



# About the Museum

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

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

ISSN 1925-7465 (Print)

ISSN 1925-7473 (Online)

Annual Report (Canadian Museum for Human Rights. Print.)

Canadian Museum for Human Rights–Periodicals

Human Rights–Museums–Canada–Periodicals

Museums–Canada–Periodicals

Museums–Manitoba–Winnipeg–Periodicals

# Contents

Foreword	<b>02</b>
Highlights	<b>04</b>
Chair’s Message	<b>18</b>
CEO’s Message	<b>20</b>
Corporate Governance	<b>22</b>
Year in Review	<b>26</b>
Corporate Performance	<b>48</b>

**Photo opposite:** CMHR, Aaron Cohen



# Foreword

After the end of the Canadian Museum for Human Rights' 2019-20 fiscal year but prior to the publication of this report, several current and former staff and volunteers publicly raised their experiences of systemic racism and other forms of discrimination at the Museum. They also raised the Museum's practice, which ended in 2017, of allowing school groups to omit content about the ongoing struggle for LGBTQ2+ rights from their visits.

This prompted the Board of Trustees to initiate an independent review of the Museum's practices, policies, and workplace culture, and to form a Diversity and Inclusion Committee. The Board has tasked the Diversity and Inclusion Committee with holding the Museum accountable for developing and implementing an action plan to ensure the Museum is welcoming and inclusive of everyone. The Museum also apologized unreservedly for censoring LGBTQ2+ content, a practice which violated its mandate and a core principle of human rights: that they must defend and empower everyone.

Many individuals and organizations have expressed that their trust in the Museum has been shaken. The process of incorporating anti-racist and anti-oppressive practices into all areas of the Museum's work is essential to begin rebuilding trust and relationships with staff, stakeholders and the public. The Museum is deeply committed to that process and it welcomes public scrutiny and accountability to ensure it is making the changes that are necessary.

John Young resigned his position as Chief Executive Officer (CEO) in June of 2020. The Government of Canada had already initiated an open, transparent and merit-based selection process for the position of CEO, in anticipation of his term expiring in August. That process resulted in the appointment of Isha Khan as the Museum's new CEO.

As part of the Museum's commitment to transparency, details about the independent review, including its findings and recommendations, and the ongoing work of the Diversity and Inclusion Committee are available on [humanrights.ca](https://humanrights.ca).



# for five years of bearing witness

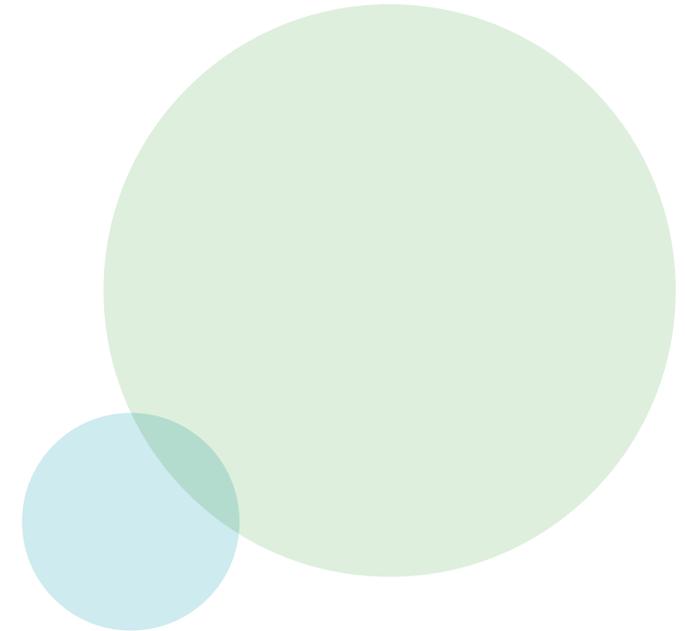
In October 2019, the Museum and Kwakwaka'wakw master carver Carey Newman gathered alongside community leaders at Kumugwe, the K'ómoks First Nation Bighouse, to animate a historic agreement and secure the future of the *Witness Blanket*.

Inspired by a woven blanket, this art installation was made with hundreds of items reclaimed from the sites of former Indian residential schools as well as from survivors, churches, government buildings and other cultural sites across Canada. The *Witness Blanket* stands as a national monument to recognize the atrocities of the residential school era, honour the children and symbolize ongoing efforts toward reconciliation.

The groundbreaking 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 now jointly responsible with Newman for its stewardship and display.

A reproduction of the *Witness Blanket* was created to tour Canada while conservation efforts on the original proceed at the Museum. It has been met with a very positive reception and is booked to tour through 2023.

**Photo opposite:** Doug Harrington, Media One



**Reconciliation means letting go of certain ways of doing things and looking for new ways that fundamentally alter the nature of relationships. Through spoken words and shared memory, we can express our commitment in ways that transcend written contracts.”**

**Carey Newman, master carver**

# for five years of empowering students

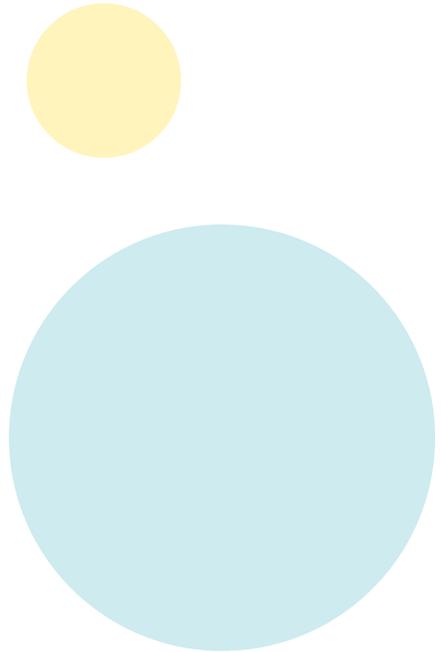
Few experiences can communicate the impact of the Museum like watching the faces of young people light up as they discover the power and importance of human rights.

During its 2019-20 fiscal year, the Museum's education programs welcomed 28,300 participants from across Canada, bringing the total number since opening to over 150,000. Through programs that range in length from a few hours to several days, students are introduced to the essentials of human rights: from their founding principles to the ongoing struggles for greater protection of human rights in Canada and around the world. Students are not only shown examples of the incredible accomplishments of others; they are also encouraged to take action for human rights in their own classrooms and communities.



**This experience has given me the drive to continue to make the time and effort to contribute to my community, and to slowly but surely transform the world into a better place for generations to come.”**

**Johanna, 17, Edmonton**





**WE ALL  
HAVE  
RIGHTS**

**WE ALL  
HAVE  
RIGHTS**

**WE ALL  
HAVE  
RIGHTS**

*Go back to the street!*



TIME  
TO ACT

IL EST  
TEMPS  
D'AGIR

THE  
UN  
REPORT

# for five years of sharing stories

Sharing contemporary human rights stories is an essential part of the Museum's mission. That's why a partnership was built with members of the Rohingya community in Canada to develop a special exhibition, *Time to Act: Rohingya Voices*, which opened in June 2019.

For centuries, Rohingya people have lived in what is now the Northern Rakhine state of Myanmar (formerly known as Burma). In 2017, after decades of violence and hostility, the Myanmar military began a new campaign of destroying Rohingya homes and villages, killing tens of thousands and displacing hundreds of thousands in what the Canadian government and the United Nations have labelled a genocide.

Through photography by Pulitzer Prize nominee Kevin Frayer, *Time to Act* documents the flight from violence and ongoing humanitarian crisis the Rohingya people face every day. It also includes images and video from the Rohingya community and a voice-activated station where Rohingya Canadians directly answer visitors' verbal questions about their lives and concerns via pre-recorded oral history interviews. The exhibition is a reminder that violations of human rights are ongoing around the world, and that we all must be a part of the movement to end them.

