to February 2, 2022. With 70 per cent of our pre-pandemic annual ticketed visitors coming from outside Winnipeg, including 20 per cent from outside of Canada, restrictions on travel had a significant effect on visitation numbers and earned revenue, while restrictions on gatherings halted facility rentals and ended catering commissions. On-site group tours and school field trips continued to be halted for most of the year and ERA Bistro remained closed.

This created significant financial and operational uncertainty that required a great deal of resilience and adaptability from our staff and visitors. However, there were positive aspects. Results for visitation ended up significantly higher than initially projected. There were 68,568 on-site visitors in 2021–22, up from 18,602 the year before and higher than the initial target of 56,500. Visitation was still a fraction of pre-pandemic levels, as 285,000 people visited the Museum in 2019-20. It is expected to take about five years for visitor levels in Manitoba to recover to pre-pandemic numbers.

Earned revenue was also better than expected at \$1.1 million – almost double projections of \$600,000, but well below the \$3.3 million earned in 2019–20. We are grateful to the federal government for \$3.9 million in pandemic support in 2021–22, part of special funding provided to all of Canada’s national museums. More information can be found in the Financial Statements posted on [humanrights.ca](https://www.humanrights.ca).

With ERA Bistro closed, we were excited to launch Cloud Coffee in May 2021 to provide a welcome pop-up space for beverages and light refreshments. Initially located in the Stuart Clark Garden of Contemplation, it was later relocated to the Level 5 Carte International/Klaponksi Terrace. Both Cloud Coffee and the Museum’s Boutique apply a diversity lens to product sourcing in addition to their guidelines for ethical and fair-trade sourcing.

After experiencing almost \$1 million in lost revenue from facility rental cancellations in 2020-21, the Museum held its first rental event since the pandemic began in August 2021 – a wedding. Forty more couples soon booked their ceremonies and a beautiful wedding showcase was held in February 2022, with each of our spaces fully decorated by vendors.



The pandemic and human rights

Human rights questions related to the pandemic put the Museum in the national spotlight on several occasions. Upon our re-opening in July 2021 in compliance with Manitoba’s public health guidelines (which required all adult visitors to be fully vaccinated), CEO Isha Khan used the opportunity to speak about discrimination as a human rights concept by issuing [a statement](#) in response to numerous criticisms from people who chose not to be vaccinated against COVID-19. She clarified that time-bound restrictions placed on non-vaccinated people did not constitute discrimination under the Canadian Charter of Rights and Freedoms, which prohibits treating a person differently on the basis of fundamental human characteristics such as age, ancestry,

ethnic origin, sex, sexual orientation, religious belief, gender identity and disability. Her statement attracted significant media attention and positive public feedback.

On International Human Rights Day in December 2021, Khan [co-authored an article](#) with Marie-Claude Landry, Chief Commissioner of the Canadian Human Rights Commission, to again address issues surrounding public health restrictions and human rights. The article ran in the *Toronto Star*, *Ottawa Citizen*, *La Presse* and several other newspapers, pointing out that individual rights and freedoms can only flourish when we also protect the well-being of society as a whole – and that reasonable limits on individual freedoms are sometimes necessary for that collective good.

“

Everyone claims to support human rights. But they don’t always recognize that individual freedoms must also be accompanied by individual responsibilities to others – to our elders and children, to our neighbours and to our global community.

”

Isha Khan,
CEO



Honouring our drum: The role of ceremony

Its name is *Mi Shii Ka*, the Grandmother-Grandfather drum. Along with a sacred pipe, it was gifted to the Museum upon its 2014 opening by followers of Midewiwin law in Treaty 3 territory through Elder Fred Kelly.



“ We come together in a good way, in peace, harmony, respect and balance to talk to each other with the utmost respect. We ask the Creator to help us grow in awareness and consciousness so the things we do will come together in a good way. And what does that good way look like? Like a beautiful sky, a nice day, with the sun shining, when we can hear the birds. Imagine that good feeling, those good thoughts, as the good vibrations that we want to have with each other. That is a good way.

