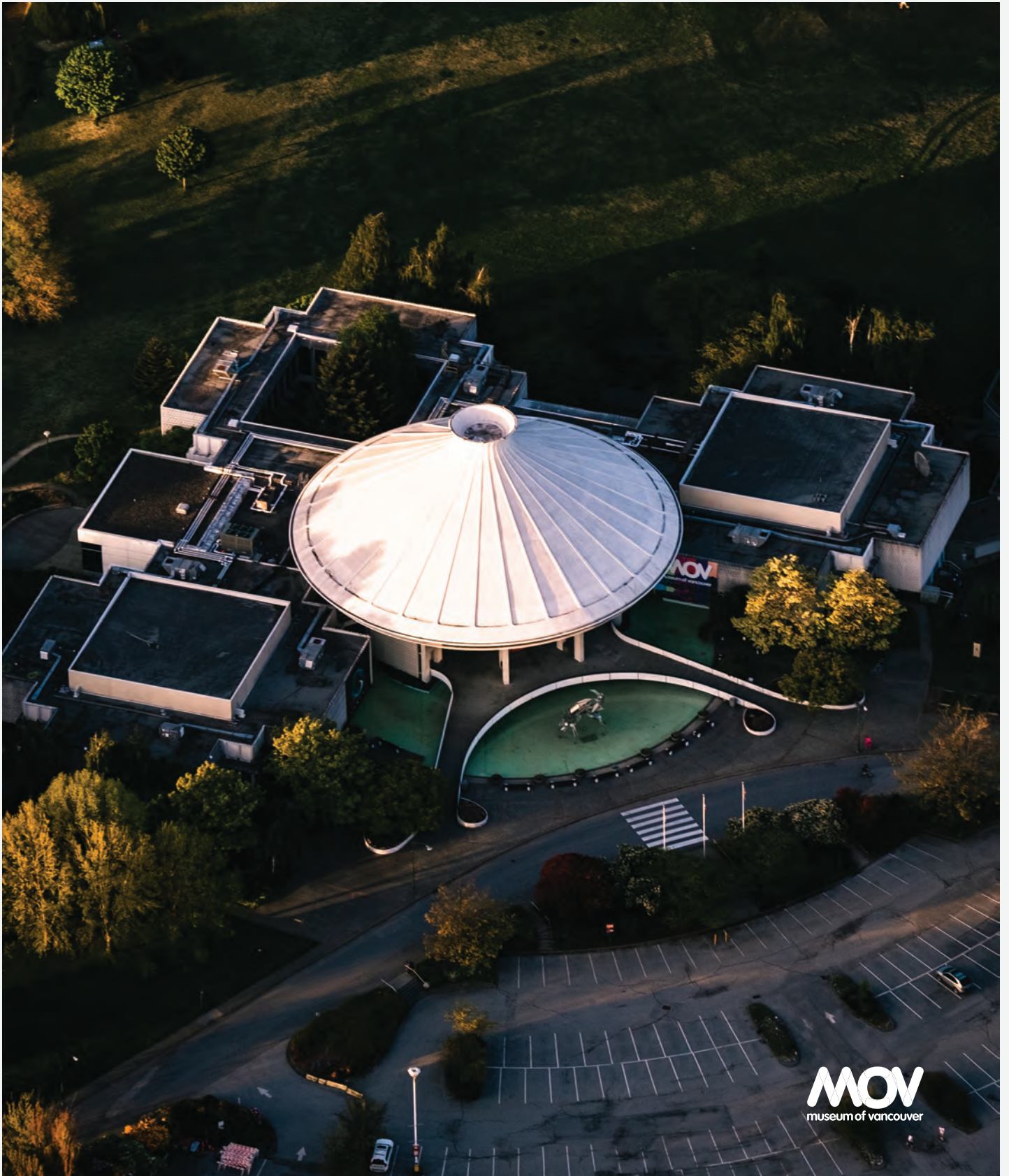


Annual Report

2021





Acknowledgement

We acknowledge that MOV is located within the unceded, ancestral territories of the x^wməθk^wəyəm (Musqueam), Skwxwú7mesh (Squamish), and səllwətał (Tsleil-Waututh) Nations.



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Vision

To inspire and foster a more socially connected, resilient, and publicly engaged city.

Mission

To be a gathering space that fosters connection, learning, and new experiences of Vancouver's diverse communities and histories.



