



Centring Relationships, Moving Forward

2023-2024 Annual Report





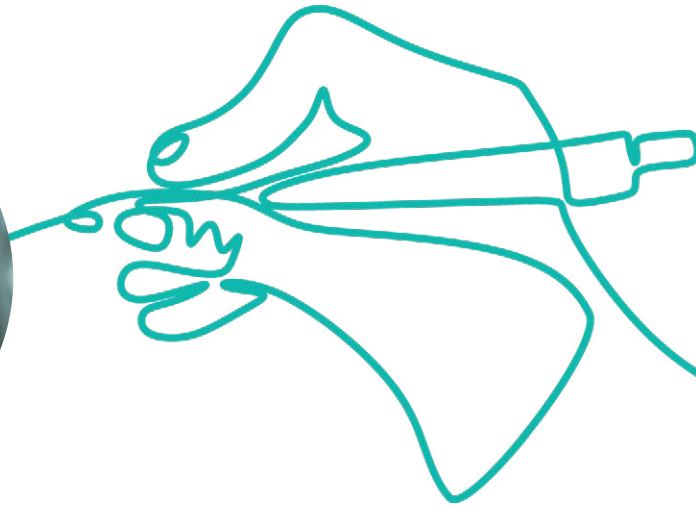
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Practice Space



A message from the Chairperson

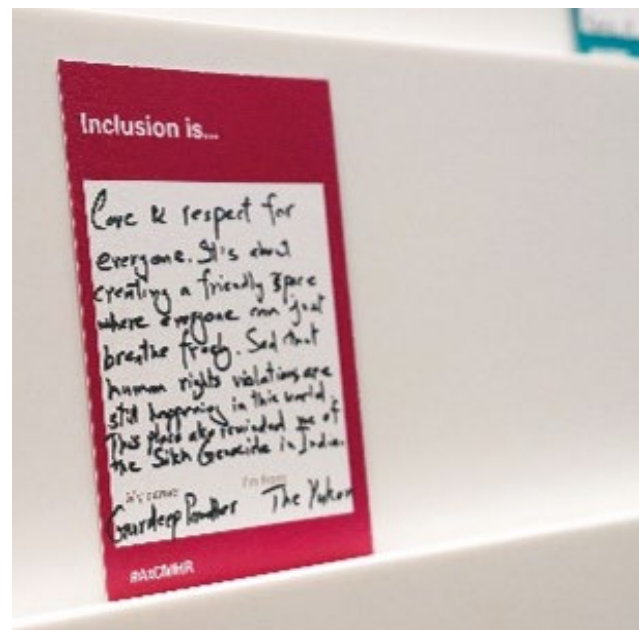
As I conclude my role as Chairperson of the Board of Trustees, a role I have held since 2017, I reflect on the Museum's impact since our doors opened a decade ago.

I think of the students who write to tell us what they gained from a visit, and the educators who regularly let us know our programs have helped them navigate challenging conversations in their classrooms.

I think of the tens of thousands of "Imagine" cards our visitors have filled out, sharing their thoughts on what moved them or on important human rights conversations. I think of our community partners, many of whom you will read about in this report, who work to bring human rights to life in different ways.

And I think of how much more there is to do.

The value of human rights education cannot be overstated at a time when the world is rocked by war on many fronts and a staggering number of people have been displaced by conflict, persecution and climate-related adversity. The need for respectful dialogue is more acute than ever as we see the growth of antisemitism,



An Imagine card, filled out by Gurdeep Pandher, a Yukon-based Bhangra dance artist, Sikh author and educator, when he visited the Museum in September 2023.

Photo: CMHR, Annie Kierans



attacks on 2SLGBTQI+ individuals, Islamophobia and residential school denialism.

This is why the Museum must continue to bring people together in pursuit of a world where everyone values human rights and takes responsibility for promoting respect and dignity for all.

I want to acknowledge the Museum's Trustees, who are named on page 17. It has been a privilege to serve alongside them. We come from across the country, from different backgrounds and with diverse lived experiences, but we share a desire for the Museum to be the best it can be.

I want to share our appreciation to the Government of Canada and the Honourable Pascale St-Onge, Minister of Canadian Heritage, for the vital support given to the Canadian Museum for Human Rights. We must also thank the Province of Manitoba

and the City of Winnipeg for their continued support and extend our gratitude to our many community partners.

The Museum would never have become a reality without the work of the Friends of the Canadian Museum for Human Rights, who spearheaded the largest capital campaign of any national cultural institution in Canadian history. My thanks to the Friends' board and staff, and everyone who has supported the Museum through Friends.

Finally, I want to extend my appreciation to Isha Khan for her dedication to leading a team focused on working in new ways. I know that this team, alongside the Board, Museum staff and volunteers, working with our community partners and supporters, will achieve many things in the years ahead.

– J. Pauline Rafferty
Chairperson, Board of Trustees



A message from the CEO

December 10, 2023 was the 75th anniversary of the adoption of the Universal Declaration of Human Rights (UDHR). Perhaps it seems strange to celebrate this milestone at a time when humanity is gripped by multiple crises, from escalating conflicts to economic hardships, growing polarization and intolerance on so many fronts. But I was lucky to spend that anniversary at an event honouring Art Miki, whose steadfast determination led to a meaningful settlement for Japanese Canadians interned in the 1940s, and to the establishment of the Canadian Race Relations Foundation.

It is so important in challenging times to be reminded of what has been achieved—it gives us perspective. It gives us hope.

As the Museum enters its second decade of welcoming visitors, we remain committed to hope. So much of that hope comes from our interactions with communities, from sharing a dedication to creating a world where everyone is valued and treated with dignity.

We began the 2023-24 fiscal year in a period of intense public engagement, exploration and reflection, all in pursuit of a new way of framing our work. As we developed a new strategic framework, Our Path Forward, which you will read about in this report, some important facets of our role emerged.

First, we host transformational experiences. We welcome all to take a journey that may change how they see the world, and we provide experiential learning and interpretive programming—both in galleries and online—to move visitors through reflection to empathy to feeling empowered to act.

Second, we share stories that inspire action—stories like the fight for redress by Japanese Canadians in our Canadian Journeys gallery. Storytelling is individual, intimate and very powerful. It helps connect the principles of human rights to the individual human experience. Of course, we can't share every human rights story, but it is important that we choose stories that reflect a diversity of lived experience from Canada and around the globe. And we must do this with transparency and



CEO Isha Khan, right, at an event honouring human rights defender Arthur (Art) Miki and celebrating his book *Gaman: Perseverance*. The event was a partnership between the Consulate General of Japan in Calgary, the Japanese Cultural Association of Manitoba (JCAM) and the CMHR.

Photo: CMHR, Ruth Bonneville

accountability, and in a way that acknowledges the agency of those whose stories are being shared.

And third, as we promote human rights to the public, we must ensure that the way we work to model what human rights principles look like when they are alive within an organization. As we learn, we will continue to share this journey with others.

We can only succeed on this new path forward if our efforts to engage people from coast-to-coast-to-coast in transformational experiences that inspire action are supported by strong relationships. So, as we take this new path forward, we will continue to work closely with communities and to centre these relationships in all we do.

Among the important relationships we cherish are those we have with each other at the Museum. I am grateful to all the people on this team—staff, volunteers, trustees and contractors—who bring their energy, insight and dedication to the work we do.

In closing, I want to share my gratitude for Pauline Rafferty's leadership as Chairperson of the Board of Trustees from 2017 to 2024. Pauline has been a source of inspiration and wise counsel for me, a stabilizing force when our Museum needed it and an unwavering champion of the Canadian Museum for Human Rights.

