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THE VOICE OF CANADA'S MUSEUM COMMUNITY
LA VOIX DE LA COMMUNAUTÉ MUSÉALE CANADIENNE

Being an Emerging Museum Professional in Prince Edward Island

La réalité des professionnels émergents des musées

For many people, when they hear "emerging museum professional" they picture a person between 20 and 30 years old. But age is not always a factor here. In my opinion, the word "emerging" refers to the novelty of the job. A person can be considered an emerging museum professional more than once in their career because of a change in positions, in the type of institutions or in the regions where they work. In fact, the term is most often used to designate museum professionals who have less than 5 years of experience in the sector. There is a strong presence of emerging museum professionals in Prince Edward Island due to the seasonality of most institutions, many of which are not always able to rehire the same people from one year to the next. Some of these museums and heritage sites lack the budget to hire an employee all year long.

Lorsqu'ils entendent l'expression « professionnels émergents des musées », bien des gens s'imaginent des personnes dans la vingtaine. Or, l'âge n'entre pas toujours en ligne de compte. D'après moi, le terme « émergent » renvoie au caractère nouveau de l'emploi. Une personne peut être considérée comme un professionnel émergent plus d'une fois au cours de sa carrière si elle change de poste, de type d'institution ou de région. En réalité, ce terme est toutefois utilisé le plus souvent pour désigner les professionnels qui comptent moins de cinq ans d'expérience dans le secteur des musées. On constate une forte présence de professionnels émergents à l'Île-du-Prince-Édouard en raison de la saisonnalité de nombreux établissements, dont beaucoup ne peuvent pas recruter de nouveaux employés toute l'année.

UNVARNISHED

A YEAR IN TRANSITION

2021

CMA ANNUAL REPORT 2021

beginning to age. A percentage of them are considering retirement in the near future, which means more available positions for emerging museum professionals. In the last year, the Prince Edward Island Museum and Heritage Foundation, which administers the province's museological collection and 7 sites, has seen quite a few changes in its staff. The winter of 2020-2021 was a difficult one for the museum. The closure of the museum had a dissuasive effect on many professionals, in particular those who wanted to start a family or buy a house. Par ailleurs, il y a des employés permanents qui travaillent toute l'année. Le hiver 2020-2021 a été difficile pour le musée. La fermeture du musée a eu un effet dissuasif sur de nombreux professionnels, en particulier ceux qui souhaitent fonder une famille ou acheter une maison.

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President's message

We call our 2021 annual report *Unvarnished: A year of transition* for two reasons: *unvarnished* because we've had a challenging year, and *year of transition* because, while challenging, it was a year of hope, progress and beneficial change.

Last year's AGM saw the election of a larger board with many new members. We saw our governance role as a partnership with management and staff, setting strategic direction while overseeing, on behalf of the members, the progress made. During the year, we sought opportunities to promote culture change, both within the CMA and within the museums sector at large.

We worked closely with staff, led by Massimo Bergamini, to set practical and pragmatic priorities. We focused first on strengthening the foundations of the organization, then working toward ensuring its continued viability. Of course, we always did so in service of our vision: *Stronger museums. Engaged citizens. A better Canada.*

I would like to thank the volunteer board members for their time, commitment, patience and ambitions to build a better tomorrow together. Meeting these dedicated and lovely people was a highlight of the year for me. Please know that our association is well served by this board.

We also supported the efforts of staff to effect culture change, starting the process of rebuilding and cultivating important relations with many of our community members, including



individual and institutional members, our inspiring sponsors, non-members, provincial and territorial museum associations, and the Government of Canada.

Last but by no means least, we have taken the lead to set the stage for difficult but necessary conversations within the museum community about our sector's role in supporting an inclusive society that respects, values and promotes diversity, social and climate justice and Reconciliation.

I would like to take this opportunity here to recognize Massimo's calm and steadfast work as we sought together to make the CMA an association that people want to work with, and an organization that people want to work for. During 2021, we made substantial progress toward these goals.

As I conclude my term as CMA president, I also want to thank you, our members, for your support, feedback and encouragement through the year. Yes, much work remains, but clearly the first steps toward rebuilding our foundations are underway. I want to thank Massimo, my board colleagues, and the CMA membership for their insights, help and support during what was truly "a year of transition". I look forward to the next 75 years.

Michael Wallace
CMA President



Executive Director's message

The choice of *Unvarnished* as the title for Canadian Museums Association's 2021 Annual Report follows on the heels of CMA's similarly disruptive 2022 Annual Conference theme: *Dismantling Foundations to Build a Better Future*.

And it's not a coincidence; in their own way, both were meant to cause the audience to pause.

Annual reports tend to present the organization in the best possible light — a legitimate goal when you're trying to maximize shareholder value or stakeholder confidence. But when the organization is in crisis and dissolution is one of the options its management and Board *must* consider, unvarnished truth-telling is needed.

There is no doubt that the pandemic exacerbated and accelerated the crisis, but the challenges faced by the organization today — financial, reputational, administrative — predate COVID-19 and have been years in the making.

The objective reality is that in 2021 and in 2020 (and likely in 2019 and earlier years) the CMA was technically insolvent. And while the CMA may have been able to meet its cashflow obligations thanks to perennial government grants, an inability to grow own revenues to keep pace with inflation and the changing expectations of the "marketplace", have resulted in a steady erosion of capacity and with it, of its value proposition.



Photo — Jean-Marc Carisse

The CMA has been part of Canada's arts and cultural landscape for the last 75 years. For much of that time it played a pivotal role in advocating for and advancing the interest of Canada's museums community. But as it enters its 76th year, the CMA is facing the kind of challenges that will require clarity of purpose and solidarity to overcome.

CMA's balance sheet position is stronger today than it has been in years, largely thanks to unsustainable spending cuts, but chronic uncertainty remains on the revenue front.

Since our last Annual General Meeting, the focus of CMA's Board and staff has been on helping the organization find its bearings again. That has meant reconnecting with its members, repairing strained relations with partners inside and outside our community,

addressing chronic financial difficulties, and giving it a sense of purpose again.

Have we done enough? At this point all I can say with confidence is that the CMA survived 2021 to fight another day.

Ultimately, whether the CMA embarks on another 75-year journey will depend on the will and the judgment of its members and of its community. And that is the way it should be.

Massimo Bergamini
(Interim) Executive Director and CEO





OPERATIONS

A year of upheaval, a year of change

As Charles Dickens wrote in *A Tale of Two Cities*, “It was the best of times, it was the worst of times,” so too 2021 was a year of challenge and adversity at CMA but also one of renewal.

