



A NEW VISION FOR MUSEUMS:  
Anticipating and Activating Change  
in the Canadian Museum Sector



**RECONSIDERING  
MUSEUMS**



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# INTRODUCTION

What do Canadians see as the value of museums for them, their communities, and for Canada?

*Reconsidering Museums*, a three-year national project, sets out to answer the question, what do museums mean to Canadians? Through a rearticulation of the value of museums and a rebrand of the sector, this project aims to support museums with the tools and language necessary to better connect with and serve their communities, deepening their relationship, and therefore their relevance, to the Canadian public.

As a sector, we understand the significance of museums and museum work. By generating dialogue about how and why museums matter to Canadians, *Reconsidering Museums* empowers museums with a shared language to express our value, to increase meaningful engagement, and to create a more sustainable and relevant sector.

The resources developed through this project will provide adaptable values-based messaging that bridges the gap between museums and their publics, substantiates the value of museums with data-driven insights, and helps shape public dialogue around the vital role of museums in our society.

All data was collected as part of a 2021 national survey, *Museums for Me*, undertaken as part of *Reconsidering Museums*. For detailed information on questions and responses, see the *Museums For Me: Engaging Canadians on the Future of Museums – What We Heard* report.

We acknowledge that our work takes place on the territories of the many First Nations, Métis, and Inuit who have lived on and stewarded the land now known as Canada and its stories since time immemorial. We acknowledge the colonial legacy of museums and the harm caused by our sector and commit to respecting and promoting Indigenous peoples' right to self-determination. We seek to collect the many perspectives that contribute to our shared history, present, and future as we work towards reconciliation.

## A NATIONAL PARTNERSHIP

Launched in 2020, *Reconsidering Museums* was undertaken in partnership with a consortium of provincial and territorial museums associations and the Canadian Museums Association, led by the Alberta Museums Association.

# ACKNOWLEDGEMENTS

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Association of Manitoba Museums  
Association of Nova Scotia Museums  
BC Museums Associations  
Canadian Museums Association  
Community Museums Association of PEI  
Museums Association of Newfoundland and Labrador  
Museums Association of Saskatchewan  
Ontario Museums Association  
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Fort McMurray Heritage Village and Heritage Shipyard  
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**RECONSIDERING  
MUSEUMS**



# HOW TO USE THE REPORT

This report provides an overview of *Reconsidering Museums* from the initial research findings to the final toolkit. For more in-depth data, analysis, messaging, and resources, please explore the *Reconsidering Museums* toolkit, referenced throughout this report. Links to the relevant reports and tools are embedded directly in the report for ease of access. A presentation package is also available, which will allow you to share the contents of this report with your peers.

# MUSEUMS FOR ME: ENGAGING CANADIANS ON THE FUTURE OF MUSEUMS

In 2020, a consortium of museums associations in Canada asked the public about the role, value, and future of museums. *Museums for Me* was an online engagement campaign that included a series of consultations undertaken by Hill+Knowlton Strategies Canada on behalf of the consortium.

From October 2020 to March 2021, an online survey was fielded in both French and English at [desmuseespourmoi.ca](http://desmuseespourmoi.ca) and [museumsforme.ca](http://museumsforme.ca). The survey collected 1759 responses. Due to the nature of distribution and promotion through the provincial and territorial museums associations, respondents were more likely to be avid museum goers than the general public.

To counter this bias, the consortium also conducted public opinion research through Leger Opinion's online panel collecting 1400 responses over the period March 12-17, 2021. The sample was randomly selected based on quotas to reflect census data for age, gender, and regions in Canada. Respondents who identify as Indigenous and those with a household income below \$40,000 a year were oversampled by an extra 200 cases each to ensure representation from those groups. The data was weighted to ensure representativeness by age, gender, and region.

The consortium also hosted dialogue sessions in November and December 2020, three in English and one in French. Participants had to register to take part and there were 87 participants. An additional online meeting was hosted with the

Fellows of the Canadian Museums Association with seven fellows participating.

This engagement campaign was central to *Reconsidering Museums* and the data collected informed the creation of the subsequent messaging and toolkit.

To learn more about the findings, please read the ***What We Heard Report***, available as part of the *Reconsidering Museums* toolkit.

In addition to the contemporary research, the consortium wanted to know how Canadian's opinions on the role and value of museums had changed over time. The last time a study of this nature was conducted was in 1973 when the federal government funded a team of researchers to undertake the first comprehensive study of behaviour and attitudes of museum-goers and non-goers in Canada. This groundbreaking study – *The Museum and the Canadian Public* by Brian Dixon, Alice Courtney, and Robert Bailey – was published in 1974 and provides a baseline for subsequent surveys of visitation and attitudes to museums in Canada.