”
Robert Greene, Elder-in-Residence



Over the past year, this special pipe and drum were feasted at each equinox and solstice in keeping with Indigenous tradition. The pipe and drum also welcomed also welcomed the Sacred Bundle, legacy archives from the National Inquiry into Missing and Murdered Indigenous Women and Girls.

Elder-in-Residence Robert Greene of the Iskatewizaagegan Independent First Nation, who joined us in January 2021, led each ceremony. A core ceremonial group of drummers and singers was also welcomed into the Museum family. While COVID-19 meant that some ceremonies were kept small, private or held exclusively outdoors, community has increasingly been attending.

Ceremony represents the Museum’s commitment to honour our relationship with the drum and to the process of building trust. Through ceremony, we make space for community. *Mi Shii Ka* is intended to guide the Museum on our journey, connecting us to the Seven Sacred Teachings of love, respect, courage, honesty, wisdom, humility and truth.

Ceremony reflects a desire to stay connected to land and people. It is a symbol of respect and the value of relationships. It invites healing and reminds us of where we came from, of the past, present and future. It honours songs that are hundreds or thousands of years old, sung at certain seasons or for different reasons. It involves gathering together for song, words, stories, food and dancing.

Ceremony is also an invitation. When people come together as part of the circle, the sharing involves both listening and speaking truth. This can be triggering, traumatic, unpredictable. Corporate structures are not typically capable of engaging in matters of emotion. Yet this is where our process of decolonization has led.

We’re all at different places in learning about reconciliation and in our personal spiritual journeys. Ceremony helps us with both. As we face truth and accept humility, we learn to walk together.



Helping teachers talk about racism



Sarah Adomako-Ansah understands teachers don't always know how to talk about racism. She also realizes that many feel uncomfortable introducing the topic if they haven't faced discrimination themselves.

That's why the Museum's Educator-in-Residence has been working on teacher guides that can help.

Her comprehensive digital resource for teachers, with lesson plans on topics like micro-aggression, bias and anti-racism, is meant to encourage discussion and empower allies without tokenizing students of colour. She's included a glossary of words and how to use them in the classroom, along with a sample letter to parents. Students are asked to record podcasts, arm themselves with knowledge and learn how to respond when challenged with racist comments.

Kids as young as Kindergarten can have conversations about racism, she says – even if you don't call it that. In fact, teaching anti-racism can sometimes be done without talking about racism at all.

“It can be about the joy, the contributions, the food, the music – rather than focusing exclusively on someone being murdered or about atrocity and slavery and Martin Luther King, which may not directly connect to life on the Canadian Prairies,” says Adomako-Ansah, an Alberta educator who co-founded the province's first

Black Teachers Association and began working with the Museum in September 2021. “This is something that is OK to talk about without feeling guilty or accusatory, fearful of difficult questions or frustrated with student responses.”

The next phase of her work is a complementary project called “Pass the Mic,” involving video-recorded conversations with people across Canada who have experienced racism. “I think that racialized people don't often get to speak of their own lived experience. But others can't share what it's really like.”

The Museum's Educator in Residence program began in 2017 to foster and support the development of human rights education programs for youth learners, both in person and online, and to develop relevant resources for teachers. It is supported by Power Corporation of Canada, Bee-Clean Building Maintenance, Cargill, Sara, Michael & Debbie Gray in memory of Dr Frank Plummer, Peter Tielmann & Tara DeFehr-Tielmann, Myron & Marion Klysh and the Michaëlle Jean Foundation.

“

My goal is to amplify the voices of those who are Black, Indigenous and people of colour from across Canada. Growing up, I did not have any Black teachers, which is part of the reason I became an educator. I wanted to affirm the identities of all my students, but I especially wanted young Black girls to see a teacher who looks like them.

”

Sarah Adomako-Ansah,
Educator-in-Residence



Corporate performance

The COVID-19 pandemic has had a significant impact on our operations, including the uncertainty of ongoing closures, working from home and mental health issues. There have also been increased workloads in some areas to manage COVID-related issues and implement safety requirements.