UNDER A CLOUD

CMA entered the year still grappling with the impacts of COVID-19, having to reinvent many of its operations with staff working from home and struggling for work/life balance.

There were clouds on the horizon to be sure: membership had been declining since 2018, a growing number of members were dissatisfied with CMA’s performance and the organization’s finances were littered with red flags.

With the sense among many in the museum and heritage community that the CMA was at a tipping point, a course correction was needed.

The moment came at the AGM, as a membership-driven movement to change the status quo brought to the Board a majority of new members focused on culture change.

A NEW LEADERSHIP

The new Board coalesced around a vision of CMA as an organization more accountable to members, more transparent in its operations, more responsive to the diversity of the museum community, and more inclusive of competing perspectives.

Compounding and accelerating the process of change, the arrival of a largely new leadership Board also coincided with the planned departure of CMA’s chief executive at the end of June, followed days later by the retirement of its long-serving chief operating officer.

Massimo Bergamini, an experienced association and public affairs executive who had been retained in March to support the organization on a short-term, part-time contract basis following the departure of the Deputy Director, Public Affairs, was

asked by the Board president to take on staff leadership of the organization on a six-month caretaker capacity.

OLD CHALLENGES

It became quickly apparent to the new Board that the deep-rooted challenges faced by the CMA not only had been years in the making but now encrusted almost every aspect of its operations.

To begin with, the CMA’s business model had for years been predicated on continued government program funding and the associated administrative funds the organization could assign core expenditures to.

As the interim CEO reported to Board directors at their first meeting in August:

“...the CMA’s financial foundation rests on the assumption of continued and exceptional government grants. Receipt of supplemental YCW funding in the order of some \$ 5M dollars confirmed in June and the \$ 500K to cover administrative overheads, should — depending on timing of second tranche as well as other interim payments due Q3 and Q4 — allow the organization to avoid emergency cashflow management measures, and end the fiscal year 2021 with a small operating surplus.

However, this must not in any way mask the fragility and unsustainability of CMA’s financial and operating position. The receipt of \$ 375K in COVID emergency wage subsidy relief this year means that all other things being equal, the CMA is heading into 2022 with an \$375K operating deficit.”

Compounding the precarity of CMA’s financial situation, the organization had ended the previous year with an unrestricted operating cash reserve of under \$180 K — well below the recommended not-for-profit threshold of three to six months



operating costs. Simply put, without radical remedial action, the organization would not be able to continue operations in 2022.

A TIGHT SHIP

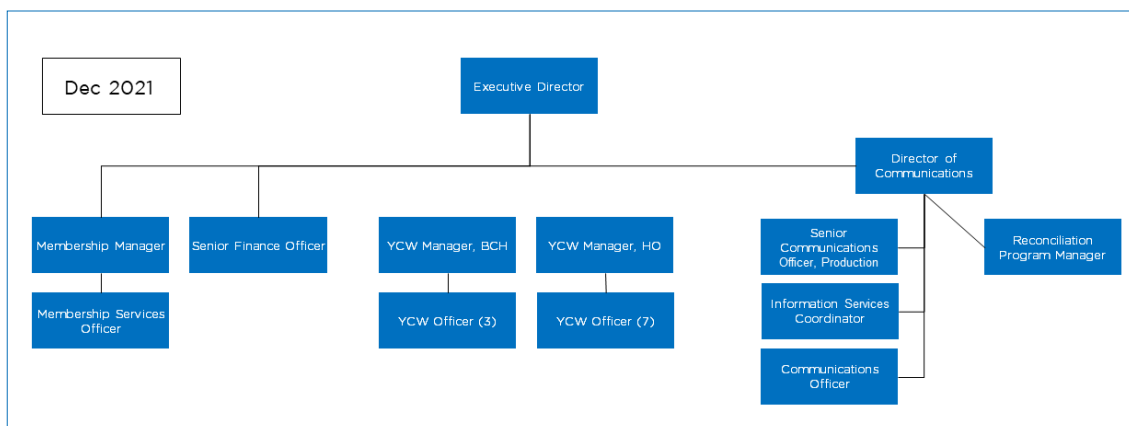
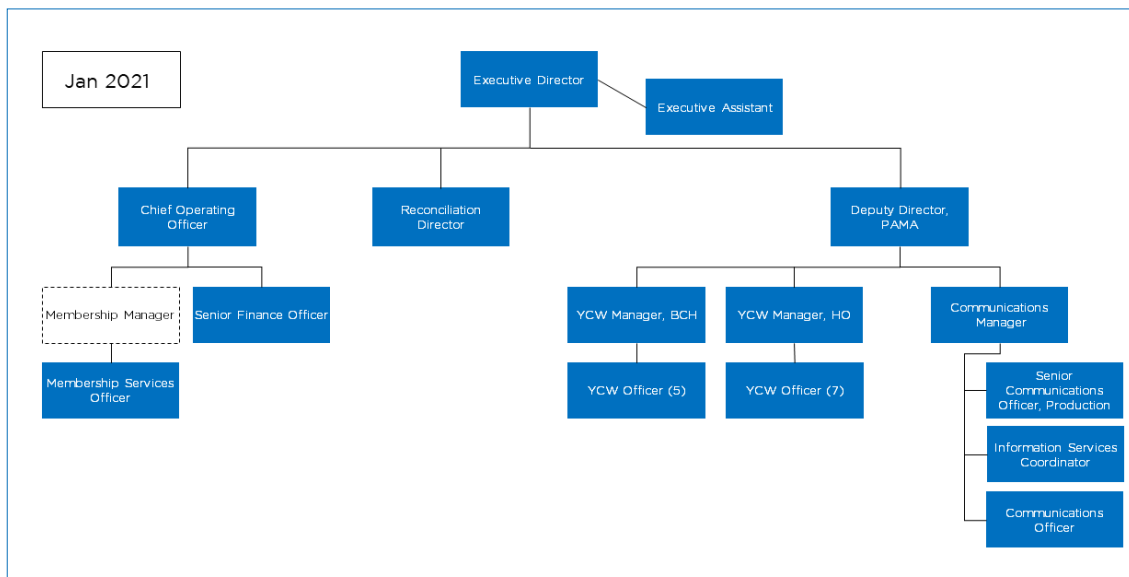
In August, confronted with CMA’s exceptional financial challenges, and with the backing of the Board, management had no option but to freeze all discretionary spending. That meant key staff vacancies, particularly at the executive level, remained unfilled, while all other expenditures were cut to a minimum.