**Photo opposite:** CMHR, Aaron Cohen



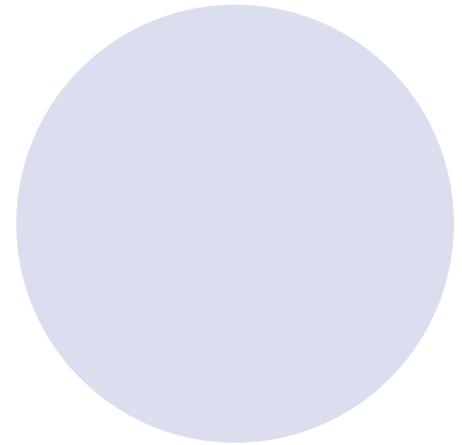
**For so long, I didn't want to be Rohingya. In my experience, being Rohingya meant being shunned, abused, ignored and disrespected. Seeing my community's name in the Museum and walking through the entire exhibition for the first time was deeply emotional: it reinforced for me that we deserve rights and dignity like everyone else."**

**Yasmin Ullah, President, Rohingya Human Rights Network**

# for five years of expanding public memory

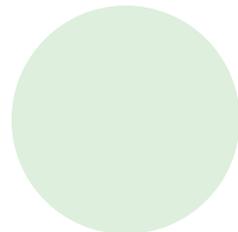
In 1944, Leo Lowy and his twin sister Miriam were taken to the Auschwitz-Birkenau concentration camp, where they were selected by Dr. Josef Mengele as subjects of inhumane experiments on “Mengele Twins.” Leo and Miriam survived and came to Canada in 1948. Leo would go on to share his story, in hopes that others would better understand the horrors of the Holocaust.

To mark International Holocaust Remembrance Day and the 75<sup>th</sup> anniversary of the liberation of Auschwitz-Birkenau, the Museum hosted productions of *In My Father’s Words* — a spoken-word performance about Leo’s experiences as a Mengele Twin, delivered by his son Richard Lowy. Hundreds of people of all ages in attendance at events in Vancouver and Winnipeg were reminded of the importance of learning stories such as Leo’s, to ensure the lessons of atrocity and genocide are never forgotten.



**Despite all the progress we’ve made, anti-Semitism and other forms of racism and discrimination still happen every day. We need to remember stories like my father’s to understand the very real dangers of ignoring any human rights violations. The Museum has been such an important part of that work over the past five years.”**

**Richard K. Lowy**, creator of *In My Father’s Words* and *Leo’s Journey* — *The story of the Mengele Twins*.





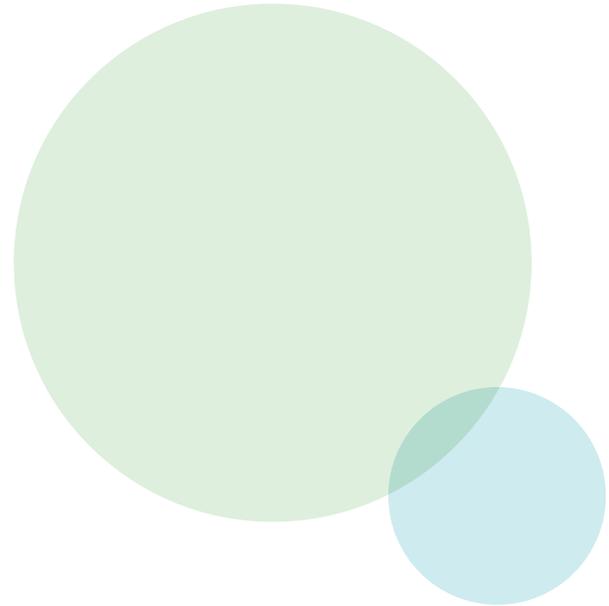


# for five years of creating community

A live mural painting of Winnipeg's skyline by renowned artist Kal Barteski. Enthralling monologues by Sarasvati Productions to mark International Women's Day. A tango demonstration that drew 200 amateur participants. An interactive soundscape hosted by the Winnipeg Symphony Orchestra's New Music Festival.

These are just a few of the many events that happened at the Museum in 2019-20 as part of a new public offering called Friday Night Rights. Starting in November, the Museum's visiting hours were extended late into the evening on Fridays, with lively performances, music and interactive programs linked to human rights, creating an accessible and engaging atmosphere for visitors to kick off their weekends. Admission after 5 p.m. was set at \$5, with free admission on the first Friday of the month.

Since its launch, Friday Night Rights has set records for evening attendance, introducing the Museum to many new visitors and audiences.



**Friday Night Rights is creating a place where community can gather and celebrate, while they participate in fun, accessible events for people to experience the Museum. We're welcoming new visitors excited to understand how their lives connect with human rights, through engaging public programs that offer optimism, hope and inspiration."**

**Chandra Erlendson, CMHR Manager of Public Programs**

# for five years of digital innovation

The Museum strives to reach students everywhere with lessons about the importance of human rights. But not every student can come to the Museum in person. That's why a unique, online education program called *Be an Upstander* was launched in September 2019.

Through an interactive, purpose-built website, *Be an Upstander* helps students in Grades 5 to 8 learn the stories of real-life upstanders for human rights such as Malala Yousafzai and Viola Desmond. Students also discover that they too possess the traits of an upstander. They are then challenged to translate their learning into action by choosing an issue in their community and finding ways to make a difference.

*Be an Upstander* is accompanied by a comprehensive guide for teachers. During the COVID-19 pandemic, this resource was widely used by educators looking for inspiring and accessible ways to help students continue learning and growing. It's just one of the approaches that have made the Museum a leader in the use of online interactives to connect with people around the world.



**As students begin to understand that they have the power to make a difference, they open up a whole world of possibilities. That's the kind of transformational impact we've been creating through our education programs, and this digital education tool will expand that impact to reach young people across Canada and around the world."**

**Graham Lowes, CMHR Educator-in-Residence**



IS THIS THE FUTURE YOU WANT

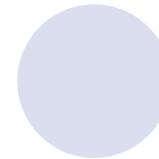
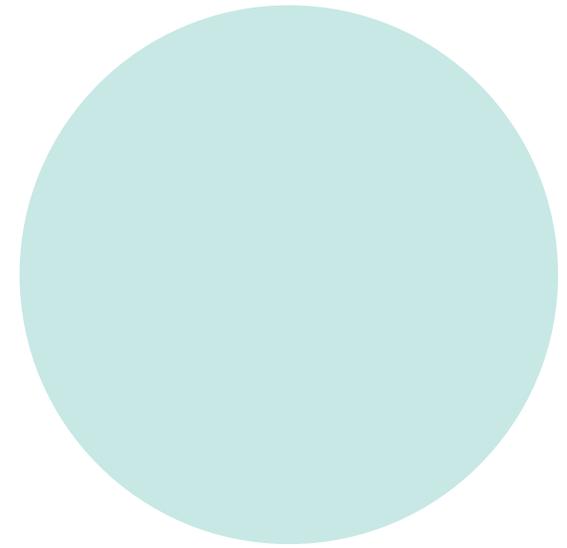


# for five years of dialogue

In early 2020, conflict over plans to route a natural gas pipeline through traditional Wet'suwet'en territory in British Columbia led to widespread protests and fractious debate online about Indigenous sovereignty, energy policy, climate change and the economy.

On February 25, the Museum was among three locations in Winnipeg tagged with graffiti. Among the messages spray-painted on the Museum was the question, "Is this the future you want?" While the Museum did not condone the use of graffiti, its leaders chose to treat this incident as an opportunity for genuine dialogue. Museum CEO John Young called an impromptu news conference and the Museum asked this question on its social media channels.

The resulting national media coverage hit newspapers and airwaves for days. And an outpouring of online responses resulted in one of the most highly engaged social media posts in the Museum's history, reaching over 200,000 people across all platforms. This success was an encouraging result of Museum efforts to generate positive media attention on human rights issues and create a digital space where ideas can be shared and different perspectives understood.



**I think step one of a brighter future is respecting multiple world views; knowing that there are many truths and allowing people to live them as long as it doesn't hurt others."**

**Facebook comment by Megan Lindell**

# Chair's message



On behalf of the Board of Trustees, it is my privilege to present the 2019-20 annual report of the Canadian Museum for Human Rights. The pages that follow capture a few of the ways the Museum has made an impact on the national and international human rights landscape, and how we will continue to grow that impact in the years ahead.

This past year, I was pleased to welcome two new members to our Board of Trustees: Rob Philpott of Summerside, Prince Edward Island, and Dr. Robyn Sneath of Brandon, Manitoba. They will serve alongside our continuing trustees: Vice-Chair Michèle Rivet, Gail Asper, Mark Berlin, Julie Jai, Dr. Wilton Littlechild, Pardeep Singh Nagra, Benjamin Nycum and Ana Serrano. Together, their expertise in business, digital storytelling, public administration and human rights will help the Museum continue reaching new audiences around the world. As a Board, we are committed to maintaining the highest standards in corporate governance and ensuring the Museum is guided by policies and practices that ensure sound management and accountability.