– Isha Khan
Chief Executive Officer

Our mandate, vision and values

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 vision

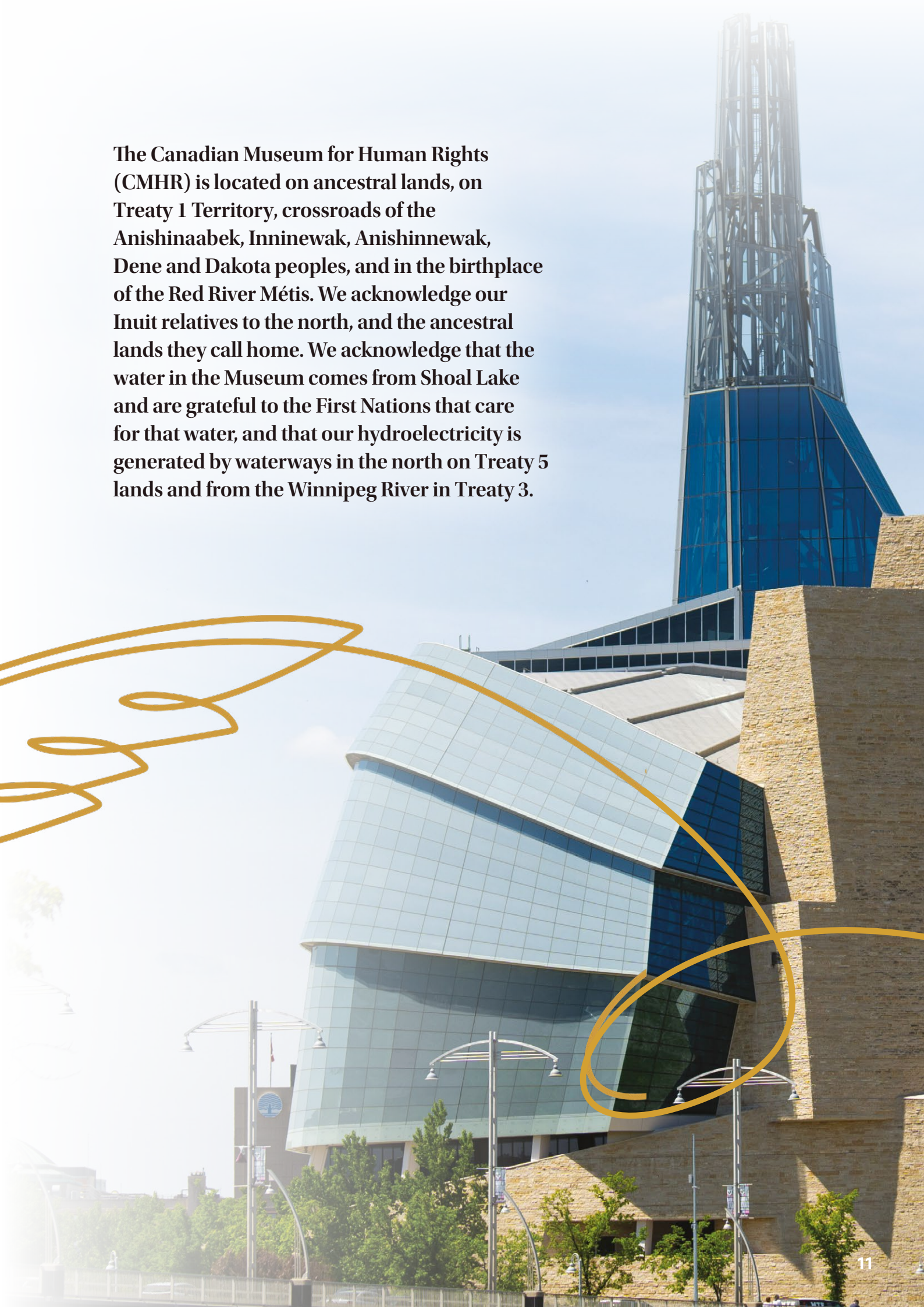
We imagine a world where everyone values human rights and takes responsibility to promote respect and dignity for all.

Our values

Respect, inclusion, ingenuity,
trust and humility



The Canadian Museum for Human Rights (CMHR) is located on ancestral lands, on Treaty 1 Territory, crossroads of the Anishinaabek, Inninewak, Anishinnewak, Dene and Dakota peoples, and in the birthplace of the Red River Métis. We acknowledge our Inuit relatives to the north, and the ancestral lands they call home. We acknowledge that the water in the Museum comes from Shoal Lake and are grateful to the First Nations that care for that water, and that our hydroelectricity is generated by waterways in the north on Treaty 5 lands and from the Winnipeg River in Treaty 3.



Our first 10 years

In September 2024, the Canadian Museum for Human Rights will mark the 10th anniversary since we began offering transformational experiences to visitors from across the country and around the globe. Here are just some of the significant milestones that helped shape where we are today, and where we are heading.

2014



Photo: CMHR, Annie Kierans

The Museum opened its doors to visitors for the first time on September 20. A ceremony began with a blessing led by Elders, a First Nations prayer, a Métis prayer and the lighting of an Inuit *qulliq*. Visitors heard from local and national officials and dignitaries and enjoyed stellar musical performances.

While some galleries were still works-in-progress, this event laid the groundwork for how the Museum would evolve in the years ahead.

Elders and Indigenous leaders have been part of shaping the Museum's exhibits, programming and operations from the beginning. When we opened, *Mi Shii Ka Kimishoomisinin Nokomisinin Tay waa igan* (the sacred Grandfather and Grandmother drum) and *Pinaasii Opowagan* (the thunder bird pipe) were gifted to the Museum by Elder Fred Kelly. He passed on the responsibility of spiritual keeper of the drum and pipe to the Museum's Elder in Residence, Robert Greene.

These are intended to guide the Museum on our journey, connecting us to the Seven Sacred Teachings of love, respect, courage, honesty, wisdom, humility, and truth. The sacred gifts and the teachings we receive from them bring us closer together in ceremony, in our community, and in our work at the Museum.

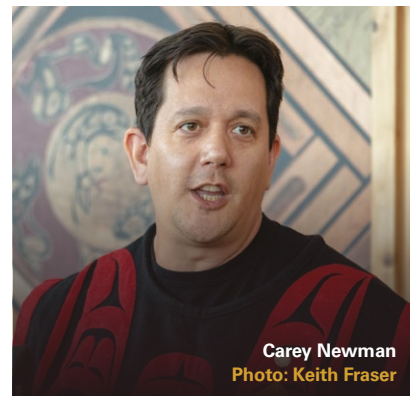


“We open these doors so that all who enter will be reminded of a simple but profound truth – we can make a difference in this world,” said then-Museum CEO Stuart Murray

2015

While many of the stories we tell at the Museum are drawn from the past, our work is based in building a better tomorrow. Human rights education for children and youth is vital to this. In 2015, we introduced the first of our now multifaceted, popular school programs.

[The Witness Blanket](#) was exhibited for the first time at the Museum in December. This large-scale art installation is inspired by a woven blanket. Created by Carey Newman, it uses over 800 items reclaimed from residential schools, churches, government building, and other cultural structures across Canada, weaving together the voices of residential school survivors. Their stories convey the reality of anti-Indigenous racism, colonialism and genocide.



Carey Newman
Photo: Keith Fraser

We established our [Educator in Residence](#) program in 2017 to create new resources for Canadian students. We also hosted dialogues to explore what happens [after an official apology](#) for violations of human rights in three Canadian cities. In Winnipeg, the conversation centred on reconciliation, in Vancouver on redress for Japanese Canadians, and in Halifax on Africville.



In November, world-renowned architect Antoine Predock attended the unveiling of Canada's new \$10 bill, which bears an image of this museum. Predock is pictured here with Wanda Robson, sister of Canadian civil rights defender Viola Desmond, who is also featured on the new bank note. It would be Predock's last visit to the stunning building he designed. He died on March 3, 2024 in Albuquerque, New Mexico. The CMHR

is grateful for his remarkable vision in designing a building that will speak to the ongoing story of human rights and hope for generations to come.

Our first blockbuster exhibition, [Mandela: Struggle for Freedom](#) drew a large audience of people who immersed themselves in the story of the man whose steadfast determination across decades helped dismantle apartheid in South Africa.

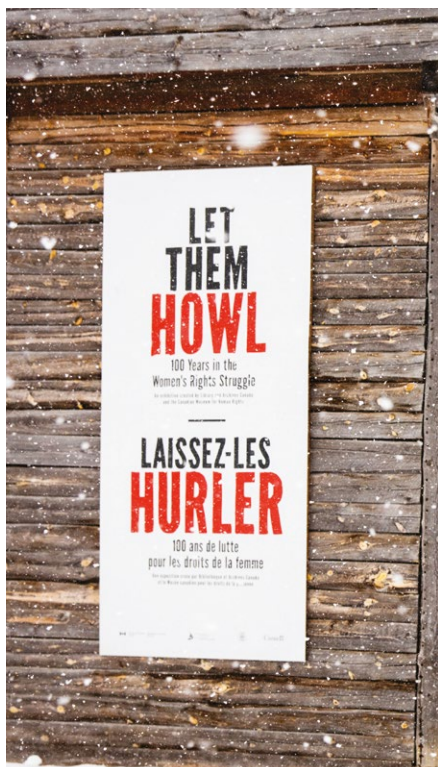
To reflect on the parallels between the apartheid system and the experience of Indigenous people in Canada, Indigenous leader Derek Nepinak spent 27 hours in an eight-by-seven-foot replica of the jail cell where Mandela spent 27 years.

2016

2017

2018

2019



In 2016, we showcased how storytelling through art is a powerful way to build understanding. The Museum's new film about the Armenian genocide [premiered](#) in Toronto at a public event with the Armenian National Committee of Canada. *Acts of Conscience* views the genocide through the lens of Armin T. Wegner, a German war medic who photographed and documented atrocities against the Armenian Christian minority during the First World War. Canadian filmmaker Atom Egoyan, who narrated the documentary, led the discussion.



Acts of Conscience is still shown in our Breaking the Silence gallery.

The CMHR's first outdoor exhibit featured reproductions of 12 portraits of women who broke through barriers and moved women's rights forward over the last century. *Let them Howl: 100 Years in the Women's Rights Struggle*, first displayed at Festival du Voyageur Park in Winnipeg, was a collaboration with Library and Archives Canada.