As a result, general expenditures were almost \$300 K lower year over year, and almost \$70K lower against budget, while salaries and benefits were approximately \$600K lower than budgeted.

The hiring and spending freeze, while necessary, brought its share of challenges.

As the organization continued providing legacy services and benefits, such as Muse magazine, daily media monitoring and bi-weekly newsletter while also working to enhance member and stakeholder relations, the self-imposed austerity took its toll on staff.

With the Board satisfied that the CMA’s financial situation had sufficiently improved to allow it to continue as a going concern, in December it greenlit modest new expenditures to allow the hiring of a chief operating officer and the filling of a policy and research role – two strategically important positions.



Note

1. The actual amount booked in 2021, per CMA’s audited financial statements, was \$ 464 K



Redefining CMA's value proposition...

...BY LISTENING TO OUR COMMUNITY

Although the corporate re-engineering taking place was driven by a sense of financial urgency, it was also informed by the knowledge that long-term sustainability was predicated on a successful redefinition of CMA's value proposition.

While some may look at CMA's financial fragility — including its chronic reliance on government funding --as the cause of its current difficulties, it is probably best to view it as a sign of a diminishing relevance in the marketplace and address it head-on.

In November we surveyed current and former CMA members to learn their perceptions of the CMA concerns and priorities and determine what was and wasn't working from their perspective. The results were instructive and sobering, but they were also encouraging.

First of all, participation was outstanding as over 400 current or former CMA members completed the survey, more than 180 provided concrete and unvarnished suggestions for how the organization could up its game, and some 130 agreed to participate in regular online panels designed to gather member perspectives throughout the year.

While 23 percent said they were somewhat to very dissatisfied, a clear majority — 58 percent -- of those surveyed said that they were either very or somewhat satisfied with their CMA membership.

Among other things, members were asked to identify what they most valued among the suite of CMA services and benefits. Most, 34 percent, identified government advocacy as the single most valuable benefit of membership. Drilling deeper, 60 percent said that advocacy for enhanced government support was their top priority.

This is a particularly important message to the CMA from its community as the organization works to bring its role and value proposition in sharper focus.

The plan is to use the November survey as a baseline against which to test perceptions of CMA's performance and record. This will be part of a formal market intelligence plan staff expect to roll out beginning in Q3 2022.

As part of this deliberate effort to gain a better understanding of the community's perception of the CMA, membership renewal mailings now include a message from the CEO inviting members to contact him directly to discuss what the organization is doing well and what it is doing not well enough.

Virtual membership listening circles to engage with members on the urgent advocacy and policy issues and to gather advice on how best to strengthen the CMA are planned for 2022.

...AND TAKING ACTION

In addition to engaging with members to define a way forward that is better aligned with their immediate preoccupations, needs and expectations, concrete steps were taken to re-establish and bolster relations with the larger community while being responsive to emerging priorities.

The single most important priority for both staff and Board leadership was to repair relations with the CMA's provincial and territorial museum association partners.

While more can and will be done to put in place a truly synergistic relationship framework, we want to recognize and applaud the warm and professional collaboration that characterizes work on our common agenda: advancing the interests of Canada's museum and heritage community.

A glimpse of the role a refreshed CMA can play in bringing the community together and promoting common action, came in August after the fall of Kabul to the Taliban as CMA responded to an urgent call to action from some of its members to assist in securing safe passage for a group of Afghan human rights activists and museum professionals.

A key element of CMA's new value proposition must be the capacity to lead the way for the sector.

CMA can never be a credible voice for progress and change within our community if it doesn't embrace the principles it publicly espouses. Whether these relate to combating climate change, or promoting inclusiveness and diversity, or the pursuit of excellence in professional endeavours, the CMA must strive to embody them in everything it does.



One area where the CMA has been lagging not only behind the sector, but behind many similarly sized organizations relates to human resources and the value it places on ensuring a healthy and respectful work environment. This is not only a moral imperative, but failure to do so would undermine the ability of the organization to deliver real value to its members.

Efforts are underway, including the move to a new, modern hybrid office environment, to shift the organization's workplace culture away from a highly hierarchical model to a flatter one that encourages and rewards personal and group initiative and excellence.

Negotiations on a new collective bargaining agreement will begin in earnest in August 2022. These will be an opportunity for management and employees to collaborate on a multi-year model that addresses compensation disparities, rewards excellence while recognizing the financial constraints faced by the organization.

TURNING THE CORNER

The success of 2021 will not be measured by the number of meetings held, or the number of media interviews granted, or by any other transactional metric, but by the methodical chipping away at a status quo that was driving the organization to irrelevance.

Inasmuch as there have been any, the successes of the year are a tribute to the dedication and talent of our staff and the vision and support of the new board.

As the proverb cautions, "one swallow does not make summer", but the signs of renewal are around us, including importantly that membership slide has not only stopped but appears to have been reversed.

The few years will require the ability to align community priorities and association resources into credible goals, action plans and accountabilities. It will require continued transparency in management, governance and decision-making. Most of all it will require the continued ability to have difficult conversations and to listen to one another in respect.

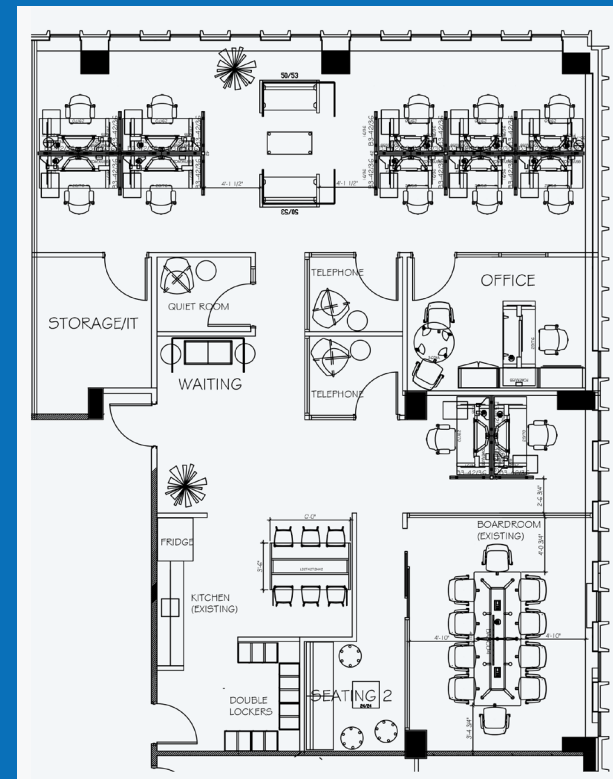
NEW ADDRESS OPENS THE DOOR TO NEW WORKPLACE AND ORGANIZATIONAL CULTURE

After 40 years of working above Ottawa's iconic Colonnade Pizza on Metcalfe Street, the CMA is moving. And its staff may be saying goodbye to the best pizza in Ottawa, but they're gaining new quarters suited to today's Zoom workstyle.