I want to express my deep appreciation to departing trustees Jeannette Acheson and Dr. Lindy Ledohowski for their outstanding service to the Museum. I also want to thank Dr. John Young for his service as the Museum's Chief Executive Officer, and for his vision that contributed to the Museum's growth.

As one of Canada's national museums, our accomplishments are made possible by the support of the Government of Canada. We are grateful to the Honourable Steven Guilbeault, Minister of Canadian Heritage, for his commitment to the Museum's mission and mandate, and for the Government of Canada's ongoing support of our work to cultivate dialogue and reflection about human rights.

Behind all the achievements of the Museum are legions of donors who contribute to our work through the Friends of the Canadian Museum for Human Rights. The Museum owes a debt of gratitude to all those who dedicated themselves to the audacious project of the Museum from its inception as an idea nearly two decades ago, and those who continue to support it today.



Of course, our success also depends on the Museum's outstanding team of staff and volunteers. Their dedication to human rights is demonstrated in every public program, online engagement, school visit and exhibition launch. Moving forward, their talent and vision will continue to inspire both our visitors and the Board as we work together to grow the impact of the Museum.

In the spring of 2020, the agility of the Museum was on full display as we navigated the implications of COVID-19. For years, the Museum has been building a national and international audience through digital outreach and engagement. As the pandemic forced the closure of schools, businesses and gathering places like ours, that work was more important than ever before. Through virtual tours, online interactives and digital storytelling, we have been able to show the world that, even in our darkest moments, there is always light. And as we move forward, we will carry on in that spirit of innovation, always seeking new ways to inspire people everywhere to take action for human rights.

Sincerely,



**J. Pauline Rafferty**

Chair, Board of Trustees



**Photo:** CMHR, Aaron Cohen

# CEO's message



In September 2019, we marked five years since the Canadian Museum for Human Rights opened its doors to the public. It has been a remarkable journey, full of accomplishments few would have thought possible when we opened. As remarkable as those first five years have been, I have even greater hopes and expectations for the years ahead.

While we have seen moving examples of the Museum's impact and progress on important human rights issues, we have also been witnesses to devastating setbacks. Climate change and pandemics threaten ways of life around the world. People flee war, violence and genocide in places like Syria and Myanmar. Here in Canada, Indigenous communities continue to face the multi-generational impacts of colonization and genocide. Around the world, the promise of pluralism does little for those who endure discrimination because of their identity and beliefs. And so, while we feel surpassing pride in the accomplishments of the Museum to date, we are acutely aware of the need for our impact to continue growing in the years ahead.

This moment in history calls upon us to strengthen our efforts to build empathy and dialogue, both with those who share our perspectives and those who do not. We must challenge ourselves and those around us to recognize the biases that create fear and

division. We must build bridges of understanding that span those divides, supported by a fierce belief that everyone matters. And we must embrace our differences and realize that diversity can be our greatest strength. These are the paths that will take us forward and inspire commitment to the principle that all human beings are born free and equal in dignity and rights.

As every visitor to the Museum will know, our approach is based on storytelling. Over the past year, I've been struck by how stories of people like Viola Desmond and Dick Patrick have captured our audience. Desmond was thrown out of a movie theatre in



Nova Scotia after refusing to give up her seat in the whites-only section. Patrick returned home to British Columbia from the Second World War a decorated veteran only to be repeatedly denied service at a restaurant because he was Indigenous. They both experienced racism, incarceration and injustice at the hands of their fellow Canadians. Both made immense sacrifices to resist oppression, losing their freedom and livelihoods in the pursuit of equality and justice. Their stories remind me of the greater purpose of the Museum: the pursuit of a future where people need not sacrifice their liberty and dignity in order to make a difference, and where the principles of human rights safeguard and empower all of us.

In a year marked by the immense challenges of COVID-19, we have been tested on our ability to adapt and continue working towards that vision of a brighter future. The report that follows highlights the incredible innovation and commitment of our partners, staff, volunteers and audiences to cultivate dialogue and action, even in the midst of a global pandemic. And it makes clear that, in these uncertain times, the world needs more of the Canadian Museum for Human Rights.

Sincerely,



**John Young**  
Chief Executive Officer

**Photo:** CMHR, Aaron Cohen



# Corporate Governance

## Mandate



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

The Canadian Museum for Human Rights is a Crown corporation established by the *Museums Act*, governed by the control and accountability regime established under Part X of the *Financial Administration Act*. The Museum is required to comply with a range of provisions in other statutes, including the *Federal Accountability Act*; the *Access to Information Act*; the *Privacy Act*; the *Criminal Code of Canada*; the *Official Languages Act* and Regulations; and the Canada Labour Code.

## Board of Trustees

Under the *Museums Act*, the Museum is governed by a Board of Trustees composed of up to 11 trustees, including a chair and a vice-chair, whose members are appointed by the Minister of Canadian Heritage with the approval of the Governor in Council, and are selected from across the country through open, transparent and merit-based selection processes. They are representative of Canada’s regions, as well as its linguistic and cultural diversity. Trustees are nominated for a period not exceeding four years and are eligible to serve three consecutive terms (or, in the case of the chair and vice-chair, two consecutive terms). If a trustee has not been appointed by the time the term of an incumbent expires, the incumbent Trustee may continue in office until a successor has been appointed.

The Board of Trustees is independent from management and provides strategic direction and oversight to the Corporation. The Board reports to Parliament through the Minister of Canadian Heritage. 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 2019–20, the Board of Trustees met five times: three times in person and twice via conference call.



## The Board has five standing committees:

**The Audit and Risk Management Committee** is responsible for overseeing the Museum's obligations under the *Financial Administration Act* as well as overseeing the Museum's standards of integrity and behavior, financial reporting, risk management and internal controls. The Committee met four times in 2019-20. Members: Benjamin Nycum (Chair), Gail Asper, Ana Serrano, Rob Philpott and Pauline Rafferty (ex officio).

**The Finance Committee** is responsible for overseeing and holding management accountable for the Museum's budgeting, financial planning and procurement practices and to assist the Board in monitoring corporate performance against both short-term and long-term strategic plans and annual performance targets. The Committee met six times in 2019-20. Members: Benjamin Nycum (Chair), Gail Asper, Ana Serrano, Rob Philpott and Pauline Rafferty (ex officio).

**The Human Resources and Governance Committee** is responsible for assisting the Board in fulfilling its obligations related to human resources, compensation, succession planning and CEO performance assessment. The Committee also takes a lead on establishing and overseeing processes related to Board governance, effectiveness, training and skills development, and on recommending to the Board individuals to be encouraged to participate in the Government of Canada's appointment process. The Committee met five times in 2019-20. Members: Michèle Rivet (Chair), Pardeep Singh Nagra, Julie Jai, Robyn Sneath and Pauline Rafferty (ex officio).

**The Strategic Planning and Programs Committee** is responsible for assisting the Board and CEO in setting and maintaining the Museum's strategic direction. The Committee's primary focus is to ensure the Museum has a current and relevant strategic plan and to oversee the successful implementation of this plan. The Committee also reviews and recommends to the Board policies for guiding the overall development of Museum programs, as well as providing oversight on the Museum's content review process and its overarching stakeholder relations strategies. The Committee met three times in 2019-20. Members: Mark Berlin (Chair), Wilton Littlechild, Ana Serrano and Benjamin Nycum and Pauline Rafferty (ex officio).

**The Executive Committee** is delegated the authority to make decisions in between meetings of the Board if necessitated by unusual circumstances. It is comprised of the Chair of the Board and the chairs of each standing committee. The Executive Committee met once in 2019-20. Members: Pauline Rafferty (Chair), Michèle Rivet, Mark Berlin and Benjamin Nycum.

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

## Board of Trustees



### Chairperson

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



### Vice-Chairperson

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



### Trustee

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



### Trustee

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



### Trustee

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



### Trustee

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



### Trustee

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



### Trustee

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



### Trustee

Rob Philpott  
*Prince Edward Island*  
2019-06-22 to 2023-06-21



### Trustee

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



### Trustee

Dr. Robyn Sneath  
*Manitoba*  
2019-06-22 to 2022-06-21

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

## Committee Membership

### Audit and Risk Management Committee / Finance Committee

Benjamin Nycum (Chair)  
Gail Asper  
Ana Serrano  
Rob Philpott  
Pauline Rafferty (ex officio)

### Human Resources and Governance Committee

Michèle Rivet (Chair)  
Pardeep Singh Nagra  
Julie Jai  
Robyn Sneath  
Pauline Rafferty (ex officio)

### Strategic Planning and Programs Committee

Mark Berlin (Chair)  
Wilton Littlechild  
Ana Serrano  
Benjamin Nycum  
Pauline Rafferty (ex officio)

### Executive Committee

Pauline Rafferty (Chair)  
Michèle Rivet  
Mark Berlin  
Benjamin Nycum

## Executive Officers



### Chief Executive Officer

John Young, Ph. D.