# CHANGES IN PUBLIC PERCEPTION

Reconsidering Museums is the first time since 1973 that a national study gathered data on the Canadian public's perceptions and attitudes towards museums. The 1973 study titled, *The Museum and the Canadian Public* by Brian Dixon, Alice Courtney, and Robert Bailey, was conducted in conjunction Canada's first National Museum Policy, released the previous year.

To understand changes in public perception between *Museums For Me* in 2021 and the 1973 study, three questions were considered:

WHAT HAS STAYED THE SAME?

WHAT HAS CHANGED?

WHAT WILL CHANGE?

These questions are explored in more detail in the *Trust and Value* report by Dr. Victoria Dickenson.

In 1972, there were 838 museums in Canada, as of 2016 this number has more than tripled to over 2600 museums in Canada. There has been a change in public perception and attitudes toward museums since 1973 that reflects the increasing number of museums for Canadians to visit, an increase in museums' public programming, as well as societal changes.

The tables below illustrate the key changes. The data sources for the following tables is as follows: 1973 data is from Dixon et al, *Museum and the Canadian Public*; 2012 – 2016 data is from Statistics Canada GSS surveys; and 2021 data from is *Museums For Me Leger Opinion* online panel conducted for Hill+Knowlton.

# MUSEUM VISITATION

The percentage of Canadians visiting museums has not changed significantly between the two studies, but there is an increase in the perception that museums are expensive as of 2021. However, the percentage of Canadians who see museums as elitist has decreased significantly since 1973. Today, the vast majority of Canadians do not consider museums to be elitist.

For more information on visitation data, see the *Who is Visiting Canada's Museums?: Demographics and Visitation* and *Exploring Financial Accessibility: Cost as a Potential Barrier to Visitation* data stories.

VISITATION	1973	2012-	2021
% of Canadians visiting a museum in last 12 months	48%	48%**	44%***
% visiting in last 5 years	84%	80%	82%
% who never visit	13%	–	17%
Museums are expensive	21% (AVG)****	12%	23%
Museums are a waste of money	–	6%	7%
Museums are elitist	28%	–	9%

\* museum, art gallery, or science centre

\*\* museum or art gallery

\*\*\* pre-COVID-19 visitation rate for museums

\*\*\*\* In 1973, a museum visit was considered expensive by 28% of non-goers and 14% of museum-goers.

# THE ROLE OF THE MUSEUM

Today museums are not just places for tourists. Education as a primary role is declining slightly in importance since 1973, while the preservation of Indigenous knowledge and collections is increasingly a more important role for the museum.

ROLES (IMPORTANCE)	1973	2012-2016	2021
Preservation	–	96%	87%
Preservation of Indigenous history	–	–	81%
Education	81%	96%	73%
Tourism	75%	91%	41%

\* Respondents were asked to categorize museums as “relaxing,” “educational,” etc.



## VALUE OF MUSEUMS

Canadians still consider museums to be trusted sources and good places for children. However, there was a decrease in the percentage of Canadians who found museums to reflect their culture and heritage today, likely due to Canada's increasingly growing and diverse population.

VALUE	1973*	2012-2016*	2021*
Museums contribute to the community / quality of life	-	86%	74%
Museums increase attachment to Canada / proud to be Canadian	65%	81%	-
Museums reflect my culture and heritage / proud of my culture	73%	-	54%
Museums make me feel part of community / a sense of community	-	80%	70%
Museums are good for children	78%	92%	80%
Museums are trusted sources	-	96%	80%