The decision to move came in the wake of the pandemic and the resulting upheaval in the workplace. CMA's 25 plus employees had been working remotely for over a year and when surveyed in the fall, the almost-unanimous response was that they did not want to return to the old workplace model.

The combination of COVID-19, the expiration of the old office lease and exceptional pandemic-era rental rates, created the conditions for a first significant step in organizational culture change.

The new space will be smaller by about 3,000 square feet, with fewer walls and more open space, brighter and more flexible. It will have a meeting room, a central kitchen area, and other adaptable workspaces designed for small-group meetings and collaboration. Set up for "hotelling," it will accommodate the preference of many CMA staff to combine working from home with coming together to foster team synergies.



CMA's humanitarian role

Sometimes the reach and influence of an organization goes well beyond its stated mission and role. And though when this happens it is usually the result of dedicated people in exceptional circumstances coming together to make a difference, they must be chronicled for what they are: examples of the power of human solidarity.

Last year, the CMA was able to be the catalyst of one such moment, helping to provide safe passage to over 100 Afghan human rights activists and museum professionals and their families.

IN THE CROSSHAIRS OF THE TALIBAN

For over a decade, the Afghanistan Human Rights and Democracy Organization (AHRDO) and its affiliate, the Afghanistan Center for Memory and Dialogue (ACMD) worked tirelessly to document human rights abuses and memorialize its victims.

It is not surprising that immediately following the Taliban takeover of Kabul last August, AHRDO and ACMD offices were raided, and their staff — most from the persecuted Hazara community — threatened with violence.

Unable to exit the country on the international air bridge, the AHRDO staff, along with their families fled the country via land to

Pakistan. But while they are now out of Afghanistan, they were not out of danger and continued to be the crosshairs of the Taliban in Pakistan and at high risk of deportation back to Afghanistan.

ENTER THE CMA

That's when a small group of museum community leaders that included Bob Janes and Senator Pat Bovey, enlisted the CMA to try and secure safe passage out of Pakistan for the AHRDO staff and their families.

CMA's advocacy reached every level of the Government of Canada, from the Prime Minister's Office to front-line cabinet ministers to Canada's High Commission in Islamabad and engaging and coordinating action with international NGO Front Line Defenders also working on their safe passage to Canada.

ARRIVAL IN CANADA

Finally, last January, after months of high hopes and dashed expectations, a flight from Islamabad landed in Edmonton with 170 people on board.

But CMA's and Canada's museum community's work continues, with volunteers assisting in the settlement efforts — twining families, facilitating educational and fun activities for the children, and assisting AHRDO incorporate as a Canadian entity so that its human rights work can continue.





THE VOICE OF CANADA'S MUSEUM COMMUNITY
LA VOIX DE LA COMMUNAUTÉ MUSÉALE CANADIENNE

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COMMUNICATIONS

Tarifs
12.03.2021 12.03.2021

Extending our reach

MUSE MAGAZINE

Muse magazine is published four times a year. CMA members receive a subscription to the print version and access to Muse online. In 2021, the average print circulation was more than 4,000 copies per issue with a growing digital audience. Based on digital readership data, readers were most interested in content related to reconciliation, institutional racism and coping with Covid-19.

Following the Spring 2021 issue of Muse, CMA surveyed readers to improve content and collect relevant demographic information to strengthen the magazine's ad sales. The survey showed that printed magazine copies have a pass-along rate of 3.3 readers per copy, higher than the broad industry baseline of 2.5.

WEBSITE

CMA performed back-end updates to its website in 2021, the most notable being to improve the function of the job board and monetize it. That update has been a success, and the job board has gone from costing 20 days of staff time annually to fewer than five days. It has also earned CMA nearly \$10 thousand. There are still issues related to function, particularly the bilingual capacity, and planning is underway to further professionalize the job board.



SURVEY SONDAGE

2021 FEDERAL ELECTION

museum advocacy update

ÉLECTION FÉDÉRALE DE 2021

mise à jour de la défense
des musées

LET'S STAY *connected*

Complete our member survey

DEMEURONS *connectés*

Répondez à notre sondage de membre

SOCIAL MEDIA

CMA is active on four social-media channels: Twitter, LinkedIn, Facebook and Instagram, with a total audience of 19,947 at the end of 2021. The year saw an 18 percent cross-platform increase in followers, with 70 percent of the growth coming from LinkedIn, our fastest growing platform. The CMA's social-media operations in 2021 could be considered efficient, with a lower posting rate (down 40 percent) but more impressions¹ than in 2020 (up 85 percent). We also saw a general decrease of 1.3 percent in our overall engagement rate; however, increased impressions produced a 16 percent increase in the actual number of engagements. In 2022, the goal will be to increase our engagement rate, improving opportunities for organic reach².

CMA NEWS

CMA News, our e-mail newsletter, is sent every two weeks, featuring sector highlights and updates on CMA. An important measure of the newsletter's timeliness and relevance is the increase in open rates³ year-over-year, going from 30 percent to 38 percent at the end of 2021, and to more than 40 percent in Q1 of 2022.

Notes

1. Each visit to a website represents a single impression
2. The number of people who see content through unpaid distribution
3. The percentage of subscribers who open a specific email out of the total number of subscribers

CMA AWARDS

To celebrate the winners of this year's CMA Awards, a special summer edition was released to accompany the ceremony at the virtual conference.

CMA AWARDS | 2021

Celebrating excellence in Canada's museum sector



NATIONAL CONFERENCE

The 2021 National Conference, held virtually for the first time in CMA history, brought together 320 delegates over five days. It featured 40 bilingual sessions by 91 domestic and international experts, held across five half-days of programming.

The conference theme was “Moving Forward,” defined as “a call for greater solidarity, connectedness and social responsibility to propel the museum sector ahead.”

Keynote presentations were given by international Indigenous experts Emmanuel Kasarhérou, Pare Keiha and W. Richard West. Other presentations were provided by CMA membership and other sector workers following a call for presenters.

Preliminary information for the 2022 National Conference, CMA’s second virtual conference, shows a 25 percent increase in attendance to a total of 399 delegates.