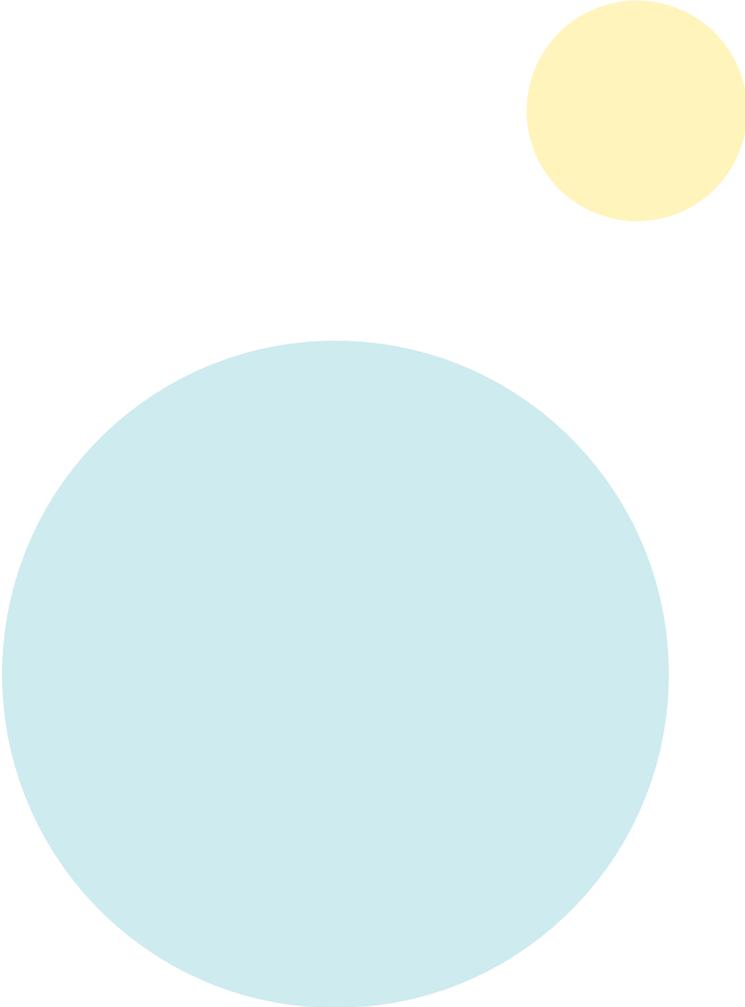
### Chief Financial Officer

Susanne Robertson, FCPA,  
FCA



### Corporate Secretary

Lianne Lambert, LL.B.



## Annual Public Meeting

The Museum's Annual Public Meeting was held on January 22, 2020 in Winnipeg, Manitoba.

Presentations were made by the Chair of the Board of Trustees Pauline Rafferty, Chief Financial Officer Susanne Robertson, Chief Executive Officer Dr. John Young and Rick Frost, the Chief Executive Officer of The Winnipeg Foundation.

Among other items, presenters reported strong visitation, both in person at the Museum and online, as well as a strong overall financial outlook. They reported on the success of the Museum's exhibitions and programming, noting among other items the special exhibition *Mandela: Struggle for Freedom* and the Museum's work to advance reconciliation through initiatives such as the *Witness Blanket*. Also highlighted was the growth in the Museum's social media presence, with significant increases in numbers of posts, engagements and followers. Presenters also reported that the Museum continues to receive strong reviews from travellers, earning five out of five stars from 73 per cent of reviewers on Tripadvisor. Rick Frost noted the immense impact of the Museum since it opened in 2014, particularly in Manitoba.

# Year in Review

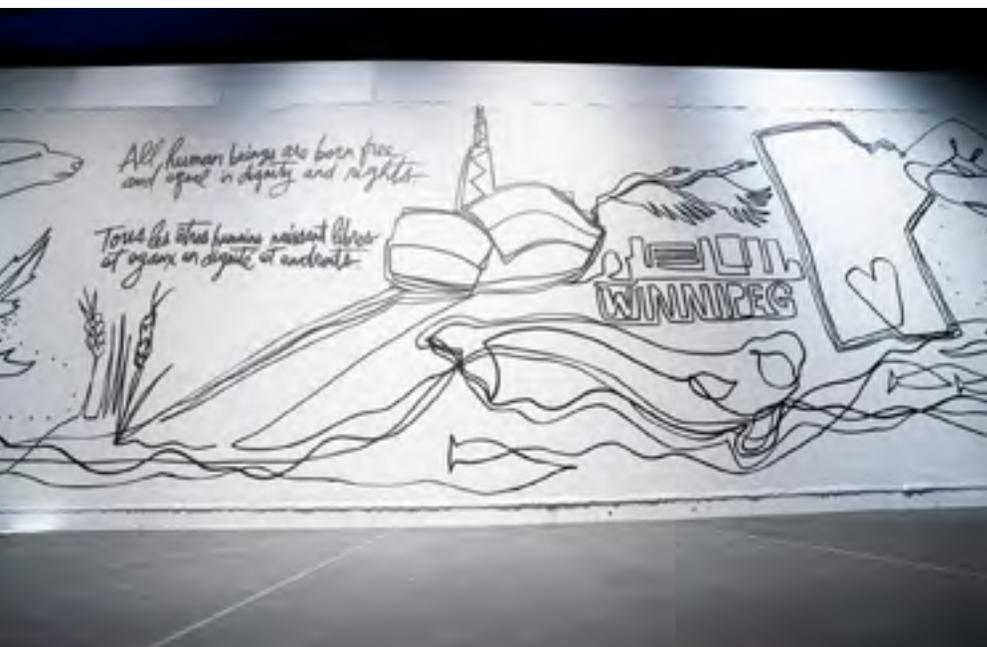
## Building a movement for hope and human rights

Since opening in 2014, the Museum has held hundreds of events from coast to coast to coast. By inviting more and more Canadians into a growing dialogue about human rights, awareness of the Museum continues to build, as does commitment to taking action for human rights.

Perhaps no programming was as impactful this year as the launch of Friday Night Rights. Beginning in November 2019, the Museum stayed open every Friday evening, with

free admission after 5 p.m. on the first Friday of each month and \$5 admission every other Friday night.

Visitors to the very first Friday Night Rights watched artist Kal Barteski create a live performance painting depicting Winnipeg's skyline, while setting a record for free-night attendance at the Museum in November. In the months since, programming has been as engaging as it has been impactful. Through behind-the-scenes tours, live music, dance,



art and theatre, Friday Night Rights has welcomed many new visitors to the Museum, creating accessible introductions to human rights.

These evening events have also drawn attention to important, ongoing human rights issues through programming such as “25 Million Stitches,” a community art installation where people hand-stitch messages and designs on fabric panels to be assembled into one large work of art calling attention to the conditions faced by refugees around the world.

Friday Night Rights programming has also marked several important celebrations of human rights. For International Women’s Day, the Museum hosted a performance of the Cabaret of Monologues by Sarasvati Productions. Performances ranged from a Deaf mime piece about being bold and beautiful as a Deaf woman, to a spoken-word performance about an Indigenous woman’s resilience in the face of trauma and adversity.

Similarly, for Black History Month, the Museum welcomed acclaimed Canadian Black history expert Rosemary Sadlier to give a special talk and tour of the Museum focused on the human rights contributions of Black Canadians, including Viola Desmond who is depicted on the front of the new Canadian \$10 bill, which features an image of the Museum on the back.





As one of Canada's national museums, the Museum strives to offer public programming in both official languages. That's why in January of 2020, the Museum partnered with Alliance Française du Manitoba, Institut français, ICI Manitoba and CBC Manitoba to host *La Nuit des idées*, a celebration of French culture and an opportunity to discover new perspectives and join conversations about how to make a positive impact through art and innovation.