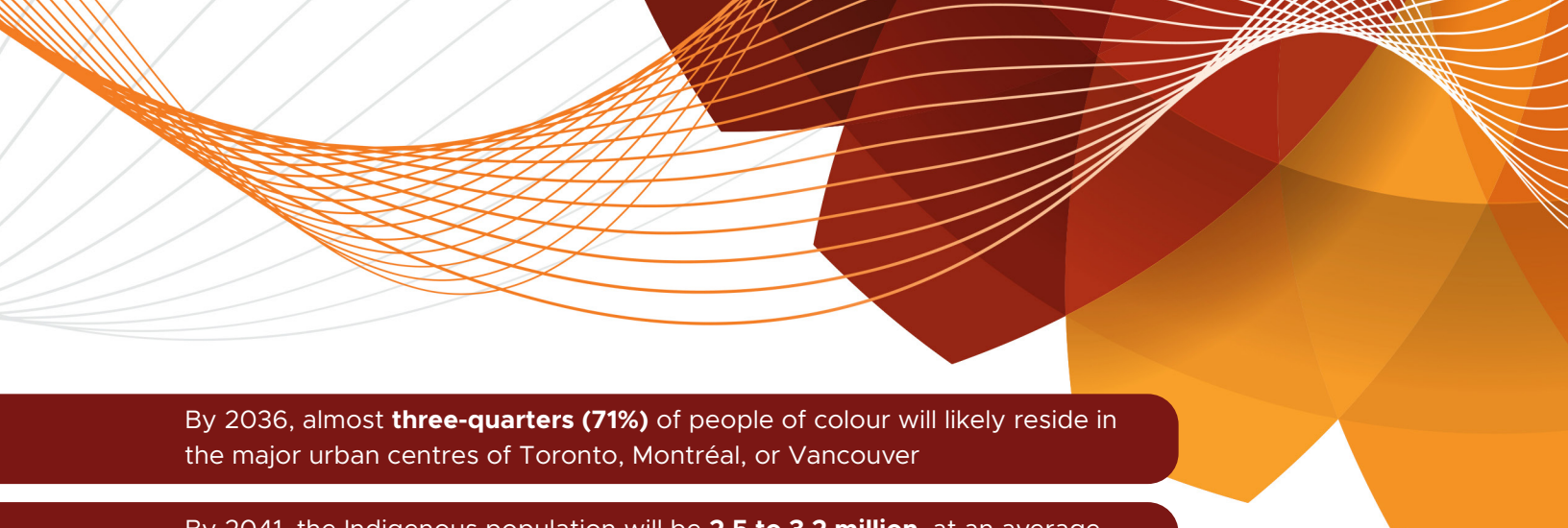
\* Respondents were asked to categorize museums as "relaxing," "educational," etc.

## WHAT DOES THIS MEAN FOR THE FUTURE OF MUSEUMS?

Canada's population is becoming increasingly diverse based on these projections from Statistics Canada:

By 2036, immigrants and second-generation individuals will represent between **40%** and **50%** of the population

By 2036, people of colour will be about **one-third** of the population;



By 2036, almost **three-quarters (71%)** of people of colour will likely reside in the major urban centres of Toronto, Montréal, or Vancouver

By 2041, the Indigenous population will be **2.5 to 3.2 million**, at an average annual growth rate between **1.3%** and **2.3%**

How Canadians think about the past and understand heritage is changing, particularly regarding Indigenous histories and cultures. How will museums reflect the heritage of Canada's increasingly diverse population? How will museums embody reconciliation with Indigenous peoples? In response to Call to Action #67, our partners at the Canadian Museums Association have released **Moved to Action**, a report to support museums in acting on truth and reconciliation.

By 2050, roughly 25% of the population will be over the age of 65. Museum attendance tends to decrease with age, often due to disability issues. How will museums ensure improved accessibility for the growing number of Canadians over 65?

Frequency of museum visiting increases with level of education, and the majority of younger Canadians have post-secondary education. How will museums ensure that content is credible and appealing to this audience?

Canadians are also confronting significant global changes in climate and the environment, and they want museums to provide unbiased and credible content and context around these issues. How do museums plan to address the climate crisis both through education and their own climate actions?

Although Canadians continue to trust and value museums, and see them as community institutions, there is an uncertainty that museums can continue to sustain this trust and value in the face of these future challenges.

The data and resources created by *Reconsidering Museums* can help museums respond to our changing world and support museums to take action toward making the necessary changes Canadians want to see in their museums.

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**To learn more about Canadian's changing perceptions, please read *Trust and Value: The Role of Museums in Canada in the Twenty-First Century*, available as part of the *Reconsidering Museums* toolkit.**

# THEMES: ACCESS, AUTHORITY, ACTIVISM

The data collected as part of Museums for Me revealed three themes:  
**Access, Authority, and Activism.**

## ACCESS

Access is about removing barriers and can refer to different types of accessibility including physical, financial, cultural, and intellectual accessibility. Accessibility in museums means that source communities have access to collections, and that information and knowledge is shared in a way that is understandable, relevant, and engaging. It means that the museum is inclusive, and a place where people see themselves reflected in exhibits, collections, and programs.

Canadian museums are doing this well but have room to grow. Canadians know about and visit museums, feel welcome in them, and recognize them as safe spaces. But nearly all want museums to be more inclusive and representative of their communities.