PODCAST

A revised application for our 2021-22 Museums Assistance Program grant included a proposal for a limited-series podcast comprising three episodes in French and English. The goal is to expand and enhance CMA's digital content and reach. The podcast, called *Unvarnished: Canadian Museums at a Turning Point*, launched on all major platforms on May 10, 2022.



Support the CMA

Support the CMA and receive great benefits! Your investment is an investment in all of Canada's museums.

Here are some annual supporter solutions for those interested in helping the CMA make a real impact in the museum sector.



Did you know?
Your support for the CMA may be tax deductible. Talk to your accountant.

SUPPORTER BENEFITS

- CMA business affiliate membership
- Logo on CMA website homepage
- Logo in CMA e-news
- Year-round, half-page advertisement space in Muse magazine
- Audio ad placement in one (1) episode of the CMA podcast
- Featured listing with dedicated landing page on the CMA Business Members Directory, with social media promotion
- One (1) dedicated e-mail blast to members as "Featured Supporter"
- Session sponsorship at the CMA national conference
- Complimentary registration to attend up to four (4) CMA events
- Advance knowledge of additional CMA events and promotional opportunities
- Prioritized placement for promotional blasts (see Our Channels, page 9)

Investment: \$15,000

SUPPORTER+ BENEFITS

Deepen your investment and make a bigger impact! Supporter+ includes everything in the Supporter tier, plus:

- Upgrade from half-page to full-page advertisement in Muse Magazine
- Audio ad placement in all three (3) episodes of the CMA podcast
- Featured listing to be promoted on CMA homepage for one (1) quarter
- Upgrade from Session sponsorship to Session+

Investment: \$20,000

ADVERTISING/ SPONSORSHIPS

CMA has revised its advertising offerings. Following the 2021 readers' survey, CMA's Advertising Guide was updated to include multi-platform offerings, followed by an update in early 2022 to include conference options as well.





MEMBERSHIP

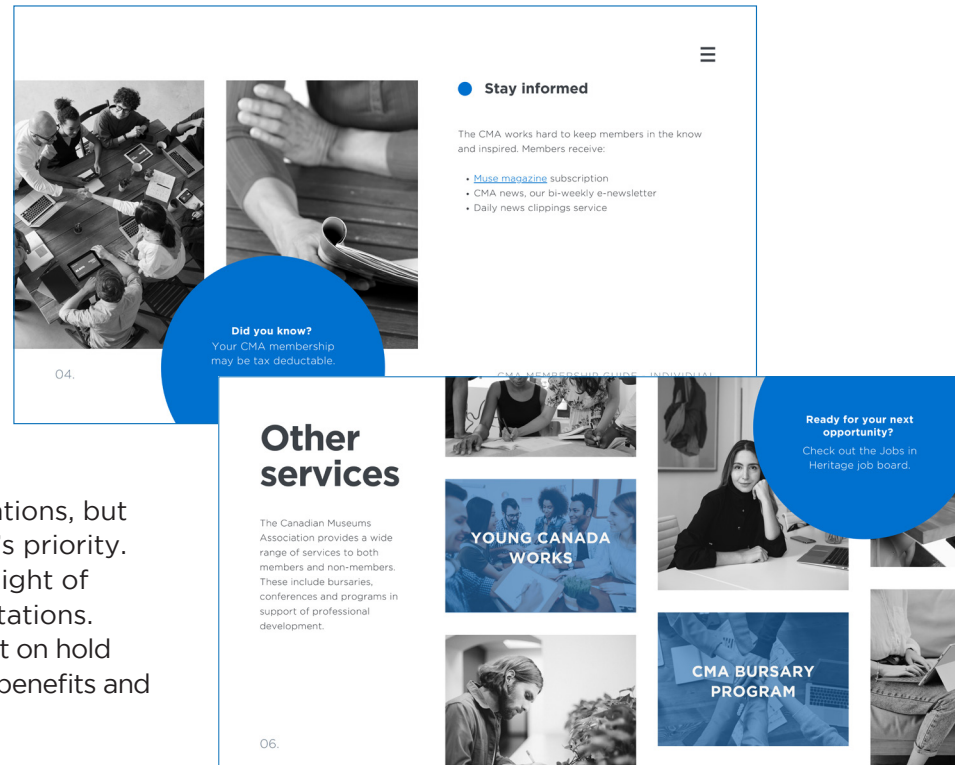
HERE TO SUPPORT YOU

CMA's membership comprises institutions and individuals across the museum sector, as well as affiliate partners that support the association. Our individual members encompass the full span of museological careers — from students to emerging and established professionals, all the way into retirement.

Membership numbers and revenue had been declining since 2018, with a sharper decline from 2020 to 2021. Some of this decline can be attributed to growing concern in the museum community about the CMA's relevance and stability. In addition, CMA's membership team was understaffed and under-resourced for much of the time between September 2020 and July 2021, which affected renewals and membership development efforts.

Important steps have been taken to improve membership relations, but more work remains to be done, and this is now CMA leadership's priority. This includes redefining the organization's value proposition in light of emerging issues and members' changing aspirations and expectations.

Membership development campaigns, for example, have been put on hold until the organization is able to demonstrate that it can deliver real benefits and measurable outcomes in a transparent manner.



OUR MEMBERSHIP TEAM

Since July 2021, the membership team has been composed of a manager, Corinne Henshaw, and an officer, Fiona Thistle. They have been working to resolve several operational issues that have created difficulties for members. Steps include improving responsiveness to member queries; optimizing the membership database to support problem-solving; and improving processes and membership-related communications. Together with the rest of the CMA team, they will continue to focus on meeting member needs and providing them with effective services.

Please send questions or concerns to the membership team at membership@museums.ca.