In May 2019, a panel discussion hosted in partnership with the Canadian Association of Journalists focussed on the importance of strong, independent journalism. The discussion featured David Milgaard, who was wrongfully convicted for murder and served 23 years in prison, with David Asper, the lawyer who successfully represented Milgaard, alongside journalists Cecil Rosner and Carl Karp, who wrote the book *When Justice Fails: The David Milgaard Story*.

Few contemporary human rights issues touch as many people as privacy. In an era dominated by social media and interconnectivity, surveillance technology and digital media are increasingly used to violate human rights in countries around the world. That's why the Museum continued its President's Lecture Series by welcoming Megha Rajagopalan, a journalist with *BuzzFeed News*, who shared her eye-opening experiences with digital surveillance techniques used by authoritarian states. Rajagopalan was forced to leave China in 2018 after earning a reputation for bold reporting on Beijing's creation of a sprawling state surveillance system, as well as the mass repression and detainment of the ethnic Uighur people.



In June 2019, in honour of National Indigenous Peoples Day, the Museum hosted special screenings of acclaimed films that honour Indigenous experiences, culture and heritage: *Colonization Road*, *Seven Sacred Laws*, *Through Black Spruce* and *Indian Horse*. The films were followed by question-and-answer periods that included Indigenous thought leaders such as Ryan McMahon, Tina Keeper and Elder Dave Courchene.

The recommendations of the Truth and Reconciliation Commission of Canada continue to inform the Museum's work and the efforts of Canadians everywhere who are committed to reconciliation. In October 2019, the Museum partnered with Indigenous advisor, facilitator and business owner Jessica Dumas to host "Indigenous Perspectives on Reconciliation," a series of workshops to engage community leaders and help attendees better understand the Commission's Final Report and how they can respond to its 94 Calls to Action.





Partnering with cultural communities to help build awareness of their human rights stories is an important component of the Museum's approach to public programming. That's why in August 2019 the Museum partnered with the Japanese Cultural Association of Manitoba to host Karakoro, a group that performs traditional and contemporary Japanese drum, song and Eisa dance inspired by our common humanity and struggles for peace and respect for human rights.

The Supreme Court of Canada is extremely important to the protection of rights and freedoms. In September 2019, the Museum was honoured to host the nine Justices of the Supreme Court



for a historic panel discussion about the justice system and the role of the Supreme Court. The event took place as part of a special sitting of the Supreme Court in Manitoba, the first time it has convened outside of Ottawa.

This event was not the only time during the year that icons of the Canadian justice system visited the Museum. In November of 2019, the Museum was thrilled to welcome the Right Honourable Beverley McLachlin, former Chief Justice of the Supreme Court of Canada, for a gala dinner titled "The Future of Human Rights in Canada." Held in partnership with the Friends of the Canadian Museum for Human Rights, the gala celebrated the fifth anniversary of the

Museum's public opening, and also considered the challenges and opportunities ahead. It featured a keynote address from Chief Justice McLachlin and a discussion period moderated by the co-anchor of CBC's *The National*, Ian Hanomansing.

While the COVID-19 pandemic forced the closure of the Museum in March 2020 and the cancellation of many on-site events, the Museum found new ways to continue encouraging thought and dialogue about human rights. It was among the first museums in Canada to launch a series of virtual tours. The first of these, called "Stay Home, Stay Safe," was posted on March 19. It explores the Museum's Indigenous Perspectives and Canadian Journeys galleries, including the circular "basket" theatre adorned with 13 Spirit Panels inspired by the visions of Indigenous youth, an 800-year-old moccasin print and the glowing alabaster rampways.

The second tour, "A View From the Top," visits the Museum's Inspiring Change gallery before travelling up to experience the panoramic views from the Israel Asper Tower of Hope. The third tour explores the Museum's iconic architecture, beginning with design architect Antoine Predock's vision, rooted in the Canadian landscape and in human rights.



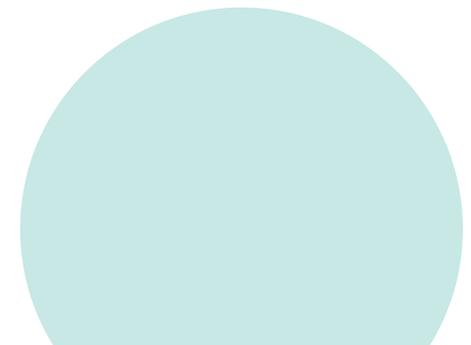


## Inspiring young people

Every time a young person visits the Museum in person or experiences its educational programs online, progress is made towards raising a generation of global citizens committed to human rights and making life better for everyone.

Since the start of its education programs in January 2015, the Museum has welcomed more than 150,000 participants for its student programs and tours, including 28,300 in 2019-20. From entry-level experiences that introduce students as young as kindergarten to the concepts of human rights, to more advanced programs that give older students the opportunity to explore human rights subjects in greater depth, the Museum's education programs help all young people understand that they have the power to create positive change.

This year, the Museum's education programs continued to expand in reach and impact. The National Human Rights Leadership Program welcomed students from across Canada. These students were offered an immersive, multi-day experience that allowed them to engage deeply with the content of the Museum, understand the courage of human rights defenders who have taken action for human rights, and discover the many ways they too can take action.





Grace, a 15-year-old student from the Annapolis Valley in Nova Scotia, who visited the Museum through this program, testified to the power of her experience. “Over the course of this time here in Winnipeg, I have been forced to question my practices, values and what it means to be Canadian. Being exposed to such a variety of human concerns and issues has made me understand how complex these topics are,” she said. “My heart feels like it has been opened more than ever before. I have realized the power of care and compassion, two beautiful things that need to be shared. I will return home a wiser, more understanding and empowered person.”

The Museum also hosted several large gatherings in 2019-20 that helped young people understand how human rights connect with their lives, interests and futures. These included an event called N’we Jinan, which drew more than 300 Indigenous youth from communities across Canada for a week of artistic creation, and



Rise Up, which welcomed hundreds of Indigenous students from Winnipeg’s Seven Oaks School Division to connect and celebrate their culture.

The Museum also welcomed gatherings calling for collective action, such as Take 3 for Climate Justice, which encouraged students to understand the connections between climate change and human rights, and the Youth Nuclear Peace Summit, which saw students from across North America help create a nuclear disarmament treaty to present to the United Nations.

Advanced technology is an essential part of the Museum’s approach to educating and inspiring youth. During 2019-20, hundreds of high school students were able to meet “Ophelia,” a virtual being created by David Usher, the Canadian music icon who founded a tech company called Reimagine AI. Using her artificial intelligence,



Ophelia learns from interactions with humans and develops the ability to have increasingly complex conversations. Students were able to meet and interact with Ophelia as part of DisruptED, a conference on the future of work, hosted in partnership with Tech Manitoba.

In 2019-20, the Museum also launched the online component of an existing education program called *Be an Upstander*. Developed by Educator-in-Residence Graham Lowes for students in Grades 5 to 8, the program helps students understand the courage of human rights upstanders like Malala Yousafzai and Viola Desmond. It also helps them see how they can be upstanders themselves. Through the program, students choose a human rights issue to explore, reflect on their own personal strengths and then find ways they can take action to create change. The online component includes a unique, interactive website and a comprehensive guide for teachers, building on the on-site version of the program, to allow classrooms everywhere to take part.



## Sharing stories with impact

Throughout the Museum's core galleries and featured exhibitions, visitors are immersed in stories of human right champions with the courage to risk everything for their rights and the rights of others. These stories come from people on many different paths, from many different cultures and backgrounds. But they do not just highlight differences: they also show us our similarities, and how we are all affected by the struggle for human rights and dignity.

In 2019-20, the Museum launched several new exhibitions, including *Time to Act: Rohingya Voices*, which opened in June 2019 in the Level 6 Expressions gallery, a space that is generously supported by the Richardson Foundation and the Richardson Family. The exhibition was developed in collaboration with a group of Rohingya and Burmese community members who live in Canada, as well

as Pulitzer Prize-nominated photojournalist Kevin Frayer. Frayer's photography appears in this exhibition, documenting the flight of Rohingya refugees from genocide in Myanmar and the physical hardships of life in the refugee camps in Cox's Bazar, Bangladesh. Members of the Rohingya community who live in Canada contributed video footage, photographs, artifacts and oral histories to the exhibition. These elements not only document the humanitarian and refugee crisis in Bangladesh, but also community life in Canada.