The Museum and Kwakwaka'wakw master carver Carey Newman gathered alongside community leaders at Kumugwe, the K'ómoks First Nation Bighouse to secure the future of the *Witness Blanket* through a historic agreement. The agreement united Indigenous oral traditions and Western principles, vesting legal rights in the artwork itself as something that no person or organization can "own." It established a permanent home for the *Witness Blanket* at the Museum, which is jointly responsible with Newman for its stewardship and display.



A reproduction of the *Witness Blanket* went on tour. The traveling exhibition was on display in Ontario and British Columbia, with 20 more locations planned over the next four years in almost every province and territory.

Photo: CMHR, Aaron Cohen

The Museum was entrusted with the sacred bundle from the National Inquiry into Missing and Murdered Indigenous Women and Girls, which was welcomed through ceremony. The bundle consists of artistic expressions from the National Inquiry to honour and commemorate Indigenous women, girls and 2SLGBTQI+ people who have been lost to violence.

2020

In this difficult year, the Museum was forced to reimagine the way we work. First, when the COVID-19 pandemic closed our doors, our digital team recorded a virtual tour, *Stay Home, Stay Safe* that drew over 400,000 views within weeks and garnered positive comments and media attention worldwide. Soon, the Museum was offering a suite of videos and online resources to at-home audiences. Our education team also quickly created virtual classroom resources; by the fall, online student participation nearly matched typical onsite participation.

Then, current and former staff and volunteers publicly raised experiences of systemic racism, homophobia and discrimination at the Museum. This spurred institution-wide change. The Board of Trustees initiated an external review of practices, policies and workplace culture and formed a Diversity and Inclusion Committee. Consultation with our entire community led to changes that centre equity and inclusion at the Museum. In the fall, the Board and newly appointed CEO Isha Khan released *Creating an equitable museum: A framework to create a safe, respectful and healthy workplace*. Ongoing work aimed at lasting change included training, greater diversity in leadership and staff and the creation of staff equity councils.

Photo: CMHR, Aaron Cohen



2021

2022

The Museum connected with community in exciting new ways. Staff, including Museum leadership, were invited by the late Elder and Knowledge Keeper Steven Kejjick to visit Iskatwizaagegan No. 39 Independent First Nation at Shoal Lake, where Winnipeg's water is sourced. There, we learned firsthand about the isolation, lack of safe drinking water and the legacy of residential schools.

The *Witness Blanket* moved into the digital realm, making this remarkable collection of stories accessible to more people and creating a powerful learning resource for school classrooms.

Beyond the Beat: Music of Resistance and Change

opened as the newest blockbuster exhibition in our Level 1 Gallery. The exhibition brings to life what we've learned over our first 10 years about storytelling, artistic expression and digital presentation to explore contemporary human rights issues. You can learn more about this exhibition on page 25 of this report.

Photo: CMHR, Annie Kierans



2023

2024



Photo: CMHR, Andrew Sikorsky

More than 2,000 supporters of Ukraine gathered in February 2023 for the launch of a new exhibit, developed in partnership with Make Music Matter, called *Ukrainian Artists United*, following a rally outside the Museum organized by the Ukrainian Canadian Congress on the one-year anniversary of the Russian invasion.

Educator in Residence Sarah Adomako-Ansah created a resource to empower teachers called *Pass the Mic: Let's Talk About Racism*. The online bilingual resource profiles three Canadians who share their experiences with racism in videos, offers teachers guidance on how to unpack these stories with students and culminates in a student-led project to take action.

Detailed information on all these milestones is available on our website, humanrights.ca.



Governance

The Canadian Museum for Human Rights is a Crown corporation established by the *Museums Act* and 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*; the *Official Languages Act* and Regulations; the *Human Rights Act*; and the *Canada Labour Code*.

Board of Trustees

Under the *Museums Act*, the Museum is governed by a Board of Trustees consisting of a Chairperson, a Vice-Chairperson and not more than nine other trustees, appointed by the Minister of Canadian Heritage with the approval of the Governor in Council. Trustees are selected to serve the Museum through an open, transparent and merit-based selection process that identifies highly qualified candidates who are committed to the principles of public service and embrace public service values. They have the skills and expertise required and reflect Canada's diversity in terms of representation of geographic region; bilingual proficiency; experience and

representation of Indigenous Peoples and persons with disabilities; and ethnicity, gender, sexual orientation and other equity considerations. Trustees are appointed for a term not exceeding four years and are eligible to serve three consecutive terms. They continue in office until a successor is appointed. The Chairperson and Vice-Chairperson are eligible to serve only two consecutive terms in those roles.

The Board provides the Museum with strategic direction and oversight. The Board is accountable to Parliament through the Minister of Canadian Heritage and the roles and responsibilities are set out

in the Museum's bylaw and terms of reference. The *Museums Act* vests responsibility for the day-to-day management of the Museum in the CEO and the Museum's management team. Management is accountable for the day-to-day operations of the Museum, its long-term viability and the achievement of its objectives.

In 2023–24, the Board held five formal meetings: once via video conference and four times via in-person/video conference hybrid. Additional check-ins with the Board were held throughout the year, namely to discuss strategic planning. One trustee left the board during the year and one new trustee was appointed.

Board of trustees¹

(As of March 31, 2024)



Chairperson

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



Vice-Chairperson

Michèle Rivet
Quebec
Term: 2019-01-22 to
2027-01-21



Trustee

Viken Afarian
Quebec
Term: 2022-12-16 to
2026-12-15



Trustee

Mark L. Berlin
Ontario
Term: 2018-04-01 to
2025-09-28



Trustee

Wilma Clarke
British Columbia
Term: 2022-10-20 to
2026-10-19



Trustee

Katie Dudtschak
Ontario
Term: 2022-10-07 to
2026-10-06



Trustee

Mark Ferrari
British Columbia
Term: 2023-06-21 to
2027-06-20



Trustee

Jocelyn W. Formsma
Ontario
Term: 2023-02-28 to
2027-02-27



Trustee

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



Trustee

Benjie Nycum
Nova Scotia
Term: 2018-04-01 to
2025-09-28



Trustee

Yvonne Peters
Manitoba
Term: 2022-10-20 to
2026-10-19

¹The Museum thanks former trustee Rob Philpott for his contributions to the Board of Trustees prior to his term expiring on 21 June 2023.



Committees

(As of March 31, 2024)

The **Executive Committee** has the authority to make decisions in between meetings of the Board if necessitated by unusual circumstances. It is comprised of the Board Chairperson, Vice-Chairperson, and the chairperson of each standing committee.

Members: J. Pauline Rafferty (chairperson), Mark L. Berlin, Wilma Clarke, Benjie Nycum and Michèle Rivet.

The **Audit and Finance 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.

Members: Mark L. Berlin (chairperson), Katie Dudtschak, Mark Ferrari, Yvonne Peters, Michèle Rivet and J. Pauline Rafferty (ex officio).

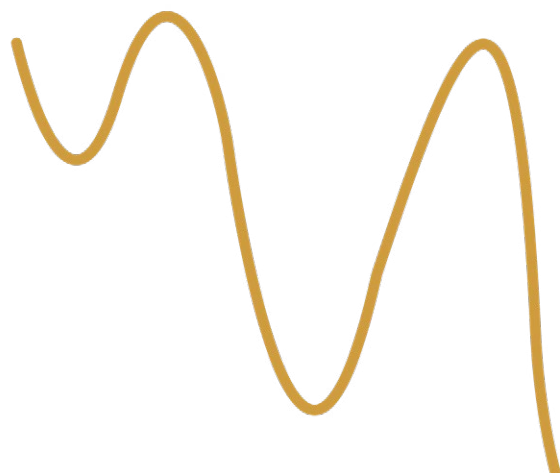
The **Equity and Governance Committee** assists in ensuring the Museum's mandate of promoting human rights and respect for all is fully reflected in its internal operations. This committee also assists the Board in its obligations related to human resources and CEO performance assessment, and takes a lead role in establishing and overseeing processes related to Board governance, effectiveness, training and skills development.

Members: Wilma Clarke (chairperson), Jocelyn W. Formsma, Yvonne Peters, Pardeep Singh Nagra and J. Pauline Rafferty (ex officio).

The **Strategic Planning and Performance Committee** oversees the development and implementation of the Museum's strategic direction. This committee also assists the Board in monitoring corporate performance against both short- and long-term goals and annual performance targets.

Members: Benjie Nycum (chairperson), Viken Afarian, Wilma Clarke, Katie Dudtschak, Michèle Rivet and J. Pauline Rafferty (ex officio).

Honorary trustees are selected by the Board upon the expiry or termination of their term, to acknowledge their exemplary dedication and significant contributions to the Museum. Honorary trustees have no voting rights or decision-making authority as it relates to Board governance and activities.





Executive officers

(As of March 31, 2024)



Chief Executive Officer
Isha Khan



Chief Financial Officer
Michael Schroeder



Corporate Secretary
Lyndsay Manaire

Honorary trustees



Honorary Trustee
Gail Asper
Manitoba



Honorary Trustee
Wilton Littlechild
Alberta





Photo: CMHR, Aaron Cohen

Annual public meeting

The Museum hosted its Annual Public Meeting on March 21, 2024. It was an opportunity to share operational highlights and convey some of the ways we work directly with community to foster human rights conversations. It also allowed attendees a chance to voice their questions for Museum leadership.