REVERSING THE DOWNTURN

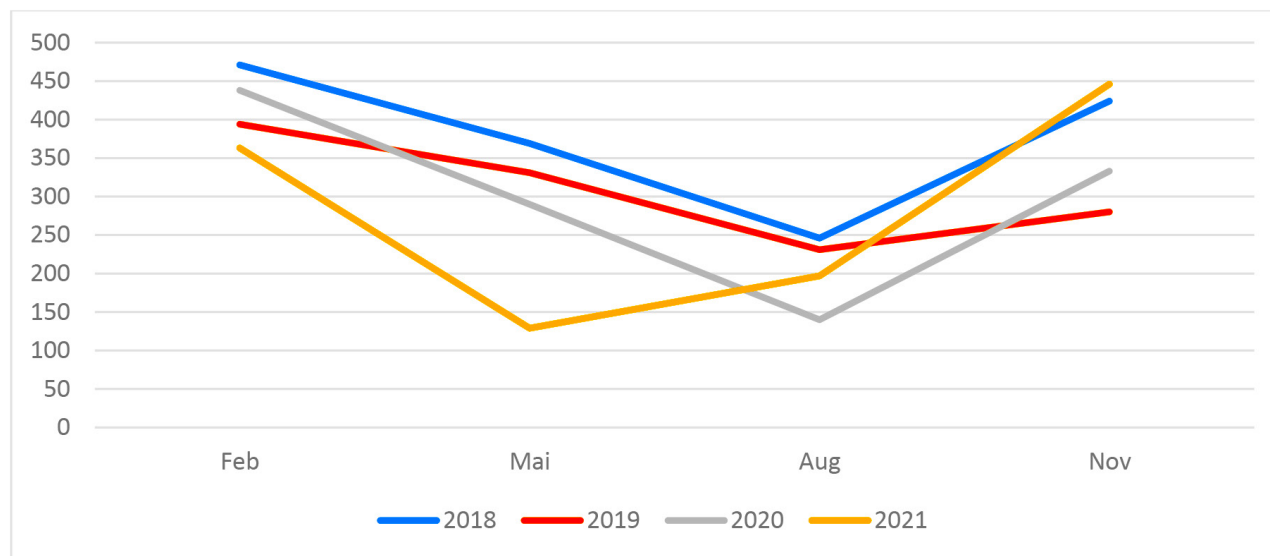
Following the member losses of 2021, the trendlines seem to be reversing, thanks in part to improved membership processes and a greater focus on communications and engagement.

As a result, we saw a relatively small (six percent) decline in the aggregate number of members, with a seven percent increase in the number of individual members. At the time of writing, 2022 is already looking more robust across all membership categories, notably institutions.

Regarding revenue, the overall loss for 2021 compared to 2020 was approximately 21 percent.

While revenue losses were approximately 20 percent for the February 2021 period and 60 percent for the May 2021 period, compared to the same periods the year before, the loss for August 2021 was only 10 percent (following the yearly trend from previous years). Importantly, in November 2021, we saw a 21 percent increase in revenue over the same period in 2020.

The chart to the right clearly shows the uptick in membership numbers at the end of 2021. This trendline continued in Q1 2022.¹



Note

1. The chart shows the variation in aggregate membership numbers per intake period/per year. Intake periods are best compared to each other, as different groups of members are onboarded at different times of the year.





YOUNG CANADA WORKS

Growing careers for 25 years

The CMA manages the Young Canada Works (YCW) program on behalf of Canadian Heritage, in support of Canada’s museums and emerging museum professionals. YCW provides funding to employers in two streams—Young Canada Works in Heritage Organizations (YCWHO) and Young Canada Works at Building Careers in Heritage (YCW BCH)—to create jobs for students and internships for graduates, while bolstering the capacity of museums and heritage institutions.

The CMA has delivered the YCW program for some 25 years. In that time, the program has created about 26,000 student jobs and 1,300 YCW graduate internships. For more than a generation, YCW has been an important first step in the careers of many Canadians working in the museum sector.

SOWING SEEDS

The YCW program, specifically its internship program, helps museums meet their short-term need for interns, while sowing the seeds of both future careers and long-term benefits for employers.

A recent letter from Trevor Osmond, Director of the Red Lake Regional Heritage Centre (RLRHC), makes this point. In 2017, RLRHC secured YCW funding to hire an intern. Their immediate goal was to review conservation standards and conditions. The intern, Jessica Bekesi, developed a report that examined standards, provided solutions to improve conditions to meet those standards, and gave practical advice to help staff make decisions in future.

In 2021, the RLRHC acquired funding from donors that allowed them to implement some of Jessica’s suggestions. According to Director Osmond, they have already noticed “several positive changes in our material culture, the process of object handling, and to the building as a whole.” Jessica went on to secure a position with the Museum Fünf Kontinente (Museum

of Five Continents) in Munich, Germany, where she works with ethnographic objects in the Textiles and Organic Materials laboratory.

Director Osmond closed his letter with thanks to the YCW program. “Thank you for supporting young museum professionals. These internships provide important experience for the interns and talented young minds for institutions.”

RECENT RESULTS

While final numbers for 2021-2022 are not yet available, CMA funded more than 1,200 short-term positions for students at 715 organizations through YCWHO. This represents a commitment of more than \$7.2 million and reached 107 percent of the job-creation target set by Canadian Heritage. CMA also funded 280 graduate internships at 221 organizations through YCW BCH. This represents a commitment of more than \$3.4 million and reached 104 percent of our job-creation target.

The past year showed some recovery in the sector, with YCW employers creating more positions for young people. Employers continued to show flexibility in their funded projects, including pivoting to remote work. The summer-dependent YCWHO program was able to create 200 more positions than during the 2020-2021 program year. That year saw 10.25 percent of our YCW BCH interns go on to indeterminate full-time positions in the heritage sector, with 39.58 percent going on to full-time contract positions, although this was sometimes a short-term contract.