The exhibition also features a voice-driven interactive station where visitors can exchange questions and answers directly with a member of the Rohingya community (via pre-recorded video clips), learning about their lives and experiences.



The exhibition was accompanied by a series of dialogue sessions led by the Museum's public programming team to engage Canadians with the human rights issues raised by the exhibition. The series included four gatherings that examined forced migration and displacement, identity and sense of belonging, discrimination and persecution, and protection of rights for stateless peoples.

The Museum is grateful to Air Canada for its support of *Time to Act: Rohingya Voices*.

Another new temporary exhibit installed in 2019-20 tells the story of Evelyn Amony and Grace Acan. As young girls in Uganda, they should have been safe, studying in school, being cared for by their families and communities. Instead, at ages 11 and 16 respectively, they were abducted by the Lord's Resistance Army. Forced to serve as labourers and child soldiers, they also endured sexual violence and forced marriages. Amony and Acan were captives for many years before finally escaping. With immense courage and determination, they helped found the Women's Advocacy Network which now represents more than 900 survivors seeking healing and reparations. They also wrote books about their experiences, working to overcome the stigma often associated with abductees, who are assumed to share the values of their captors.

*Ododo wa* means "our stories" in their Luo languages. It is also the title of the exhibit that the Museum created in partnership with Amony, Acan and *Conjugal Slavery in War*, a York University-based project. *Ododo Wa: Stories of Girls in War* traces their stories, using artifacts like a bullet-riddled skirt and two animated short films created by the Museum about their experiences. The exhibit's



design includes drawings created by Ugandan women survivors, helping relay a message of hope and resilience. This exhibit has been emotionally affecting Museum visitors since it opened in the Rights Today gallery in October 2019, calling attention to the use of sexual violence as a deliberate weapon of war.

A travelling version of the exhibit was also designed for audiences in Uganda. As of April 2020, this version had been displayed in four locations by Conjugal Slavery in War, including the Uganda National Museum in Kampala and the National Memory and Peace Documentation Center in Kitgum.

Back in December 2015, on the eve of the Truth and Reconciliation Commission of Canada tabling its Final Report, the Museum opened

a special travelling exhibition, the *Witness Blanket*. This powerful art installation stands as a national monument to recognize the atrocities of the Indian residential school era, honour the children and symbolize ongoing efforts toward reconciliation. The exhibition called upon visitors to bear witness to the stories told by each piece of the blanket.

After several years travelling to communities across Canada, the *Witness Blanket* is undergoing a conservation process at the Museum in preparation for an upcoming exhibition. It was also the subject of a historic agreement between the Museum and Kwakwaka'wakw master carver Carey Newman which made the Museum jointly responsible alongside Newman for the artwork's stewardship and display moving forward.





A reproduction of the *Witness Blanket* was created to tour during the conservation process. It has travelled to venues in Saskatchewan, Alberta and Manitoba, and is booked to continue touring through 2023.

During the COVID-19 shutdown, the Museum was able to collaborate with Newman to make the documentary film *Picking Up the Pieces: The Making of the Witness Blanket* available on its website for streaming free of charge. The film — which documents the process of creating the artwork — was also shown at the Museum in April 2019. A book of the same title authored by Newman and Kirstie Hudson was launched at the Museum in November during an event hosted by CBC journalist Shelagh Rogers.

During 2019-20, the Museum also created and launched a short, documentary film called *The Power of Community: Seeking Justice After the Genocide Against the Tutsi in Rwanda*. The film, created in partnership with the Montréal-based organization PAGE-Rwanda, looks at how two men accused of crimes against humanity for inciting genocide and committing atrocities in Rwanda were discovered to be living in Canada. To mark the 25<sup>th</sup> anniversary of the genocide, the film was launched in Montréal in December 2019, accompanied by a panel discussion with representation from PAGE-Rwanda and the Montréal Holocaust Museum alongside Irwin Cotler, chair of the Raoul Wallenberg Centre for Human Rights and former Minister of Justice and Attorney General of Canada. The film was subsequently installed in the Museum's Breaking the Silence gallery theatre.

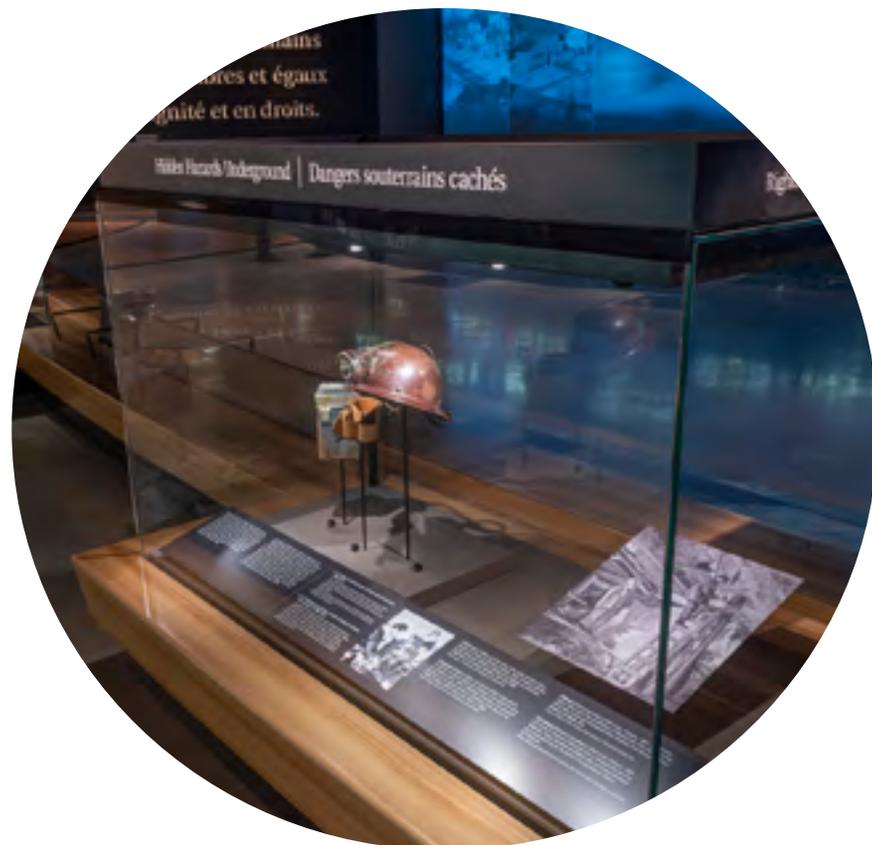
Several other exhibits and gallery updates were launched in 2019-20. *Rights on the Job* opened in November 2019 in the What Are Human Rights? gallery, a space that is generously supported by the Asper family — David, Gail and Leonard in memory of Babs Asper. The exhibit was launched as a way to mark the centenary of the Winnipeg General Strike. It explores the stories of three important human rights achievements by organized labour. Through artifacts and images, visitors learn about the creation of the Brotherhood of Sleeping Car Porters in 1942 to advocate for better working conditions and fair wages against a backdrop of racism and discrimination. Visitors also learn about the wildcat strike by uranium miners in Elliot Lake, Ontario, who were being exposed to toxic by-products of mining and suffering high rates of cancer. The strike prompted Ontario to pass its first *Occupational Health and Safety Act* in 1978. The exhibit also includes the story of Indigenous nurses



**Photo:** CMHR, David Ward

who responded to Canada's failure to fulfill its treaty obligations by forming the Canadian Indigenous Nurses Association to improve health outcomes for Indigenous peoples.

Over the past five years, special exhibits and exhibitions developed by the Museum have toured the world. This year, in addition to *Ododo Wa: Stories of Girls in War* and the *Witness Blanket* reproduction, the award-winning exhibition, *Mandela: Struggle for Freedom*, launched its tour in October 2019 at the Meridian Arts Centre in Toronto. In February 2020, it moved on to the Ken Seiling Waterloo Region Museum in Kitchener, Ontario, and it will continue to tour for several years in both Canada and the United States of America. The Museum is grateful to the Asper Foundation, TD Bank and Travel Manitoba for their support of *Mandela: Struggle for Freedom's* tour.





## Reaching across Canada and beyond

The Museum has worked to extend the impact of its galleries, exhibitions and programs far beyond its walls. It is committed to ensuring everyone has the opportunity to access the tools and inspiration to take action for human rights, no matter where they live.