Board Chairperson Pauline Rafferty and Chief Executive Officer Isha Khan shared reflections on the Museum's new Strategic Framework (see page 22). To demonstrate the principles at the core of that strategy, we also included a panel discussion with Wilgis Agossa from Noir

et fier Manitoba and Geneviève Pelletier from Théâtre Cercle Molière. The bilingual event offered simultaneous translation in both official languages, as well as ASL interpretation.

Facilitated by Lise Pinkos, the CMHR's Director of Programs, the discussion centred on how these two organizations built relationships and offered a vibrant festival during Black History Month in February. One facet of the festival, which creates greater appreciation for Manitoba's Black francophone community, was an exhibition of photography and visual art, housed at Théâtre Cercle Molière. As part of the Museum's developing relationship with Noir et fier, we co-developed a school program for K-12 on the exhibition and loaned interpreters to guide students on exhibit tours.



Photo: CMHR, Annie Kierans

Growing our reach

A total of **218,020** visitors came to the Museum as our post-pandemic recovery continued.

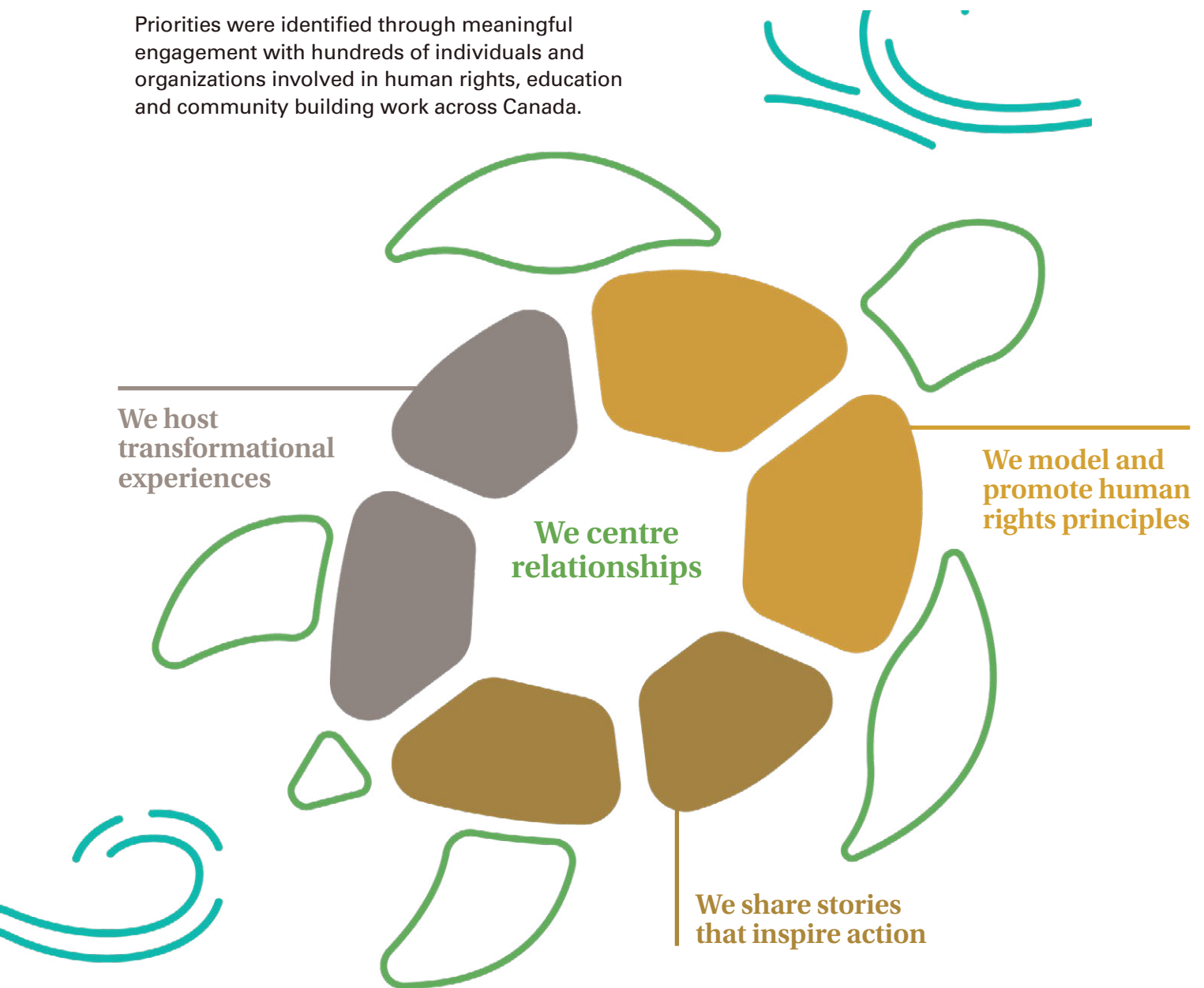
- The number of visitors who toured our galleries rose by **4%** year-over-year from 2022-23.
- For public, private and community events, participation surpassed pre-COVID levels by **144%** and more than doubled since 2022-23.
- **16,244** visitors took advantage of free Friday nights, which included concerts all summer. In December, the Museum moved to offering free Sundays to make it easier for families to explore the Museum regardless of their ability to pay. The family-friendly change has been an even bigger hit—in the first 16 weeks we offered Free Sundays, almost **13,000** visitors came through our doors.
- On July 1, 2023, the Museum welcomed **2,054** visitors—our busiest day of the year. Admission was free and in addition to touring the galleries, visitors took part in meaningful activities that gave them time to learn about and reflect on important issues and milestones in Canada's history.

Over 963,000 users viewed our websites in **over 1.35 million** sessions to learn more about the Museum and the stories we tell — **a 7% increase over last year.**

Charting Our Path Forward


In November 2023, after months of intense consultation and reflection, the Board of Trustees adopted a new Strategic Framework for the Canadian Museum for Human Rights that puts relationships at the centre of all we do. Called “Our Path Forward,” the framework maps out the core work of the Museum. It purposefully focuses our attention and resources on where the Museum can have the greatest impact.

Priorities were identified through meaningful engagement with hundreds of individuals and organizations involved in human rights, education and community building work across Canada.



Relationships—with the land and water and all living things, and especially with each other—are at the centre of everything the Museum does.

In consultation with the Indigenous members of our community, we have used the turtle to symbolize our commitment to this path. In the tradition of the seven sacred teachings, the turtle is very significant. It represents truth and also encompasses all other teachings.



Elder Diane Longboat offers reflections at a public engagement session in Toronto.

Photo: CMHR

A meaningful process

Our approach to planning was an intentional act of decolonizing and “living the work.”

We looked at the work being done by museums, arts and culture institutions, educators, community advocacy groups, rights holders and rights seekers around storytelling and human rights. We listened to hundreds of voices in conversations from coast-to-coast-to-coast and had in-depth discussions with community partners. We valued these voices alongside those of the people who work and volunteer in the Museum at all levels and sectors. The framework’s development was also informed by feedback we have collected through focus groups and visitor surveys.

After reviewing the insights gathered, the Museum’s board and executive explored how to best achieve our vision of creating a world where everyone values human rights and

takes responsibility for promoting respect and dignity for all. This work included identifying key capabilities the Museum must strengthen in order to create the impact we want to see through our work.

The result was a clear strategic framework to guide our way forward.

Elders and members of the Indigenous community have acknowledged the Museum community’s earnest desire to centre relationships and to care for the land, the water and each other as we move forward on our path. The final framework document was honoured and smudged at the Spring Equinox ceremony and the gift of an eagle feather was entrusted to our care.



Public engagement sessions like this one in Halifax provided an opportunity for in-depth conversation about the Museum’s path forward.

Photo: Marvin Moore

Community members shared insights in locations from coast-to-coast-to-coast.

Here, trustee Pardeep Singh Nagra talks with participants in Winnipeg.