SUPPLEMENTAL FUNDING

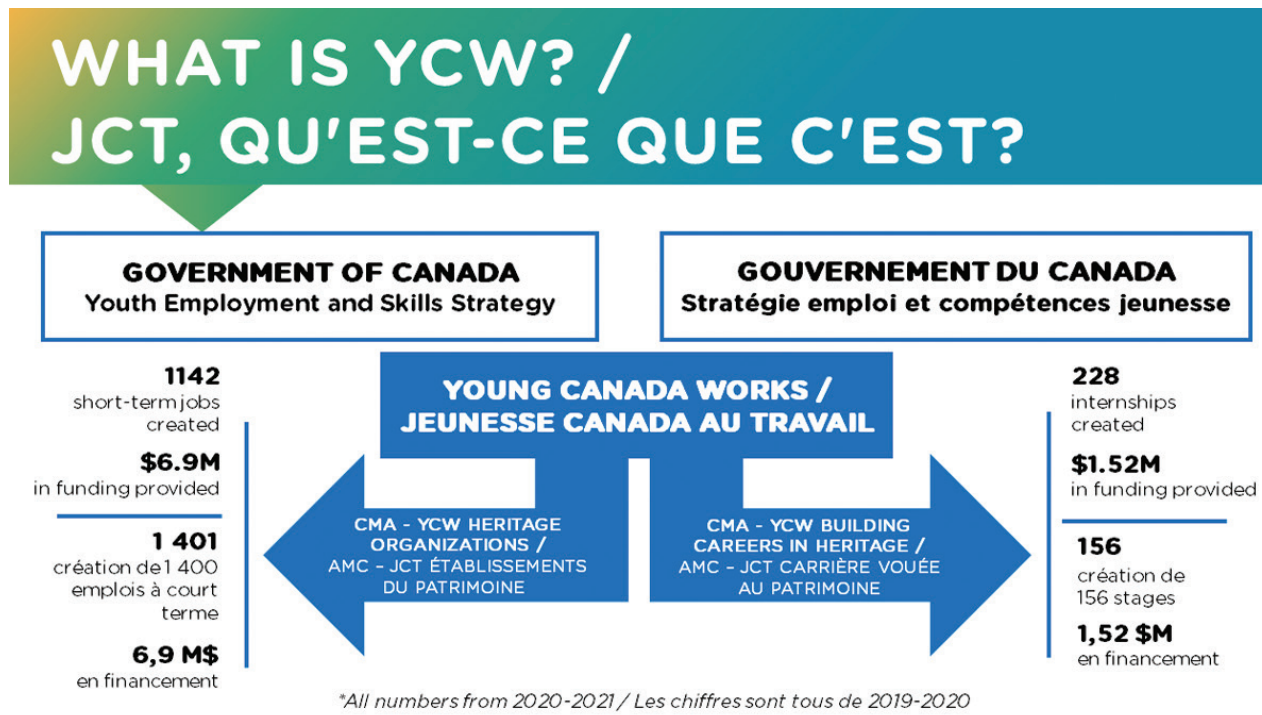
As a continuation of the previous year's pandemic-related funding, many of these positions were supported through supplemental funding from the Youth Employment and Skills Strategy (YESS). More than \$1.57 million went to 270 YCWHO positions, and more than \$3.4 million went to almost 280 YCWBCB internships. This allowed us to carry forward a significant portion of our modest YCWBCB funding to offset an anticipated decline in supplemental funding in 2022-2023.

This past year's higher supplemental funding and adjusted program criteria also allowed us to contribute more funding towards positions, with an average of almost \$6,000 for YCWHO student jobs and more than \$12,150 per YCWBCB position. By

comparison, during the 2019-2020 program year, the last year of supplemental funding at lower, pre-pandemic levels, YCWHO positions averaged \$4,900, and YCWBCB positions averaged \$9,750.

CHALLENGES

The work of the YCW team was affected by staff turnover during the 2020-2021 program year. This created the twin challenges of lost knowledge and more time needed to train new staff. While we can usually depend on an influx of recent graduates to fill some roles, this year we struggled with recruitment. We only reached our full staff complement in late 2021, which caused delays in processing payments to many of our employers.



Promoting Young Canada Works

MUSEUM COMMUNITY

We conducted a social-media campaign to promote awareness of our application-intake period among employers. We held seven presentations for museum and related heritage organizations interested in submitting applications, and contributed an article to Muse that highlighted the success of digital projects during the pandemic.

YOUNG CANADIANS

We conducted a social-media campaign to promote the YCW program to young people. We also arranged 10 presentations to promote the program, one hosted by the CMA, the others in partnership with universities and colleges.

Our promotions were successful. Despite earlier application deadlines for both YCWHO and YCW BCH, we received enough quality applications to achieve our job targets and still have lengthy waitlists. Should we receive supplemental funding again, we can disperse funds to applicants on our waitlists, rather than undertake an additional, time-consuming application-intake process.

We continue to promote the program with young people, seeking to respond to past complaints that eligible candidates have sometimes not known about the YCW program, as well as to mitigate recruitment difficulties that may affect employers and lead to positions being cancelled.

OTHER ACTIVITIES

In addition to promoting the Young Canada Works program to various audiences, other YCW team activities included fully implementing payments via direct deposit; updating our wage resource to help employers set student and intern wages; and creating a resource on how to prepare an effective job poster.

Program resources and success stories

Application tips

Is your museum looking for an extra set of hands or fresh ideas? Consider employing a talented student or young graduate through the Young Canada Works (YCW) program. Our how-to tips can help.



Preparing a Job Poster

The two main goals of a Job Poster are to attract well-suited applicants and, also, to eliminate applications from those who aren't eligible or who might not benefit from the experience. You should provide information that will motivate readers while letting potential applicants know whether or not they would be a good fit.

Other CMA resources

[Young Canada Works: The wrap-up \(Final Reporting\)](#)

[YCW at Building Careers in Heritage, domestic and international components](#)

[YCW tutorial: Submitting a funding application \(2021\)](#)

[YCW tutorial: Setting up a YCW account \(2021\)](#)

[YCW tutorial: End of Work Term Report – YCW-BCH \(graduate internships\) \(2021\)](#)

NEW! [Information about wages for YCW employers and employees](#)

Success Stories: Offering opportunity



This feature in Muse Magazine (Winter 2020) checks in with Alexandra Badzak, now the Director and CEO of the Ottawa Art Gallery (OAG), and more past participants of the YCW program, as well as some recent employers.





RECONCILIATION

Reconciliation Program Update

CMA's three-year Reconciliation Program is in the final stages of implementing the Truth and Reconciliation Commission (TRC) Call to Action #67.

Activities during the past year focused on engagement and information collection to inform the forthcoming report, recommendations, and a series of toolkits to be released September 2022.

Information collection involved three main activities: Formal engagement sessions (Roundtables and Listening Circles); a call for written submissions; and interviews with individuals in the sector. We prioritized hearing from Indigenous cultural heritage experts, including Elders, knowledge keepers, curators and educators across Canada, and listening to how they think museums can support reconciliation and self-determination.

Regular advisory meetings were held with the CMA Reconciliation Council, which provides oversight, advice and guidance on the program. We appreciate the support and understanding that the Reconciliation Council members have shown over three years. Together with CMA staff, the Reconciliation Council has now produced a preliminary outline for the report. The document takes into consideration the information and areas of focus that have been discussed during engagement sessions.

The report will provide an analysis of the application and implementation of the United Nations Declaration on the Rights of Indigenous Peoples (UNDRIP) in museological policies and practices. The recommendations will consider how to advance museological policies and practices within the framework of UNDRIP, with an eye to advancing Indigenous self-determination in all aspects. Catherine Bell's analysis of UNDRIP and Indigenous Heritage will accompany the report as a resource. A series of toolkits will assist in supporting UNDRIP implementation. Finally, we intend to conduct a cross-national sample study to assess

TRC compliance in alignment with Jodi Simkin's work on this subject. This will form the basis for a forthcoming UNDRIP Assessment tool.