### HIGHLIGHTS FROM THE DATA

**94%**

of respondents agree that museums make them feel welcome and provide what they need for their visits

**88%**

of respondents agree that the museum is a safe place

**76%**

of respondents agree that museums give people a sense of belonging and membership in a community

**52%**

of respondents agree that museums need to better represent all Canadians.

For more information, see the *Getting to Relevance Through Accessibility and Representation data story*.

# WHAT ARE THE DIFFERENT TYPES OF ACCESSIBILITY?

All Canadians have the right to participate fully in society. As public institutions, museums have a responsibility to make their spaces as accessible as possible for everyone. Advancing accessibility in museums is about creating barrier-free spaces, exhibits, and programs for all Canadians.

**Physical Accessibility:** Ensuring that all people can access and use a physical environment or facility, with consideration for people who use wheelchairs, those who are blind or have a visual impairment, those who are deaf or hearing impaired, and those with reduced mobility. Physical accessibility includes being able to enter, leave, and move about in a physical space. Physical accessibility considerations may include level entry and exit points, wheelchair accessible restrooms, wheelchair accessible parking, elevators, tactile indicators and signage, among other factors.

**Financial Accessibility:** Ensuring that all people at any income level can access products, services, and participate without threat or compromise to quality of life. This includes limiting or removing financial barriers to individuals or groups and increasing affordability. Financial accessibility efforts for museums may include offering free entry for certain groups or to specific museum areas, making museum collections, exhibits, and programs available online, or pay what you can and donation-based admission programs, among other efforts.

**Cultural Accessibility:** Ensuring that all people from diverse cultural backgrounds have access to and can participate fully in cultural activities,

opportunities, and organizations through the attitudinal, communication, and program accessibility efforts of cultural organizations. Efforts to improve cultural accessibility could include translating content into various languages, ensuring staff have undergone cultural literacy training, and creating a welcoming environment for non-traditional audiences.

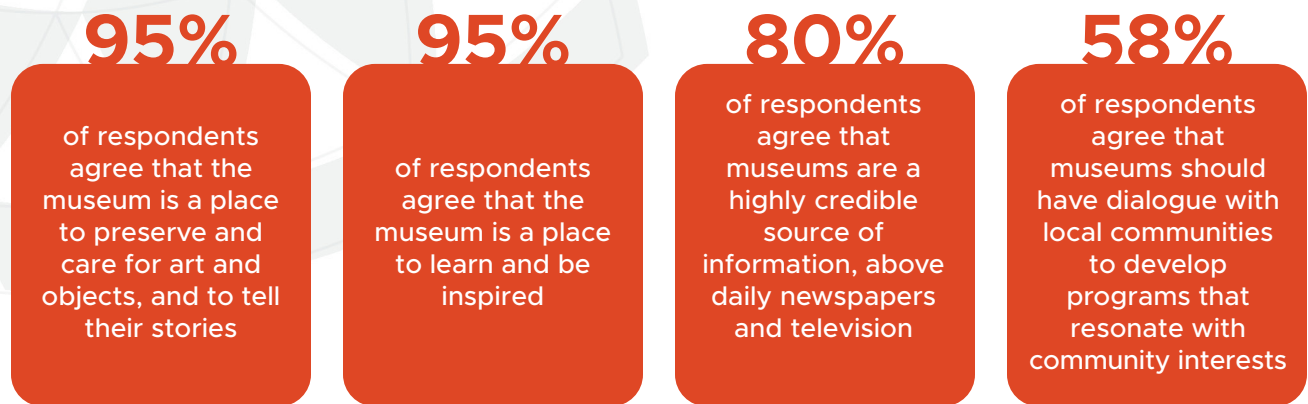
**Intellectual Accessibility:** Ensuring that information and physical environments are useable, easy to understand, and accommodating for all, including people who are non-native speakers and those with learning disabilities. It also refers to the need to accommodate those with neurological conditions such as autism, attention deficit disorder (ADHD), dyslexia, or who identify as neurodivergent. This includes removing surprises and diversifying the way in which information is presented. Intellectual accessibility considerations for museums may include using plain language on signage, incorporating interactive displays using visual or audio content, offering downloadable maps of museum facilities or navigation apps, limiting overwhelming sensory displays, and incorporating flexible spaces, among other efforts.

**Nothing About Us Without Us:** A key principle of accessibility is 'Nothing About Us Without Us'. It was first adopted by disability groups, but its use has expanded to include other equity-seeking groups. When considering implementing accessibility measures or developing programs and policies to address barriers to access, engagement and collaboration with your community is key.