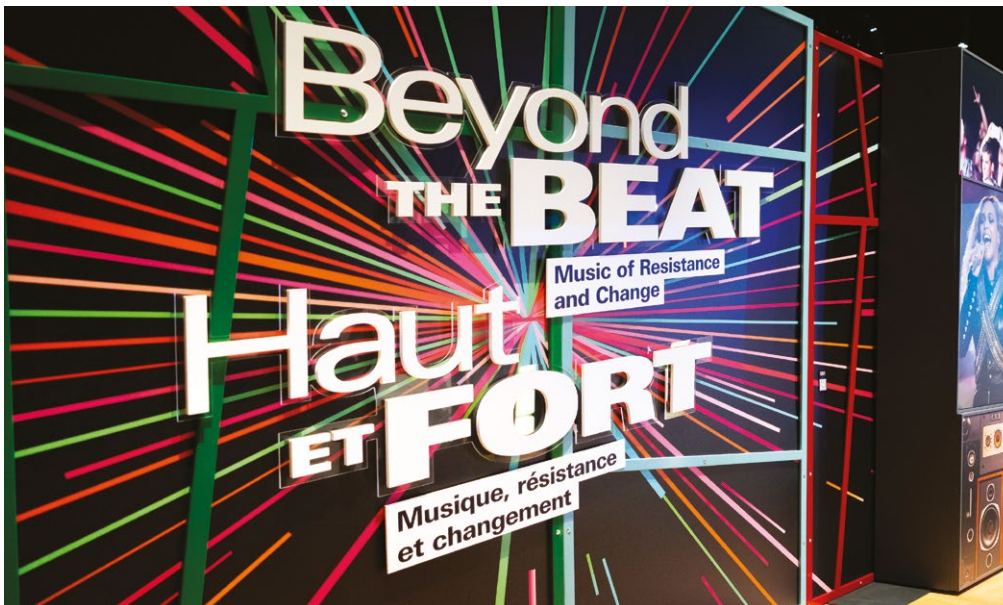
Photo: CMHR, Douglas Little





Connecting in harmony

Music connects and transforms. Emotionally affecting, it can be a powerful force for social and political change. The big story of 2023-24 was the opening of our new blockbuster exhibition in our Level 1 gallery on February 2, 2024.



[Beyond the Beat: Music of Resistance and Change](#) offers visitors groundbreaking and history-making moments when music made a difference.

Photo: CMHR, Aaron Cohen



Through artefacts, stories and interactive kiosks, *Beyond the Beat* invites visitors to consider how the power of music both rejects injustice and embodies our highest ideals and aspirations for a better world.

Photo: CMHR, Annie Kierans

A 1981 Chevy van that took the iconic band Rage Against the Machine on tour in the 1980s is the centrepiece of a satellite exhibition on Level 6. *Beyond the Beat: Rage Against the Machine*, curated by Travis Tomchuk, opened in December 2023. The van, pictured here with Tom Morello, is on loan from The Rock & Roll Hall of Fame in Cleveland, Ohio.

Photo: CMHR, Aaron Cohen



Rock legend and social activist Tom Morello was on hand for the opening of *Beyond the Beat*. After touring the exhibition with Julia Peristerakis (left), its lead curator, Morello gave a keynote address and concert. Combined, the events drew over 1,400 visitors to get a first look at the exhibition.

Photo: CMHR, Annie Kierans



Hand-held *Beyond the Beat* RFID discs interact with "tap-to-play" sensors, activating digital experiences in either English or French. Visitors can delve deeper into the stories behind the featured artists and objects. Discs can be recycled or taken home as a souvenir that links to an exhibition playlist.

Photo: CMHR, Annie Kierans

One section called "Resurgence" celebrates First Nations, Inuit and Métis artists, who have long used music to honour and protect their traditions. Curated by Felix Berry in close collaboration with an Indigenous Music Advisory Committee, the music in this section draws on memories that persist beyond colonialism, upholds the rights of Indigenous peoples and is fueling a resurgence of Indigenous ways of knowing.

Photo: CMHR, Aaron Cohen

All my sisters
and brothers

Of Black,
Indigenous
and People of Colour

Let's hold it down
and uplift
one another

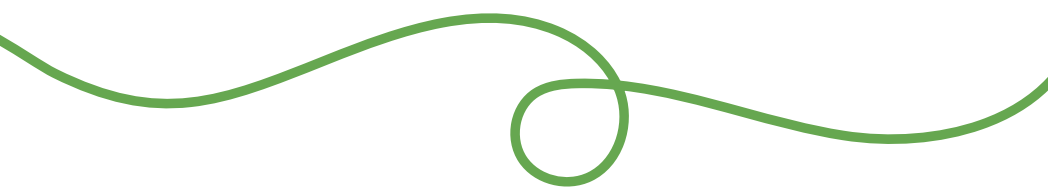
Tous mes frères et
toutes mes sœurs

Personnes noires, autochtones
et de couleur

Tenons le coup et élevons-nous
les uns les autres.

DJ Shub metait en vedette
Snotty Nose Rez Kids, dans le clip
"War Club" • Musée et galerie de la Shub, 2020

Snotty Nose Rez Kids
as featured on DJ Shub's
"War Club" 2020



But *Beyond the Beat* wasn't the only song playing in 2023-24. From rock concerts to classical compositions, from ceremonial drumming to drag brunches, music filled the Museum as artists and audiences came together to celebrate, to show support and to work for change.

In September 2023, we welcomed over 8,400 visitors in a single evening when the Museum became a Nuit Blanche venue for the first time. A dazzling installation of light, mirrors and music by Montreal artist Caroline Monnet greeted guests outside. Inside, we showcased six diverse musical performers in partnership with Manitoba Music, as well as interactive musical performances by Savant Flaneur (pictured). Taking part in Nuit Blanche Winnipeg reinforced the Museum's intent to be part of this vibrant downtown community and cemented our partnership with Culture Days Manitoba.

Photo: CMHR, Douglas Little

Lady Muse was among the drag performers who dazzled visitors during Brunch at Drag-ula's Den. The Halloween-season event celebrated the right to free expression. It took place in our Boreal Bistro, where our partner WOW! Catering serves tantalizing meals focused on local and sustainable foods.

Photo: CMHR, Annie Kierans



On November 22, Friends of the Canadian Museum for Human Rights hosted Gala 2023: Raising Our Voices. Guests heard from Canadian musicians Alanis Morissette and Susan Aglukark (pictured) about how they have used their voices to call for change. Friends also honoured the invaluable contributions of Moe Levy to making the Museum a reality. Thanks to the generosity of Friends' supporters, the event raised over \$670,000 for the ongoing work of the Museum.

Photo: Tony Nardella



In February 2024, our galleries came alive with extraordinary mini performances by 40 top classical musicians from around the globe. The Dream Big event was a collaboration between the Museum and the Desautels Faculty of Music at the University of Manitoba. It paired music with specific human rights themes, spotlighting the artistic and tangible impacts music can have on social justice. Hundreds of visitors enjoyed free admission to be part of the first-ever event.

Photo: CMHR, Leslie Vryenhoek



Community events also filled the Museum with spirited song and dance. The second annual Winterruption Round Dance packed Bonnie & John Buhler Hall in January 2024. A partnership between sākīhiwē festival, the West End Cultural Centre and the CMHR, the evening included a pipe ceremony and a feast, followed by a night of song, dance and contests to warm up a cold winter's night.

Photo: Alan Greyeyes



Centring relationships

All of our work at the Museum centres on relationships. Relationships—with the land and water and all living things, and especially with each other—are at the heart of everything the Museum does. This emphasis on interconnection, which we are learning from Elders and Knowledge Keepers, is inspired by Indigenous ways of knowing, being and doing.



On several occasions over the past decade, members of the Museum community have been invited to visit Iskwatwizaagegan No. 39 Independent First Nation (at Shoal Lake) and Shoal Lake 40. In April 2023, we welcomed 50 members of Iskwatwizaagegan to the Museum, including two school groups, for ceremony, a feast and a tour of our galleries.

Photo: CMHR, Krista Anderson



Items from the sacred bundle of the National Inquiry into Missing and Murdered Indigenous Women and Girls were part of a [special display](#) to mark National Day of Awareness for MMIWG2S+. The sacred bundle, entrusted and welcomed to the CMHR in 2021, includes hundreds of artistic expressions created by family members, friends, survivors, artists and others.

Each item on display was selected by Manitoba's MMIWG2S Coalition for Families. Many who had lost loved ones came to care for the items during the display. As part of our stewardship and with the guidance of grandmothers, we feasted the bundle in May and again in October 2023.

Photo: CMHR, Aaron Cohen

At the change of the seasons, we hold equinox and solstice ceremonies. This is part of the Museum's ongoing commitment to care for and feast *Mi Shii Ka Kimishoomisinan Nokomisinan Tay waa igan* (the sacred Grandfather and Grandmother drum) and *Pinaasii Opowagan* (the thunder bird pipe), which were gifted to us in 2014. Elders Fred Kelly, Robert Greene and Sherry Copenace led the Spring Equinox ceremony, which included seasonal teachings, songs, smudging, the sounding of the drum, the passing of the pipe and a water ceremony.

Photo: CMHR, Annie Kierans





At a time when 2SLGBTQI+ rights are under fire everywhere from libraries to legislatures, we took pride in celebrating diversity and free expression. In May–June 2023, thousands participated in Pride events and activities at the Museum. Lady Muse and the Inspirations gave a glamorous drag performance to a packed house as part of a free Friday night at the Museum. Special in-gallery activities let visitors discover stories of queer liberation, inclusion and success. Members of our Museum community joined the Winnipeg Pride Parade, and the CMHR’s Rainbow Equity Council, a coalition of staff making the Museum more inclusive and welcoming for all, organized a drag brunch and drag story time.