CMA recognizes the generosity and support of all who have contributed to this program, and we acknowledge the Indigenous ancestral knowledge that has contributed to this work. We hope to honour this and do it justice.

LISTENING CIRCLES

Held in 2021:

Haida Gwaii Museum
Membertou Heritage Park
Métis Crossing
Musée amérindien de Mashteuiatsh
Wanuskewin Heritage Park

Held in 2022:

Lennox Island Mi'kmaq Cultural Centre

ROUNDTABLES

Held in 2021:

Burnaby Village Museum with representatives from the Sto:lo

Held in 2022:

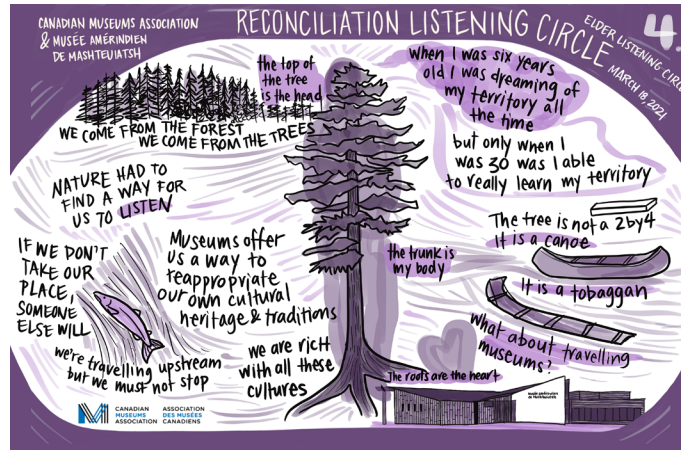
Heritage Yukon, Selkirk First Nation and Ta'an Gwach'an First Nation
Western Development Museum, Battleford Tribal Council and Whitecap Dakota First Nation partners

Planned sessions yet to be completed include Listening Circles with Musée des Abenakis and Avataq Research Institute.



RECONCILIATION COUNCIL MEMBERS:

Grant Anderson, Manitoba Indigenous and Northern Relations, Winnipeg, MB
 Nika Collison, Haida Gwaii Museum, Skidegate, BC
 Jonathan Lainey, McCord Museum, Montreal, QC
 Lou-Ann Neel, Creative BC, Victoria, BC
 Sharon McLeod, University College of the North, The Pas, MB
 John Moses, Canadian Museum of History, Gatineau, QC
 Sarah Pashagumskum, Aanischaaukamikw Cree Cultural Institute, Oujé-Bougoumou, QC
 Marie-Paule Robitaille, Musée de la civilisation (retired), Québec, QC
 Anthony Shelton, UBC Museum of Anthropology, Vancouver, BC
 Theresie Tungilik, Government of Nunavut, Rankin Inlet, NU
 Jeff Ward, Membertou Heritage Park, Membertou First Nation, NS



Note:

1. Jodi Simkin has identified a list of Key Performance Indicators to measure TRC compliance in the museum sector. To understand the status of TRC compliance, a review of three unique cultural facilities each with Indigenous collections but different priorities, was undertaken using a SWOT analysis: RBCM is a provincial museum; MOV, a civic institution; and, MNBC, a regional museum. Evolving from the SWOT exercise, a Museum Theory of Action Logic Model was generated. This approach was chosen for its ability to channel information into manageable categories that enable comprehensive analysis. Results derived from this process will be critical for illustrating, through quantitative data, the progress of TRC recommendations.



Financial Overview

STATEMENT OF OPERATIONS FOR THE YEAR ENDED DECEMBER 31, 2021

REVENUES	2021 Budget	2021 Actual	2020 Actual
Grants and contributions	\$8,219,973	\$12,081,725	\$8,383,623
Canada Emergency Wage Subsidy	375,000	463,921	404,891
Membership dues	325,000	308,346	313,065
Service fees	127,450	122,940	134,809
Fundraising and sponsorship	116,500	103,609	186,937
Conferences	166,250	66,001	38,136
Subscriptions and advertising	19,200	20,537	14,351
Interest	12,500	16,280	17,227
Other	2,000	27,811	3,371
	\$9,363,873	\$13,211,170	\$9,496,410
EXPENSES			
YCW — employer funding	\$5,585,502	\$10,263,294	\$6,688,802
Salaries and benefits	2,176,280	1,501,510	1,607,721
Contractors and consultants	847,167	585,050	359,046
General operating costs	343,287	275,432	561,474
Annual conference	205,000	141,753	159,113
Advertising and promotion	37,000	26,175	55,996
Bursaries and awards	118,747	8,329	42,650
Travel and accommodation	5,001	-	7,935
	\$9,317,984	\$12,801,543	\$9,482,737
EXCESS OF REVENUES OVER EXPENSES	\$45,889	\$409,627	\$13,673

Data taken from CMA's 2021 Audited Financial Statements (Statement of Operations).
The complete statements are available on CMA's Members-only website or by request.



Acknowledgments

The year 2021 was challenging for the CMA and for Canada's museums and heritage community, but throughout the year, the support and wise guidance of a group of leaders of our community was instrumental in pointing the way forward for the organization. They are:

BOARD OF DIRECTORS

Michael Wallace, President, Theatre Museum Canada, Toronto, ON
Dorota Blumczyńska, The Manitoba Museum, MB
Tracy Calogheros, The Exploration Place, BC
M. Sam Cronk, The ArQuives, ON
Dolf DeJong, Toronto Zoo, ON
Heather George, Woodland Cultural Centre, ON
Pailagi Pandya, Toronto, ON
Armando Perla, Montréal, QC
J'net Ayayqwayakshealth, National Film Board of Canada, ON
Sophie Yamauchi, Chinese Canadian Museum Society of BC, BC
Sandra Zapata, Musée de la mémoire vivante, QC

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Kellie Blue-McQuade, Association Heritage New Brunswick
Thomas McLeod, Association of Manitoba Museums
British Columbia Museums Association
Johanne Vigneault, Community Museums Association of Prince Edward Island
Maggie MacIntyre, Association of Nova Scotia Museums
William Beveridge, Inuit Heritage Trust — Nunavut
Ken Flynn, Museums Association of Newfoundland and Labrador
Wendy Fitch, Museums Association of Saskatchewan
Ontario Association of Art Galleries
Marie Lalonde, Ontario Museum Association
Société des musées du Québec
Lianne Maitland, Yukon Historical and Museums Association

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Guy Vadeboncoeur, Montreal, QC
Philip Ward, Salt Spring Island, BC
Calvin White, Aurora, ON