# AUTHORITY

Authority is about the perception that museums are trusted to provide accurate and credible information. Canadians continue to trust museums and to consider them a credible source of information. They value museums for their role in preservation and learning. To maintain this role, we heard that the museum must reimagine its relationship to the truth, and as 'trusted advisor' to the publics it serves. Canadians want museums to continue to tell the truth, but to also embrace more diverse types of expertise, including community knowledge and lived experience.

## HIGHLIGHTS FROM THE DATA



For more information, see the *Telling the Truth: Trustworthiness, Learning, and Sharing Authority*

## WHAT IS SHARED AUTHORITY?

There are different types of authority and museums have traditionally associated themselves with expert authority. Expert authority is founded on the idea of expertise. In museums, curators are often seen as subject matter experts and are people who have accumulated a wealth of knowledge on a topic through academic training, research, and experience. This type of expertise is valuable and is often the basis for a museum's authority, but it also has the potential to be damaging as it can undermine other ways of knowing by assuming

that there is one knowable truth and historically has been used to advance colonialism.

There many more types of authority and museums should expand their ways of knowing to include community and experiential knowledge. Sharing authority with your community means acknowledging that the process of telling history includes interpretation, that authority is within each of us, and that collectively we can tell a fuller truth about our shared history.

# ACTIVISM

Activism is about the role of museums as change-makers, allies, and leaders in a changing society. Canadians are divided on the question of neutrality, but not on the need for museums to take a leading role on important issues. The museum has value as a teacher, ally, and an agent of change. Canadians see the potential of the museum as a possible leader, and a model, poised to act, but doubt that the sector will rise to the challenge.

## HIGHLIGHTS FROM THE DATA

**94%**

of respondents think that the museum can address societal issues

**65%**

of respondents agree that museums should play a prominent role in education when it comes to addressing societal issues

**44%**

of respondents agree that museums should play a more active role in advocating for social change

For more information, see the *Social Change, Activism, and Neutrality* data story.

These three themes are woven into the *Reconsidering Museums* toolkit.

## WHAT IS SOCIAL CHANGE?

Social change is the transformation of culture, behaviours, social institutions, and social structures over time. To create positive and lasting social change, it can be beneficial to adopt a systems-change approach illustrated by the iceberg. This approach addresses the root cause of a problem, not just the symptoms. While it may seem intimidating for museums to see themselves effecting social change at the event level, it might be easier to see museums at the mental model level, effecting change by shifting values, assumptions, and beliefs through education.



### EVENT

What is happening?

### PATTERNS

What trends are there over time?

### STRUCTURES

How are the parts related?  
What influences the patterns?

### MENTAL MODELS

What values, assumptions, and beliefs shape the system?

# A NEW VISION FOR MUSEUMS

Based on what we heard from Canadians and with the future of museums in mind, we developed a new value proposition, *Collecting Perspectives*, for museums to help reframe their role and value in contemporary Canada.

We value museums because they make sense of the world around us. They collect our tangible and intangible heritage and invite us to share in the many stories they help tell. Their collections broaden, inspire, and facilitate a shift in our thinking, but the most important work of museums is in collecting perspectives: in showing us how our stories are told.

The development of this new value proposition was driven by data collected during *Museums for Me*. Here are some data highlights to support *Collecting Perspectives*:

**95%**

of respondents agree that the museum is a place to preserve and care for art and objects, and to tell their stories

**93%**

of respondents agree that museums spark curiosity, provoke wonder, and promote creativity, and a 'love of learning'

**93%**

of respondents agree that museums help them understand other cultures and communities

**88%**

of respondents agree that museums give us information and perspective on important cultural and social issues

“ [Museums are] a place to bring people together... It's so important to have places like this where people can learn and engage with each other by discussing what they see. It helps bring better understanding of your community and the people in it. ”

- Survey Respondent





“ [Museums] can take me beyond my own experience of life and help me understand other perspectives.”

- Survey Respondent

“ The walls of the museum should be porous - allow ideas to flow in and out. When a community views the museum as ‘their’ place then you have made progress.”

- Survey Respondent

Museums are more than collectors of art and objects; they collect perspectives in order to collaborate with their communities, learn from each other, amplify diverse voices, communicate a message, advocate towards justice in their communities, activate their visitors to take action, and ultimately inspire change.

## MUSEUMS COLLECT PERSPECTIVES TO ...

### COLLABORATE

***Museums need their community.*** Community access, engagement, and collaboration are foundational for responsible museum work. As the production, distribution, and control of information continues to shift, museums are no longer the sole holder of knowledge. By collaborating with and empowering communities, museums show that they value collective expertise rather than attempting to maintain ownership of our shared cultural narratives.