In these uncertain times of a global pandemic and in view of the 2020 findings of systemic racism and discrimination at the Museum, the Board of Trustees established a transitional plan for 2021–22 that identifies three objectives and strategies to achieve them. This plan requires us to focus on strengthening our foundations by recognizing and addressing internal systems that contribute to racism and other forms of discrimination.

The Museum’s strategic direction for 2021–22, based on its three guiding principles, was as follows:



Be sustainable

Strategies

- We will ensure our policies and practices demonstrate a commitment to diversity and inclusion and promote equality of opportunity for all people.
- We will resource our institution to support the achievement of our strategic objectives.
- We will create a safe, healthy and respectful work environment.
- We will strengthen our financial sustainability.



Grow engagement

Strategies

- We will create content that inspires people to explore what human rights mean to them.
- We will create innovative programs that have an impact on people and promote action.
- We will share our work locally, nationally and internationally.



Be relevant

Strategies

- We will acknowledge the harms of the past and move forward in the spirit of reconciliation.
- We will engage in brave conversations that provoke thought and dialogue.
- We will have meaningful relationships that enable us to learn from the history and experiences of others, and others to see themselves reflected in our work.

Results for key performance indicators related to each of the goals above are laid out in the tables on the following pages. Targets for most performance measures were exceeded.



2021–22 Corporate performance results

Be sustainable

To ensure its mandate extends to future generations, the CMHR will establish a work environment that is reflective of our values and demonstrates responsibility for our people, physical assets, and financial resources, as well as the impact we have on the environment around us.

PERFORMANCE INDICATOR		2020–21 ACTUAL	2021–22 TARGET	2021–22 ACTUAL	TRACKING
Earned revenue	Achieve budgeted operating and other revenue targets	\$0.55 million	\$0.6 million	\$1.1 million	Exceeded target
Sponsorships and donations	Sponsorships/donations received directly by CMHR plus Friends of CMHR total revenues	\$5.0 million*	\$1.8 million	\$2.6 million	Exceeded target
Training	% of staff and volunteers who complete mandatory training to combat systemic racism and oppression	N/A	90%	95%	Exceeded target
Workplace engagement	% of employees engaged, according to survey results	No survey	Establish baseline	87%	Baseline established
Diversity	% of employees who self-declare as being from a diversity group	Tracking to be reviewed	Establish baseline	Racialized group 18% Women 54% LGBTQ2+ 35% Disabilities 17% Indigenous 14%	Baseline established

*Includes a \$3.6-million commitment from the City of Winnipeg in 2011, redirected to Friends of the CMHR and recognized as a donation in 2020–21.

Grow engagement

The CMHR will expand its reach, providing visitors with human rights experiences that educate and inspire. These experiences will have a lasting impact on the hearts and minds of all visitors – whether they are engaged on-site, online or off-site.

PERFORMANCE INDICATOR		2020–21 ACTUAL	2021–22 TARGET	2021–22 ACTUAL	TRACKING
Digital Learning Centre (DLC)	Secure funding and complete the DLC	Design development in progress	Funding secured/ construction in progress	Design phases formally completed. Fundraising to commence April 1/22	Behind target
On-site visitation	# of total onsite visitors	18,600	56,500	68,568	Exceeded target
Digital engagement	Total web site visits	1,037,000	825,000	942,530	Exceeded target
Student visitation	# of students in person or virtually	8,067	5,660	24,019	Exceeded target

Be relevant

Rooted in our values, we will be a trusted resource for human rights content and information.

PERFORMANCE INDICATOR		2020–21 ACTUAL	2021–22 TARGET	2021–22 ACTUAL	TRACKING
Digital Witness Blanket	Launched in 2021–22	In process	Launched	To launch June 2022	Behind target
Diversity audits	Content audits completed	In process	Completed	Completed (Black content audit)	On target
Contemporary content	# of contemporary programs or events delivered on site, online, off-site.	N/A	18	31	Exceeded target
Champions, changemakers and influencers	# of visits by human rights champions, national and world leaders, changemakers, influencers and gov't representatives.	0	20	48	Exceeded target
Co-productions	# of exhibitions, programs, conferences, events or projects executed in collaboration with external partners.	N/A	15	35	Exceeded target



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