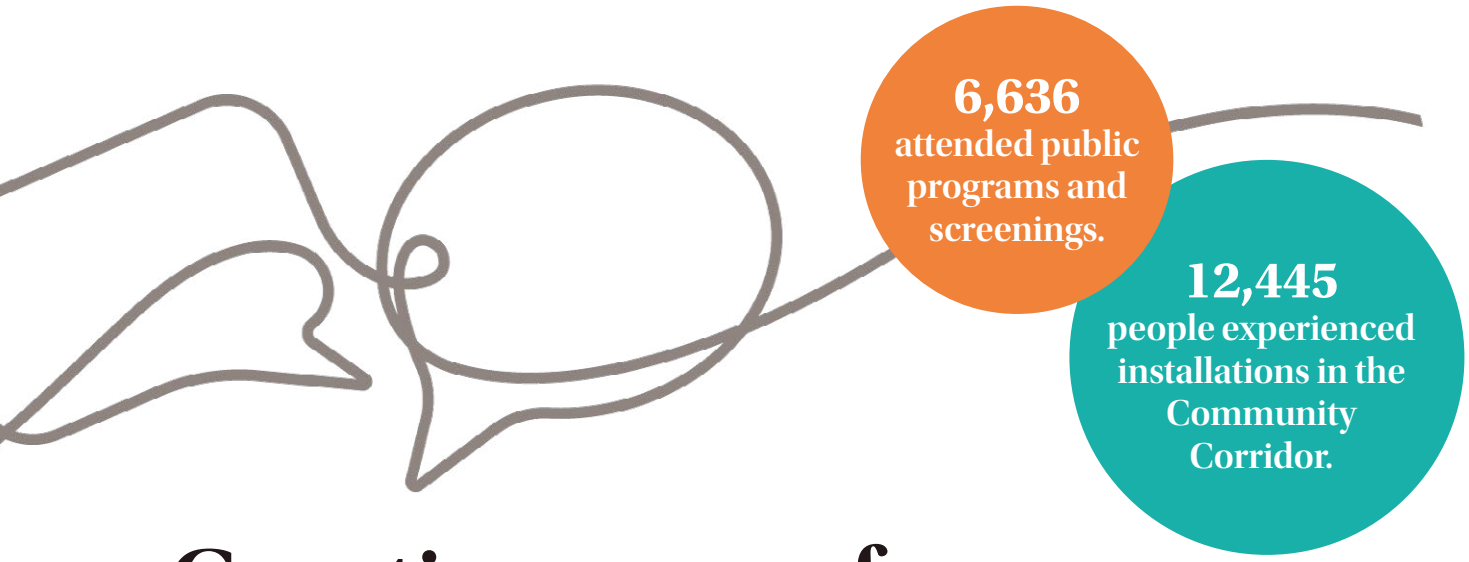
Photo: CMHR, Douglas Little



Members of Manitoba’s Nigerian community were invited to experience new content in our Breaking the Silence gallery. The content covers the massacres and mass starvation that targeted the Igbo people in Nigeria and Biafra from 1966–1970, killing an estimated one to three million people. Additions to the video carrels and study table resulted from a long-standing relationship with the Umunna (Igbo) Cultural Association of Manitoba, Inc., which aims to ensure

survivor testimony and community voices are front and centre. An expert from the University of Winnipeg, Dr. Chigbo Arthur Anyaduba, helped research the material, then community members provided feedback on the content. In September 2023, the larger community came to view their story, now available for all Museum visitors to bear witness.

Photo: CMHR, Annie Kierans



6,636
attended public
programs and
screenings.

12,445
people experienced
installations in the
Community
Corridor.

Creating space for important conversations

Whether through our public programs or partnership events, diverse audiences have the chance to engage with a range of expertise and ideas at the Museum. Events like these are designed to build understanding and spark ongoing reflection and dialogue.



Cree Knowledge Keeper Marilyn Dykstra offers events throughout the year that allow participants to learn about Indigenous ways of knowing and to reflect on their connections with each other and with human rights. Her monthly Wahkowitzin and Ways of Being series explores Inninu moon, pole and traditional tea teachings in the Cree tradition. Enrolment is held to about 30 to ensure time for meaningful engagement, and some individuals participate regularly. Marilyn also offers traditional beading and Indigenous workshops coupled with activities that encompass traditional teachings throughout the year. On July 1, 2023, hundreds took part in her [Project of Heart: Engaging with Empathy](#) activity, painting small tiles (pictured) while learning and reflecting on the history of residential schools and Indigenous resilience.

Photo: CMHR, Leslie Vryenhoek

Two events marked Indigenous Veteran's Day in November. The first drew a crowd to view *Forgotten Warriors*, a 1997 National Film Board documentary about Indigenous people who enlisted during the Second World War but were disregarded after the war. Following the screening, Randi Gage, a Vietnam-era veteran, and Bill Shead, a member of Peguis First Nation and a 36-year veteran of the Royal Canadian Navy, discussed why it was important to have a distinct day honouring Indigenous veterans. The following week, Devin Beaudry (pictured), an Indigenous veteran, talked informally with visitors in our Canadian Journeys gallery about the changes he witnessed across three decades of service in the Royal Canadian Air Force.

Photo: Lianed Marcoleta Pifferrer



Through a virtual national discussion called [Housing is a Human Right: New Actions to Solve Canada's Ongoing Crisis](#), panelists Alexandra Flynn, Kaitlin Schwan, Lavern Kelly and Michael Redhead Champagne shed light on how intersecting factors and discrimination create barriers to housing access. They discussed how public policy and funding structures lead to insufficient supply and affordability gaps.

The panel stressed that Canada's housing crisis is solvable—that we have the resources and capacity to address it, and that other countries' strategies can serve as roadmaps. This virtual event, attended by people across Canada, was the fifth annual Simces & Rabkin Family Dialogue on Human Rights, hosted in partnership with Equitas. A recording of the discussion is [available online](#).

Photo: Sheila Fitzgerald/Shutterstock.com



The right to safe and accessible shelter was also explored through film. *Someone Lives Here* was the September selection in our Human Rights Through Film series, offered in partnership with Dave Barber Cinematheque, an independent Winnipeg theatre. Through film and panel discussions with filmmakers, audiences were drawn into national and international human rights struggles. Subjects ranged from the legacy of Canada's residential schools to the fight for women's rights and the right to safety in Pakistan, Canada and Iran.

Photo: Promotional artwork from *Someone Lives Here*



Panellists for [Inside Canada's Prisons: Racism, broken systems and how we make change](#) brought firsthand experience of the human rights issues in the correctional system: Elder Robert Greene, Senator Kim Pate (right), Tania Ross (left) and Odelia Quewezance. The program was developed in collaboration with community, subject matter experts and advocacy groups. Moderated by our CEO Isha Khan, the discussion explored the racism and misogyny that disproportionately affects Indigenous women, families and communities. A key focus was the need to re-imagine a system based on restorative justice. A recording of the discussion is [available online](#).

Photo: CMHR, Ruth Bonneville



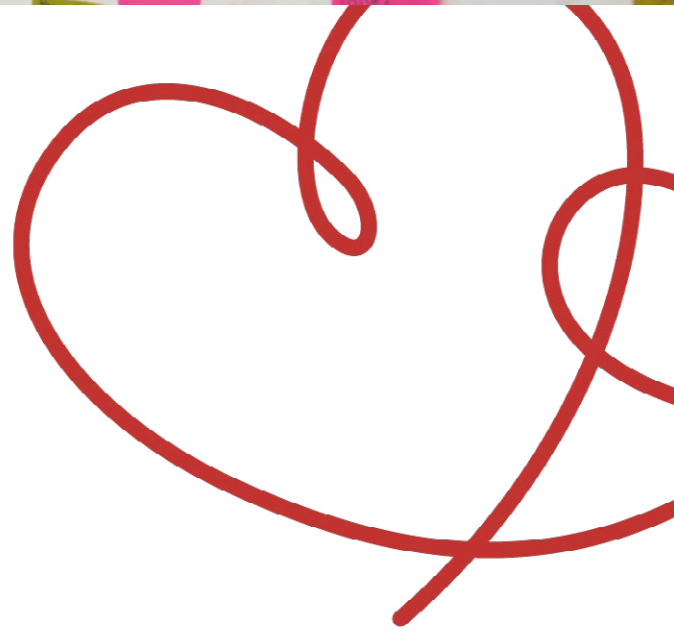
For International Holocaust Remembrance Day, we co-organized a program in partnership with the Jewish Heritage Centre of Western Canada (JHCWC). It focused on letters three Jewish mothers in Greece wrote to their sons before the women were sent to death camps. Historian Dr. Leon Saltiel compiled the letters into a book called [Do Not Forget Me](#). He spoke at the event via video feed from Geneva, and Belle Jarniewski of the JHCWC read a selection of the letters. The mothers' moving words resonated across the decades, reminding us of our personal and collective responsibility to work for peace, human rights and dignity.