### LEARN

***Museums are learners too.*** Museums encourage lifelong learning for their visitors and themselves. Through an openness to growing, adapting, and revising, museums acknowledge multiple ways of knowing and build a reciprocal relationship with their community. Our stories are always evolving, and our understanding and interpretation of those stories must evolve as well.

### AMPLIFY

***Museums provide a platform.*** As trusted public institutions, museums are in a position to amplify the voices of their community. By giving voice to and centering diverse community perspectives, museums can see themselves as conduits of ideas rather than the source. Representation of the community leads to increased community relevance.





## COMMUNICATE

**Museums have something to say.** Canadians trust museums to tell the truth about our shared history. Museums are a place for dialogic learning where ideas are communicated openly with the goal of creating dialogue that leads to empathy and mutual understanding. Museums can be civic spaces for productive and respectful discourse at a time when seemingly irreconcilable points of view dominate our daily lives.

## ADVOCATE

**Museums take a stand.** Museums can be credible advocates for causes that are aligned with their values. By supporting mission-centric causes, museums can live out their values and effect meaningful social change in their communities.

## ACTIVATE

**Museums encourage participation.** Museums are active and playful spaces, where visitor interaction and creativity are encouraged. Visitors should be encouraged to engage with perspectives at the museum, and be inspired to contribute their own. A museum is also a school for the senses, where visitors can connect with their tactile, sensory, and emotional sides. Museums can surprise, delight, and astonish visitors by the many meanings, connections, and sensations they provoke.

## INSPIRE

**Museums inspire change.** A visit to a museum should change the way you see the world around you.



# TRUTH BE BOLD

## WHOSE TRUTH?

Museums have long asserted themselves as the authority, the experts, the holders of truth. But historically, they have often told half-truths, singular narratives, or misinterpretations entirely. Museums can do better.

The truth is that there is more than one truth. By collecting and sharing multiple, parallel,

and divergent perspectives, museums have an opportunity to tell a fuller truth about our shared history. A truth that is not singular but contains multitudes.

*Truth Be Bold* is a public campaign to highlight the important work of museums as both authority and advocate.

The development of this campaign was driven by data collected during *Museums for Me*. Here are some data highlights to support *Truth Be Bold*:

**80%** of respondents agree that museums are a credible source of information

**95%** of respondents think that the museum is a place to learn and be inspired

**94%** of respondents think that museums can address societal issues like climate change, reconciliation, and technological innovation

**52%** of respondents agree that museums need to better represent all Canadians

“When done right, museums can be one of the few places that still hold community trust.”

- Survey Respondent

“Museums taught me about new ways to communicate. They taught me the value of objects as messages from other times or places.”

- Survey Respondent

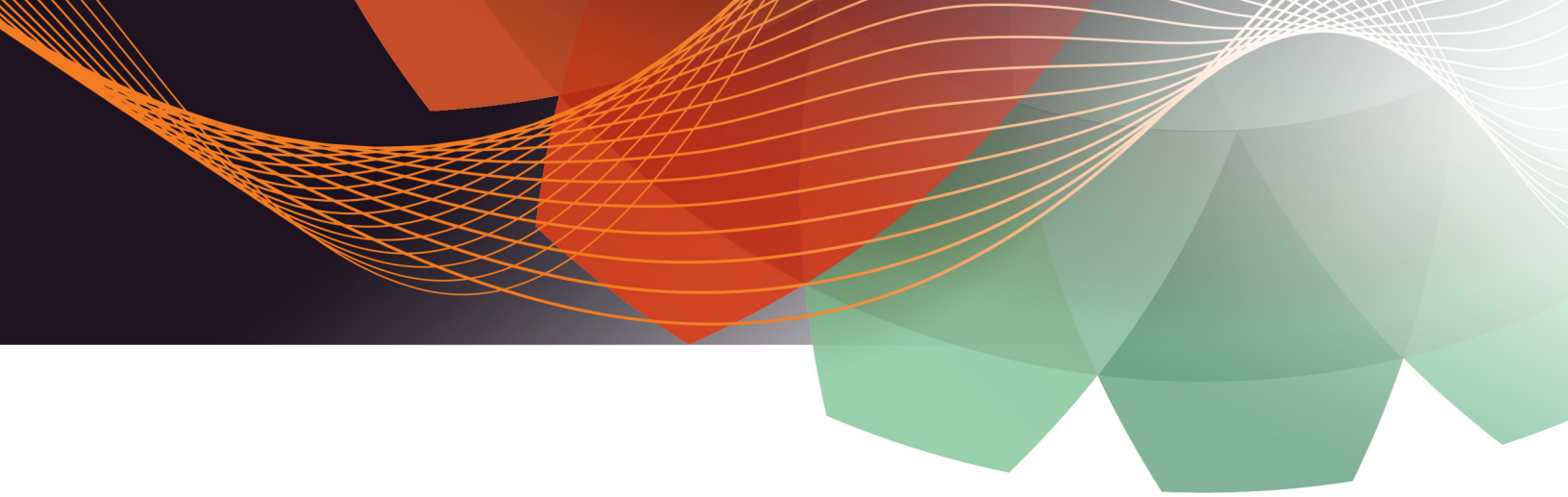
“Society needs to hear harsh truths and sometimes a museum is the only place they will see and hear that.”