Building a trusted catalogue of online human right stories is an essential part of that work. In 2019-20, the Museum's stories

were shared more than 1,000 times on social media, opening new conversations about issues such as slavery in Canada, the internment of Japanese Canadians and Viola Desmond's struggle against racial segregation in Canada. Over the past fiscal year, the Museum added many new stories to that catalogue covering many different aspects of human rights. To mark the 100<sup>th</sup> anniversary of the Winnipeg General Strike, the Museum published a story about the causes

of the strike, including poor working conditions and rising inequality, and its lasting impact on labour rights in Canada. A new story on LGBTQ2+ rights offered a personal reflection by Amanda Jetté Knox about fighting for respect and understanding for her transgender family members, reminding everyone why legal protections of gender identity and expression are so important. And stories like that of Dick Patrick, an Indigenous veteran of the Second World War who returned home to British Columbia only to be repeatedly denied service at his local restaurant, reinforced how many Canadians are treated as second-class citizens.

These stories and many others are widely shared through the Museum's social media platforms. In 2019-20, the General Strike story reached more than 60,000 people on Facebook. A story to mark the 25<sup>th</sup> anniversary of the genocide against the Tutsi in Rwanda saw its greatest social media reach in French, where it connected with approximately 30,000 people. A story that examined anti-Semitism at Victoria Beach, a vacation community on Lake Winnipeg, generated nearly 1,000 comments from people across Canada.

The Museum's social media channels also created dialogue on important human rights anniversaries and commemorative days. For example, a post to mark Persons Day, where some Canadian women received legal status in 1929 as full persons with the right to be appointed to the Senate, reached more than 125,000 people, including important women's rights organizations such as the National Council of Women in Canada and women's institutes in Nova Scotia, British Columbia and the United Kingdom.

The Museum also launched #MemorySpace, an innovative Instagram campaign which shares contemporary photos of places with important human rights connections. This campaign opened dialogues about places such as École Polytechnique, Tofino,



the village of Grand Pré, the Rideau Canal, and more. It also opened dialogues about issues such as labour rights, Métis rights, women's rights and the rights of the people with disabilities.

Social media also served as a platform to raise awareness of important individuals and events. A Museum post about Nova Scotia nurse Sara Corning, who risked her life protecting victims of the Armenian genocide, generated many comments from those who

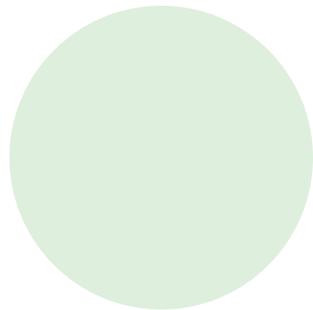
had never heard of her humanitarian efforts and legacy. Social media also enabled the Museum to raise awareness of the genocide of Indigenous peoples in Canada, sharing its view that the colonial experience, from first contact until today, constitutes a genocide against Indigenous peoples. This aligns with the 2015 findings of the Truth and Reconciliation Commission of Canada and the 2019 report of the National Inquiry into Missing and Murdered Indigenous Women and Girls.





In total, the Museum generated over 29 million social media impressions in 2019-20, an increase of 52 per cent over the previous year, as well as 750,000 engagements in the form of shares, likes and comments, and 89,000 link clicks. Through 3,358 posts in both official languages, the Museum's social media profile grew immensely, helping to build the Museum's presence on the national and international stage.

The Museum's commitment to engaging digital experiences extended to its galleries and exhibitions. In addition to the voice-activated interactive feature in the exhibition *Time to Act: Rohingya Voices*, the Museum also created a new augmented reality exhibit. Viewed through a downloadable app, this exhibit was launched in conjunction with the return to the Museum of the most important human rights legal documents in Canada – including an original version of Proclamation of the *Constitution Act, 1982*, which enshrined the Charter of Rights and Freedoms in Canada's Constitution. Using the app, visitors see virtual people and objects appear in front of them to tell stories about the journey to enshrine the Charter. The app can be used on personal iOS devices anywhere in the world and was also available on devices located in gallery.



## Aspiring to excellence

The first five years of the Canadian Museum for Human Rights established its reputation as an international leader in human rights education and dialogue, a credible resource for human rights information, and a destination of choice for travellers from around the world.

In 2019-20, the Museum was honoured with 16 awards for excellence in immersive online experiences, exhibition design

and marketing. These included a GLAMi award and a Core77 design award for the digital poster-making interactive from the *Mandela: Struggle for Freedom* exhibition; a Summit Creative award presented to contractor Camp Pacific for the Museum's new website; and a Marketing Excellence award at the Manitoba Tourism Awards. Since opening, the Museum has received a total of 56 awards for its architecture, universal design, galleries, programs, marketing and communications.

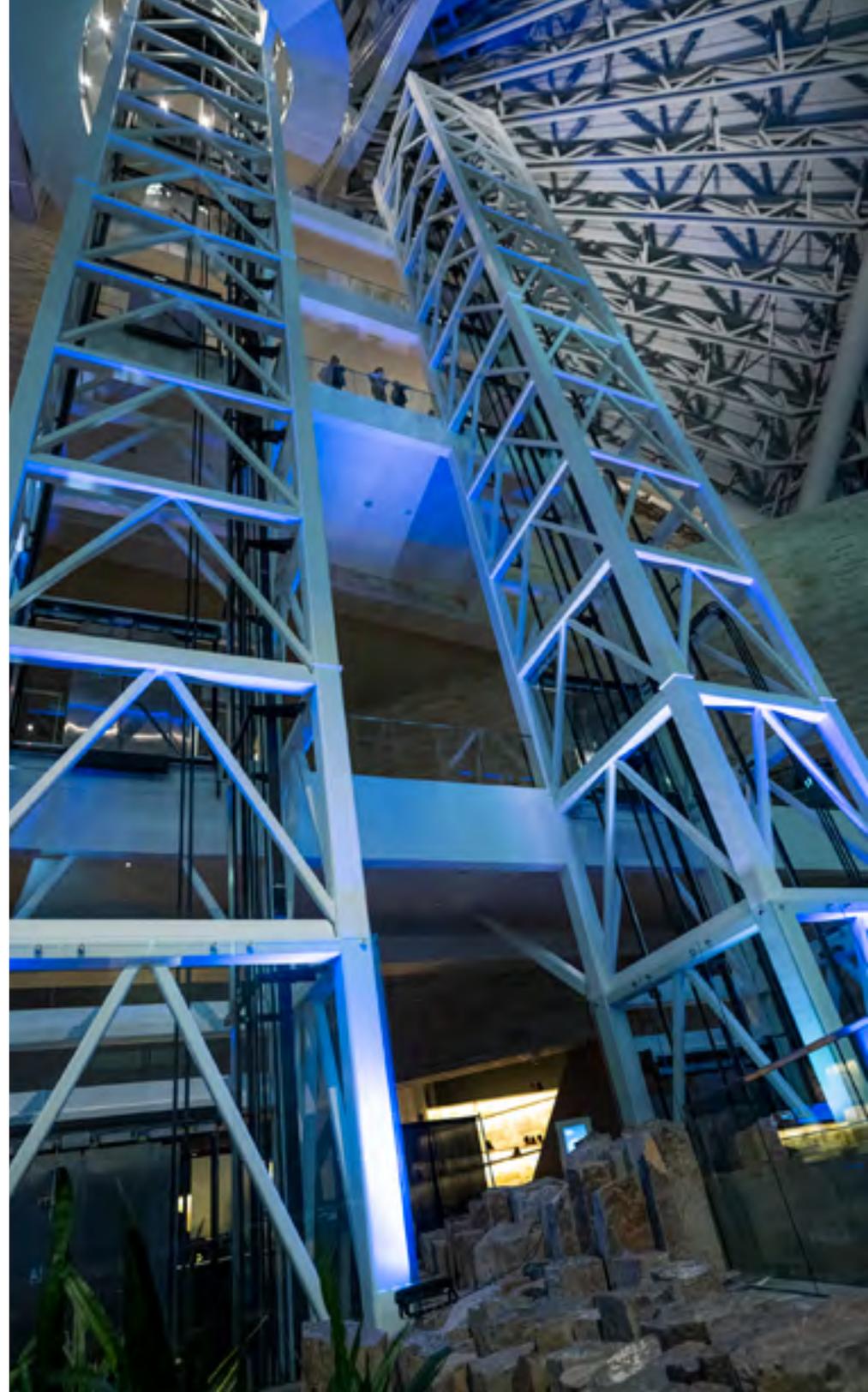


The Museum strives to deliver a world-class visitor experience on site. Surveys in the summer of 2019 showed 97 per cent of visitors were satisfied or very satisfied with their experience, while 95 per cent said they left the Museum feeling inspired.