Photo: Courtesy of Dr. Saltiel



On International Women’s Day, Iranian-Canadian artist Hajar Moradi spoke to the current realities for women and queer people in Iran, and the importance of collective action and of art in striving for a more just world. Moradi led the collective creation of the [Woman, Life, Freedom](#) banner. The banner was installed for six months in the Community Corridor at the Museum. It features the English version of the rallying cry that reverberated around the globe after Jina (Mahsa) Amini was arrested and killed by Iran’s morality police. Attached to it are 100 solidarity messages, gathered at marches and rallies. Participants in the program were also invited to create messages for Moradi to use in her work.

Photo: CMHR, Annie Kierans



In March 2024, the premiere screening of [These Four Walls](#), an emotional journey into the heart of the disability movement in Manitoba, drew a large crowd. The documentary explores institutionalization as the [Manitoba Developmental Centre](#) is slated to close. The event included a panel discussion of advocates who work for inclusion.

On International Day of Persons with Disabilities in December, a screening of [Unloved: Huronia’s Forgotten Children](#) and panel discussion also shed light on the institutionalization of those labeled with intellectual or developmental disabilities.

Photo: CMHR, Douglas Little



28,002
students participated in
school programs — 20,732
in person and 7,270
virtually — in 2023-24.
These numbers are slightly
higher than last year's as
we continue to build
momentum.

Inspiring the next upstanders

Our onsite and virtual school programs continue to grow—and to empower students. The programs examine human rights themes and principles in an age-appropriate way through stories, interactive activities and discussions. Each challenges students to consider how they will use their knowledge to make a positive difference for human rights.

And because our school programs received generous support from the Asper Foundation and Larry & Judy Tanenbaum & Family in 2023-24, they remained free to Canadian students and educators.

The *Be an Upstander* program, launched in 2019 as an innovative onsite school program, soon evolved into an [interactive online resource](#) that helps students recognize injustice and use their strengths to create change. In 2023-24, the program continued its journey on the path to becoming a national educational movement. *Be an Upstander* showcases, where students display and explain their own creative work centred around a human rights-related issue, were held in 2023 in the Museum, as well as in schools in Edmonton and Winnipeg.

In 2024, *Be an Upstander* moved in exciting new directions. We added an hour-long [Beyond the Beat Self-Guided Experience: Be an Upstander Tour](#) to the curriculum.

Students learn how musicians use their talents to create change in the world—and they are encouraged to think about how they could do it, too. Some youth participating in 2024 showcases in Edmonton, Winnipeg and Calgary will bring their musical stylings to the events.

We continue to work to expand the impact of human rights education. In August, when a massive student and youth travel conference, SYTA, brought representatives from across North America and the globe to the Museum, we made sure to have information on our innovative offerings.

The *Be an Upstander* program is proudly supported by Stuart Clark and RBC.



Children of all ages got into the action in March 2024 when the Museum hosted a week of Spring Break activities. Activities and entertainment celebrated Indigenous stories and ways of being, inspired conversation on human rights and tapped into the universal language of music and movement. Free admission for children 12 and under helped make the activities accessible and allowed families to play and learn together.

Photo: CMHR, Aaron Cohen



In September 2023, [Walter Cassidy](#) began a two-year term as our newest Educator-in-Residence. The teacher, historian and activist is working on programs that will let students explore the stories and defenders who fought for 2SLGBTQI+ rights in their own communities. “There are queer and trans icons in every community in Canada— but we have to do the work of learning their names and sharing their stories,” he said. A Windsor-based teacher for the Greater Essex County District School Board, Cassidy is our first Educator-in-Residence from Ontario.

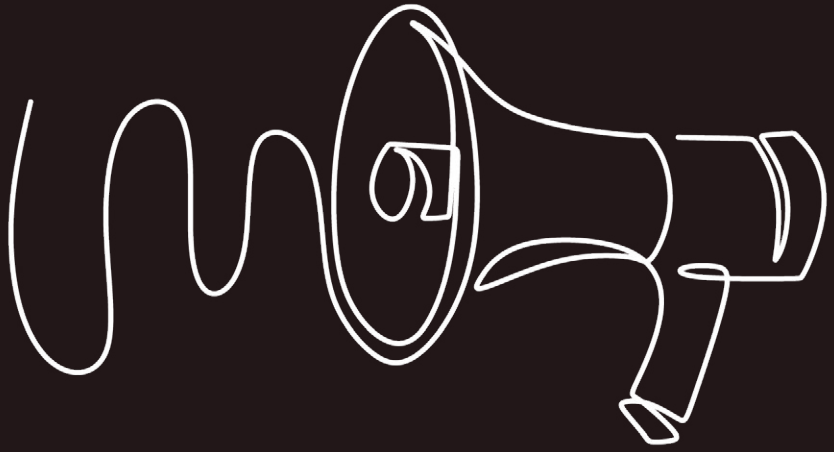
The Museum’s Educator-in-Residence program is proudly supported by Bee-Clean – Jose & Maria Correia; Power Corporation of Canada; Myron & Marion Klysh; and The Gaynor Family.

Photo: CMHR, Aaron Cohen



Young leaders convened at the Museum again this year to tackle big topics. From the [Canadian High School Ethics Bowl](#) to the Youth Nuclear Peace Summit to the [Level Up: Winnipeg](#) challenge, in which local students used a Minecraft-built Winnipeg to imagine a better Winnipeg, they inspired us with their dedication.





A place for community voices

Throughout 2023-24, the Museum continued to be a gathering place for communities to come together to celebrate, to remember, to advocate and to share their stories. This included those whose communities are experiencing grave human rights violations. Again this year, community members gathered in support of the Rohingya population and to mark the anniversary of the Russian invasion of Ukraine. At one event, community members discussed the sexual violence perpetrated during the October 7 Hamas terrorist attacks against Israel, and at another, community members highlighted the devastating impact of Israel's military invasion of Gaza on their families and friends.

In each case, organizers chose the Museum as a place to gather because this building symbolizes hope and the fundamental truth that all people are born equal in dignity and rights, in much the same way communities frequently choose

to rally and protest outside the building. Even when issues are complex and divisive, we value coming together as an integral part of exercising human rights.



PEACE

In September, elementary school students engaged in the Rotary Elementary School Peace Walk. They wound their way to the Museum, and then wound their way up the alabaster ramps that unite the Museum's galleries.
Photo: CMHR, Annie Kierans



The University of Manitoba’s Centre for Human Rights Research and Faculty of Law co-organized, with the Museum, [Innocents Behind Bars: Systemic Racism and Wrongful Convictions](#). The November 2023 event was inspired by the July 2023 exoneration of Allan Woodhouse and Brian Anderson, who spent decades fighting to clear their names after a

wrongful conviction. It brought leaders of the police torture justice/reparations movement in Chicago into conversation with those working on demanding justice for Indigenous and racialized people wrongly imprisoned in Canada. The conversation lives on in a graphic illustration by Kara Sievewright (pictured) and a full recording on [our website](#).

An Emancipation Day event, organized by Black History Manitoba, provided a chance to reflect on the legacy of slavery in Canada and to celebrate the vital role played by Black communities in our nation. The evening featured live music, dance performances, art exhibits and an insightful discussion with Black leaders and scholars.

Photo: CMHR, Rachel Okot



Nigerian-Canadian artist Kosisochukwu Nnebe’s work “What is a Flag on Stolen Land” was installed at our Main Entrance in August 2023 as part of the STAGES biennial public art exhibition through Plug In Institute of Contemporary Art. The work, created in partnership with Cutting Edge co-op, asked what it means for newcomers and immigrants to be good treaty people.

Photo: CMHR, Annie Kierans

In July, the families of Mercedes Myran and Morgan Harris, two murdered Indigenous women whose bodies are believed to have been dumped in a Winnipeg landfill, chose to locate a protest camp beside the Museum to raise awareness of their call for government support at all levels to have the landfill searched and the remains of their loved ones returned. The highly visible location of Camp Marcedes, ongoing outreach and public rallies like this one have helped the families garner support.

Photo: CMHR, Annie Kierans





Photo: Courtesy of West Vancouver Memorial Library

Reaching people beyond our walls

As the first national museum built outside Canada’s National Capital Region—and the first in the world dedicated solely to the promotion of human rights—we want to ensure all Canadians have access to the stories we tell and the programs we offer. We are committed to having a conversation about human rights nationally and even globally.

The *Witness Blanket* continued to travel across the country in 2023-24. Replicas of this remarkable work of art were displayed in eight locations in B.C., Saskatchewan, Manitoba, Ontario and the Northwest Territories. Since it began its road show in 2021, the *Witness Blanket* has covered 80% of Canada’s provinces and territories, giving Canadians an opportunity to learn more about the legacy of residential schools through the stories of survivors.

Typically, locations plan and promote a variety of activities to draw visitors and enhance their experience. For example in West Vancouver Library (pictured), activities included talks with diverse Indigenous artists, including *Witness Blanket* creator Carey Newman, and a screening of [Picking Up the Pieces: The Making of the Witness Blanket](#).



The Digital Witness Blanket (witnessblanket.ca) also continues to have broad reach. In 2023-24, 300,000 sessions were logged on the site. Since it launched in 2022, the digital space has welcomed more than one million visitors—including educators and students. The project was made possible by TELUS, the TELUS Friendly Future Foundation and the Entwistle Family Foundation. TELUS also provided invaluable promotion of this resource across Canada.