- Survey Respondent

“Present the truth above all else; the full picture, ‘warts and all’, not just the sunnier side of our history.”

- Survey Respondent

This campaign serves as a call to action for museums, as well as a marketing campaign to encourage the public to think differently about the role of museums, particularly in an age of mistrust and disinformation.



# TOOLKIT

This toolkit is designed to make it easy for you to incorporate the data collected and messaging developed by *Reconsidering Museums* into your work. All types of museum workers, volunteers, and supporters will find this toolkit useful. The intention is for you to use the resources to articulate the value of museums more effectively and to respond to changing public expectations around the role of museums. Consistency is key, and that comes when like-minded people start to speak the same language about the importance of museum work.

## TYPES OF RESOURCES

There are three types of resources in the toolkit: **informational, communications, and advocacy.** Informational tools will provide you with an overview of the data that was collected through the engagement campaign, *Museums for Me*. Communications tools will help you adopt and share the evidence-backed language recommendations and messaging developed in response to the research. Advocacy tools will support you in advocating for your museum, the sector, and for community issues outside your museum.

## INFORMATIONAL TOOLS

Informational tools will provide you with an overview of the data we collected through our engagement campaign, *Museums for Me*.

**What We Heard Report:** This report provides an in-depth analysis of what was heard through the *Museums for Me* engagement campaign including methodology, themes, and two appendices with the survey and public opinion polling data. **Read this if you want to get more in depth on the data.**

**Trust and Value Report:** This report provides a comparative analysis of a 1973 study on Canadians' perceptions of museums with the data collected in 2021 as part of *Museums for Me*. **Read this if you want to learn how Canadians' perceptions of museums have changed or stayed the same.**

**Fact Sheets:** These fact sheets provide specific data points and quotes from survey respondents in relation to the changing functions of museums. **Use these data points to strengthen how you speak about the role and value of museums.**