The Museum remains a destination of choice and a pillar of the local tourism industry. In 2019, the Museum welcomed visitors from at least 85 countries, including people from every province and territory in Canada and every state in the United States of America.

Media coverage is an important part of drawing visitors from around the world. The Museum continues to earn significant local, national and international media coverage. In 2019-20, overall volume of coverage that mentioned the Museum increased 31 per cent over 2018-19 to 5,152 total mentions. Seventy-four per cent of total coverage reached audiences outside Manitoba, ensuring awareness of Museum announcements and messages among a geographically diverse audience.

In 2019-20, the Museum was highlighted as a must-see by many prominent travel writers and media outlets including *Reader's Digest Canada*, *MSN Australia*, *Architectural Digest*, *The San Francisco Examiner*, *The Globe and Mail*, *Fresh Daily*, *Travel.com*, *Canadian Traveller*, *TravelBabbo*, *Forbes*, *Canadian Geographic*, and dozens of Postmedia outlets across Canada.



# Corporate Performance

The Canadian Museum for Human Rights continued to deliver strong results in 2019-20.

This marked the fourth consecutive fiscal year that ended with a moderate surplus, a result of diligent fiscal management. The Museum met its \$3.6 million earned revenue target. This achievement was made possible by increased revenue from the Boutique and facility rentals, as well contributions from the Friends of the Canadian Museum for Human Rights.

The Museum delivers a world-class experience to visitors on site, off site and online. Throughout all areas of operation — including exhibitions, education and public programs, and digital platforms — the Museum strives to innovate and adapt in order to remain competitive among leading cultural institutions. Those efforts continue to deliver positive outcomes. In the 2019-20 fiscal year, 97 per cent of Museum visitors reported being satisfied or very satisfied with the experience, and 95 per cent reported feeling inspired. The number of participants reached through education programs increased by nearly 1,000 students for a total of 28,300 during the fiscal year. Visits to the Museum’s website increased by more than 160,000 to 681,960. The website also welcomed 70,000 additional unique visitors, for a total of 462,076.

Since opening to the public in September 2014, the Museum’s reputation on the national and international stage has continued to grow. During the 2019-20 fiscal year, 69 per cent of visitors were from outside the local market. The Museum’s reputation as a leader in museological practice, reconciliation, inclusion, education,

and human rights storytelling resulted in external consultations with institutions around the world – including the International Slavery Museum in Liverpool, the Auschwitz Institute for Peace and Reconciliation, the University of Victoria, the City of Winnipeg, the International Association of Museum Publishers, the International Council of Museums, the Federation of International Human Rights Museums, the Council of Holocaust Education Centres, the Manitoba School Board Association and the Calgary City Teachers Conference.



In 2019-20, the Museum welcomed 285,020 visitors, nearly equal the number of visitors in the previous fiscal year. However, this result was below target due to the global COVID-19 pandemic that forced the closure of the Museum on March 14, 2020 and cancelled its popular spring break programs, school field trips, facility rentals and Friday Night Rights events. Off-site visitation also fell short of target due to pandemic-related venue closures for the Museum's travelling exhibitions and related events, which affected the tour of *Mandela: Struggle for Freedom* at the Ken Seiling Waterloo Region Museum in Kitchener, Ontario and the display of the *Witness Blanket* in Calgary.

Museum membership was roughly consistent with the previous year at 5,406 members but fell short of target. As pandemic-related restrictions and concerns about travelling and public gatherings are projected to continue, visitation on site at the Museum and off site is likely to decline from previous levels in the 2020-21 fiscal year. The Museum will work to maximize visitation from the local market by creating opportunities to engage with its content while respecting physical distancing guidelines and by strengthening members events and offerings to encourage increased subscription. The Museum will also work to build upon the significant growth of its online presence, leveraging the development of digital engagement and learning opportunities in the coming fiscal year.



## Goal area 1: Visitor experience

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

Performance Indicators		2019–20 Target	2019–20 Results
Satisfaction	% visitors satisfied or very satisfied	> 92%	97%
General impact	% visitors inspired by the Museum	> 92%	95%
Memberships	% renewals	75%	72%

## Goal area 2: Audience reach

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

Performance Indicators		2019–20 Target	2019–20 Results
On-site visitation	# of on-site visitors	298,800	285,020
Off-site physical visitation	# of off-site visitors	125,000	55,309
Paid admission	# of paid general admission visitors	99,325	89,791
Reach	% paid general admission visitors from outside the Winnipeg market (> 2 hr radius)	60%	69%
Student visitation	# of students in person	28,665	28,300
Memberships	# of members	6,200	5,406
National reach	# of opportunities showcasing CMHR on a national scale	25	45
Digital reach	Unique website visits	440,000	462,076
	Total website visits	550,000	681,960

### Goal area 3: Recognized leader

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

Performance Indicators		2019–20 Target	2019–20 Results
Completed requests	Annually provide examples of completed external consultative requests, presentations and collaborations that reflect leadership in the four leadership areas	Reference Note 1	Reference Note 1
Partnerships	# of new and renewed agreements with strategic benefits (benefits reported annually)	12	19
Government relations	Annually provide examples of support for, or amplification of, Museum’s message	Reference Note 2	Reference Note 2

Note 1: During the 2019-20 fiscal year, the Museum completed requests from many prominent organizations, including: the Bank of Canada, the Canadian Association of Journalists, the Rohingya Human Rights Network, the Japanese Cultural Association of Manitoba, the International Council of Museums, the Federation of International Human Rights Museums, the Sara Corning Society, the Métis National Council, the International Slavery Museum in Liverpool, the Auschwitz Institute for Peace and Reconciliation, the University of Victoria, the City of Winnipeg, the International Association of Museum Publishers, the Council of Holocaust Education Centres, the Manitoba School Board Association and the Calgary City Teachers Conference.

Note 2: In 2019-20, government relations efforts focused on building a broad basis of non-partisan support for the Museum and its work to fulfill its mandate. The Museum welcomed more than 100 elected officials, senior government representatives and distinguished visitors, including international dignitaries from 15 countries. These visitors included the Honourable Steven Guilbeault, Minister of Canadian Heritage, the Honourable Bardish Chagger, Minister of Diversity and Inclusion and Youth, the Justices of the Supreme Court of Canada, the Honourable Bob Rae, Canada’s Special Envoy to Myanmar, Her Excellency Sibongiseni Dlamini-Mntambo, the South African High Commissioner to Canada, and His Excellency Guðni Thorlacius Jóhannesson, the President of Iceland. The Museum’s message was also amplified by elected officials in various media outlets, on social media, in public addresses and in Parliament.

## Goal area 4: Financial sustainability

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

Performance Indicators		2019–20 Target	2019–20 Results
Fiscal management	Total funding exceeds expenditures required to deliver on CMHR mandate	Break even	\$392,000
Earned revenue	Achieve budgeted operating and other revenue targets	\$3.6m	\$3.6m
Cost-effectiveness	Net income from Boutique and facility rentals/events	\$500,000	\$506,000

## Goal area 5: People

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

Performance Indicators		2019–20 Target	2019–20 Results
Employee engagement	% of employees engaged	Address improvement areas from 2018-19 survey	Recommendations were developed — on hold during collective bargaining
Volunteer engagement	% of volunteers engaged	Address improvement areas from 2018-19 survey	All proposed recommendations were implemented
Employee retention	% retention: including part-time/ excluding part-time	75/80	84/86
Volunteer commitment	# of volunteer hours	17,000	17,126
Service excellence	% visitor satisfaction with staff & volunteers	> 90%	95%

To view our 2019–20 financial statements, please visit us online at [humanrights.ca](https://www.humanrights.ca).

**Our environmental responsibility**

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

**Canadian Museum for Human Rights**

85 Israel Asper Way  
Winnipeg, MB R3C 0L5  
T: 204 289 2000  
TTY: 204 289 2050  
Toll Free: 1 877 877 6037  
[humanrights.ca](https://www.humanrights.ca)

**Canadian Museum for Human Rights  
2019–20 Annual Report**

© Canadian Museum for Human Rights

Design: Ninth and May Design Co.

Many images in this document were taken prior to the physical distancing protocols put in place during the global pandemic.

Canada