Photo: Courtesy of Karen Mackenrot, TELUS



1.377 million
sessions on our
website

Our website, humanrights.ca and droitsdelapersonne.ca, continues to grow in popularity. In 2023-24, over **962,000 users** logged over **1.377 million** sessions on our site. About **37%** of visitors were within Manitoba, **40%** in Canada outside Manitoba, and **23%** from outside Canada. Web visitors weren't just looking for hours, admission and events—many spent time on longer pieces that connect readers to inspiring human rights stories.

Across our English and French sites, stories about Nelson Mandela, the Sharpeville massacre and Africville were the most read, with 75,000–85,000 views each. However, the web page for *Beyond the Beat: Music of Resistance and Change* topped the charts in both languages. Within two months of the exhibition's opening, its web page had attracted 149,675 visitors in English and 100,851 in French.



Carlie Kane from the Treaty 3 community of Obishikokaang (Lac Seul First Nation) wrote a piece called [Treaty 3: Honouring its truths](#) for our website. The story details the negotiation process that led to the 1873 agreement. Kane's story offers insight into interpretations of the Treaty by Indigenous and non-Indigenous people and the failure of the Crown to live up to its obligations. To mark the 150th anniversary of its signing, an original community copy of Treaty 3—believed to be the last community copy remaining—was on display in our Level 6 Expressions gallery in October 2023. The documents were cared for by Chief Paabamasagaa of Naotkamegwaning First Nation and his descendants, including granddaughters Hazel Copenace and Sherry Copenace (Sherry is pictured with Elder Robert Greene).

Photo: CMHR, Annie Kierans



Building our understanding together

The Museum’s strategic framework, Our Path Forward, calls on us to model and promote human rights. To “live the work” requires that we foster systemic change in all areas and across our entire Museum community, and that we embed human rights practices, norms and laws in every aspect of our work, every day. To do this, we strive to build our understanding through training, dialogue and collaboration.

Training

All Museum employees receive equity and human rights training as part of their onboarding process and on an ongoing basis. Training is offered virtually and in both official languages. Topics include 2SLGBTQI+ Pride at Work training, 4 Seasons of Reconciliation, Accessibility Standards for Customer Service, and training on unconscious bias, gender and equality, and power and privilege. By 2023-24, over 90% of Museum staff had completed mandatory training.

This past year, groups of Museum employees also benefitted from workshops on complex systems. This systems training highlighted the importance of understanding the interconnected web in which an institution operates, and the relationships and interdependencies between all things in that web. Understanding the Museum from a holistic perspective is part of our ongoing work to deconstruct silos and incorporate new ways of thinking and new approaches to our work.

200 knowledgeable volunteers actively enhanced visitor and staff experiences in 2023-24 – and **68** have been with the Museum since we opened.

Our volunteers, **aged 14–86**, speak **25** languages, delivering invaluable support for student programs, gallery experiences and special events.

Knowledge sharing

In 2023, the Museum created a unit devoted to research, development and knowledge sharing. This team provides support internally and spearheads collaborative research with academic and community-based external partners. In 2024, we became the first affiliate member of the Canadian Association of Human Rights Institutes (CAHRI), an organization of academic institutions, including legal clinics at various law schools that work in community.

These efforts have opened doors to new work that can build understanding of human rights nationally and internationally.

Learning together

Staff and volunteers from all parts of the Museum are helping to organize and taking part in informal opportunities to learn. During the past year, our equity councils hosted virtual discussions with experts on a wide range of topics, from the history and culture of black hair to national 2SLGBTQI+ initiatives to the genocide in Rwanda. The Diversity and Change Council launched a monthly Spanish Conversation Circle where staff could enjoy the rich language and culture. Language is also on the menu for the Francophonie Equity Council's Français Fridays, a chance for French-speaking staff to gather, play games and help those who are not fluent improve. More than half of the Museum's workforce speaks French, and many others are looking to develop their language skills. The Museum's Research and Development team also developed a monthly lunch series for staff to engage in peer-to-peer learning on a range of human rights and museology topics.

Our volunteers

Museum volunteers bring new skills and learning to our team, while building the Museum's capacity to offer personal interaction with visitors, even on the busiest days.

Cindy Greenlay (right), pictured below alongside Lisa Urbanski from St. John Ambulance and Cindy's 128 lb. rescue dog Cade, serves as a volunteer ambassador in coat check and supporting special events. She is also a therapy dog handler and provider. Cindy is among the 200 volunteers who are valued members of the Museum team. Her efforts have established a relationship between the CMHR and the therapy dog services provided by St. John Ambulance. Both Museum visitors and staff have found connecting with the gentle dog a good experience after dealing with some of the Museum's heavy content. "In a world where we often feel we can't make a difference singly, I feel good to be part of the CMHR team that is accomplishing this," Cindy says. Unfortunately, Cade died in May 2024.



Photo: CMHR, Matthew Cheung



Performance indicators

The Museum's Board of Trustees establishes the strategic direction that guides the organization. The five-year plan set by the Board in 2019 for 2020-21 to 2024-25 was a bold vision, drawing on the strengths and accomplishments of the first five years of operations. In 2021-22, taking into consideration the impact of the pandemic and the efforts required to incorporate anti-racist and anti-oppressive practices into all areas of the Museum's work, the Board reviewed and refined the plan's goals to better reflect the importance of a healthy workplace and meaningful external relationships.

The plan for 2023-24 included three strategic pillars:

Goal 1: Be relevant

- a. Acknowledge our colonial history and encourage learning about Indigenous ways of knowing and being.
- b. Decolonize our content development processes.
- c. Care for the stories that have been entrusted to us for future generations.

Goal 2: Be sustainable

- a. Develop robust systems that value people and time.
- b. Promote an engaged, equitable and performance-driven work culture.
- c. Identify and implement innovative revenue building opportunities.
- d. Optimize the use of new technologies and platforms.
- e. Optimize our physical spaces.

Goal 3: Grow engagement

- a. Create a vibrant and engaging arrival experience.
- b. Provide tools to actively engage and educate students and the public on human rights.
- c. Provide interactive and engaging onsite and online exhibits.
- d. Establish the CMHR as a key member of the Winnipeg community.
- e. Increase awareness of the CMHR across Canada and internationally.

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

Be relevant

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

Performance indicator	2022-23 Actual	2023-24 Target	2023-24 Actual	Tracking
Diversity audits	Audit of 2SLGBTQI+ and Indigenous content conducted	Fill identified content gaps	REDress niche refreshed; MMIWG2S exhibit held; LGBT Purge niche and exhibition in development; initial Two-Spirit content added and more in progress	On track
Contemporary content # of programs or events delivered onsite, online and off-site	47	27	55	204%
Champions, changemakers & influencers # of visits by human rights champions, national & world leaders, changemakers, influencers & government representatives	59	70	79	113%
Co-productions # of exhibitions, programs, conferences, events or projects executed in collaboration with external partners	33	23	38	165%

Be sustainable

To ensure its 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.

Performance indicator	2022-23 Actual	2023-24 Target	2023-24 Actual	Tracking
Operating revenue Achieve budgeted operating revenue targets	\$2.1 million	\$3.1 million	\$2.3 million	75%
Sponsorships & donations Sponsorships/donations received directly by CMHR plus Friends total revenues	\$1.8 million	\$2.8 million	\$5.7 million	205%
Training % of staff and volunteers to complete mandatory training on systemic racism and oppression	90%	95%	90%	On track
Diversity % of employees self-declare from a diversity group	Racialized group 19% Woman 57% Person with a disability 22% Member of 2SLGBTQI+ 29% Indigenous 10% (FN 3% , Métis 6% , Inuit 1%)	Racialized group 22% Woman 51% Person with a disability 22% Member of 2SLGBTQI+ TBD% Indigenous 18% (FN 10.3% , Métis 7.4% , Inuit 0.1%)	Racialized group 26% Woman 53% Person with a disability 33% Member of 2SLGBTQI+ 32% Indigenous 11% (FN 2.5% , Métis 5.7% , Inuit 0.6%)	On track

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.

Performance indicator	2022-23 Actual	2023-24 Target	2023-24 Actual	Tracking
Digital Learning Centre (DLC) Secure funding and complete the DLC	120K secured; proposals submitted; Cabinet development/ volunteer engagement, and updates to Case for Support underway.	Under construction	Series of intro sessions on the DLC taking place within and outside Winnipeg; proposal submission for lead donations and sponsorship underway; strategy for government ask underway.	Ongoing
On-site visitation # of total onsite visitors	193,237*	228,000	218,020	96%
Student visitation # of students, educators and chaperones in person or virtually	26,854	24,000	In-Person: 20,732 Virtual: 7,270 TOTAL: 28,002	117%
Digital engagement Total web site visits	1,291,268	1,098,000	1,377,430	125%

*The visitation numbers used here reflect a refined methodology for measuring visitation. The visitor numbers used for 2022-23 in the financial statements are the same as reported last year, to maintain consistency.