### Role and Value of Museums Fact Sheet

Local Museums Fact Sheet

Activate Fact Sheet

Advocate Fact Sheet

Amplify Fact Sheet

Collaborate Fact Sheet

Communicate Fact Sheet

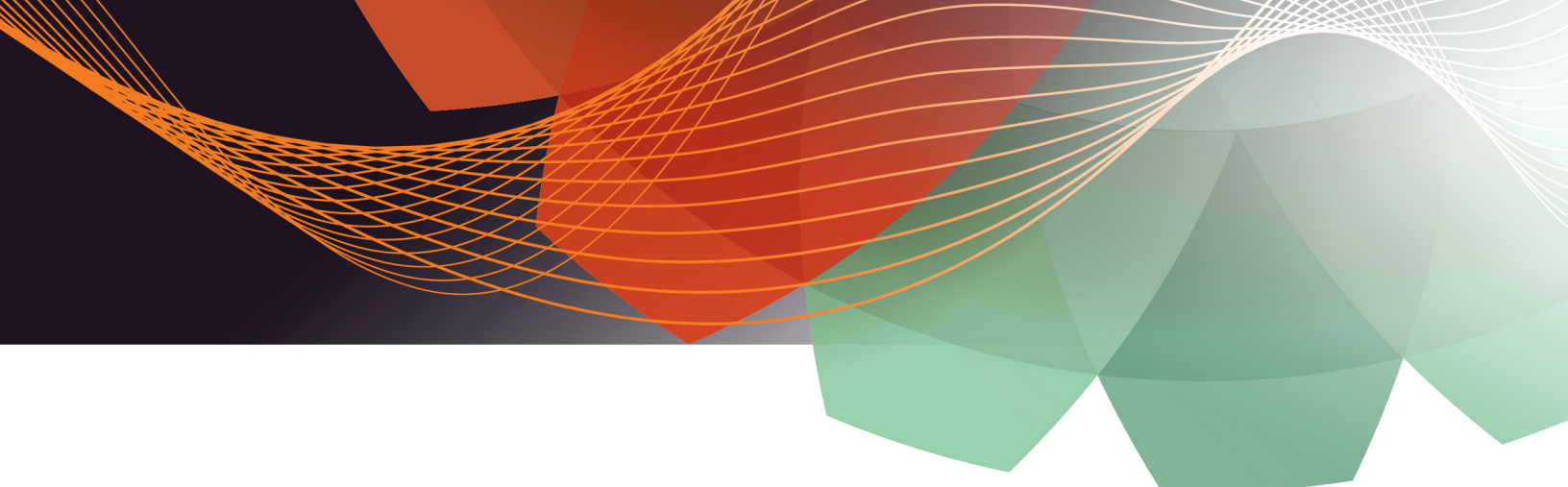
Learn Fact Sheet

Inspire Fact Sheet

## COMMUNICATIONS TOOLS

Communications tools will help you adopt and share the evidence-backed language recommendations and messaging developed in response to the research.

**Collecting Perspectives Communications Package:** This package includes the Collecting Perspectives graphics and messaging, as well as a how-to guide for creating a social media post using the free-to-use online graphic design tool Canva. **Use this package to create your own Collecting Perspectives social media campaign.**



**Truth Be Bold Communications Package:** This package includes the Truth Be Bold graphics and messaging, as well as a how-to guide for posting on social media. **Use this package to create your own Truth Be Bold social media campaign.**

**Language Recommendations:** This resource includes evidence-backed recommendations for how to speak about the changing role and value of museums, while avoiding some of the outdated language around museums. **Read these recommendations to learn how to reframe the conversation about museums.**

**Data Stories:** The data stories transform the data from *Museums for Me* into specific, useable, and focused data insights on the work and value of museums. **Read these data stories to understand how Canadians' perceptions of museums are shifting, and to gain insight on visitation.**

**Who is Visiting Canada's Museums?: Demographics and Visitation**

**Exploring Financial Accessibility: Cost as a Potential Barrier to Visitation**

**Getting to Relevance Through Accessibility and Representation**

**Telling the Truth: Trustworthiness, Learning, and Sharing Authority**

**Social Change, Activism, and Neutrality**

## ADVOCACY TOOLS

Advocacy tools will support you in advocating for your museum, the sector, and for community issues outside your museum.

**Case for Support and Explainer:** The case for support is an adaptable fundraising document that includes an explainer to help you customize the case, as well as an example of a finished case. **Use this template to create a values-based fundraising document for your own museum.**

**Letter Templates:** Letter templates targeting all three levels of government, as well as a community support letter template, are included. **Use these templates to create a letter writing campaign for your own museum.**

**Advocacy Policy and Action Guide:** This guide includes an advocacy policy template for both internal and external advocacy, as well as a step-by-step action guide for doing the work of advocacy. **Use this guide to create an Advocacy Policy for your own museum.**

# CONCLUSION

*Reconsidering Museums* provides resources for museums to do work of being responsive and adaptive, but this project is not an end to itself. While the data collected through *Museums for Me* provides valuable insights into the public perceptions of the role, value, and future of museums, museums must continue to connect with, listen to, and respond to their own communities. The resources in the *Reconsidering Museums* toolkit are not one-size-fits-all. They are designed to be adaptable and customizable to your own specific museum and context. The work of reconsidering the role and value of museums is ongoing.

The *Reconsidering Museums* toolkit is just one of the many excellent resources available to museums to support them in their work. Find additional resources created by the consortium of provincial and territorial museums associations, the Canadian Museums Association, and other organizations working in the broader arts and heritage sector here.

**A Culture of Exploitation: “Reconciliation” and the Institutions of Canadian Art** – Yellowhead Institute

**Calls to Action** – Truth and Reconciliation Commission of Canada

**Climate Action for Museums Toolkit** – Alberta Museums Association and Green Economy Canada

**Gender and Sexuality Inclusion Toolkit** – BC Museums Association

**GLAM Study Toolkit** – Canadian Museums Association

**Honouring the Truth, Reconciling for the Future** – Truth and Reconciliation Commission of Canada

**Inclusion 2025** – Ontario Museum Association

**Indigenous Heritage and the United Nations Declaration on the Rights of Indigenous Peoples** – Indigenous Heritage Circle

**Moved to Action Report** – Canadian Museums Association



**RECONSIDERING  
MUSEUMS**

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