Letter from the CEO

It has been just over two years since the initial COVID-19 lockdown in March 2020. In 2021, the ongoing pandemic and its associated health and safety protocols continued to make long-term planning and in-person activities difficult for the Museum of Vancouver (MOV). Yet despite constantly shifting public health accommodations, MOV has shown great resilience and flexibility and has still managed to be a gathering space that fosters connection, learning, and new experiences of Vancouver's diverse communities and histories. We are pleased to report that our audience numbers have continued to grow and that local support for the organization has been strong.



Despite these challenges we are pleased to report that our audience numbers have continued to grow and that the local support for the organization has been strong.

Over the year, MOV carried out its planned exhibition schedule, mounting two major exhibitions — *That Which Sustains Us*, and *Boarder X* — while also installing three smaller or micro-exhibitions: *Indigeneity Rising: Celebrating Our People, Our Stories and Our Traditions*; *Real-Time Collecting: Documenting and Remembering COVID-19*; and *Shadow Buffet*. Public and educational programming increased slowly over the year, as the constantly changing health protocols meant that these offerings were pivoted or transitioned to hybrid and remote delivery models, depending on the current COVID wave and its varying impacts on social gatherings and event capacity numbers.

While the pandemic has slowed and challenged the Museum’s activities, events, and programming, the organization continues to move forward.

Gateway to the Pacific Gallery



Mauro Vescera (CEO) Speaking at the opening of Boarder X

Notably, over the past 18 months, MOV’s Board and staff embarked on a five-year strategic planning process that included a review of its mission, vision, and organizational values. The resulting five-year strategic plan also lays out five strategic priorities for the organization, specifically to: increase public awareness of the Museum; grow, diversify, and engage new audiences; update and renew the Museum’s historical galleries space; increase and diversify earned and contributed revenues; and strengthen the Museum’s operational and financial capacity.

MOV works to connect Vancouver’s past to its present through exhibitions and programs that look to the future. The Museum believes this new strategic plan is an opportunity to build on recent accomplishments and galvanize the loyalty and engagement of the people of Vancouver. The result will be a thriving, sustainable institution that is proudly supported by its donors, sponsors, members, and visitors.

Mauro Vescera
Chief Executive Officer



Letter from the Chair of the Board

Twenty twenty-one has been a year of resilience, internal reflection, and strategic planning for the Museum of Vancouver. While we've experienced rolling waves of the pandemic, MOV continues to move forward as a gathering space that fosters connection, learning, and new experiences of Vancouver's diverse communities and histories.

Twenty twenty-one was also a year of renewal. The Board of Directors and MOV staff reflected on the Museum's past, evaluated its role in the City of Vancouver, and developed a vision for the Museum's future to inspire and foster a more socially connected, resilient, and publicly engaged city. These efforts culminated in the release of the 2022–2026 Strategic Plan.

In June, MOV opened *That Which Sustains Us*, telling a story of the forests and natural resources that have sustained life for millennia and, more recently, attracted settlers and immigrants to live and work in Vancouver. This long-term exhibit draws on the experiences of Squamish, Musqueam, and Tsleil-Waututh knowledge holders, the expertise of environmental historians and forestry researchers, and the support of community partners.

This year, MOV also hosted *Indigeneity Rising*, a celebration of Indigenous art, as well as *Boarder X* and *Skate for Change*, which focus on skate culture and photography, and *Real Time Collecting*, an innovative collection of art, stories, and artefacts to mark the Vancouver experience of COVID-19.

MOV continues to seek out opportunities for reconciliation through redress and decolonization. In 2021, the Museum hosted workshops on Indigenous art and reconciliation, worked to repatriate cultural belongings, and partnered with the Vancouver International Film Festival to host *Who We Are*, a screening celebrating stories by Indigenous filmmakers.

Under the guidance and direction of MOV's CEO, Mauro Vescera, we continue to navigate the pandemic while furthering MOV's strategic partnerships and innovative business practices and supporting the organization's vision and mandate. Securing multiple channels of funding through grants and fundraising has allowed MOV to continue producing exceptional and innovative exhibitions—generating further possibilities for more diverse and unique programming, initiatives, and creative opportunities.

Our board recruitment efforts have brought in exceptional leaders to MOV, including Cameron Burke, Jane McFadden, and Brenda Van Engelen! I thank the whole Board for their tremendous commitment and volunteer service to the community, which adds immense value to shaping and directing the mandate and reach of the organization as a whole.

Finally, a word of thanks to our many supporters—members, donors, funders, sponsors, visitors, volunteers, and our talented and dedicated staff. Your contributions are invaluable and much appreciated. Simply put, we could not do all the work without your enthusiasm, dedication, and passion for this vital organization and its important role in the community.

With gratitude,

Eddy Adra

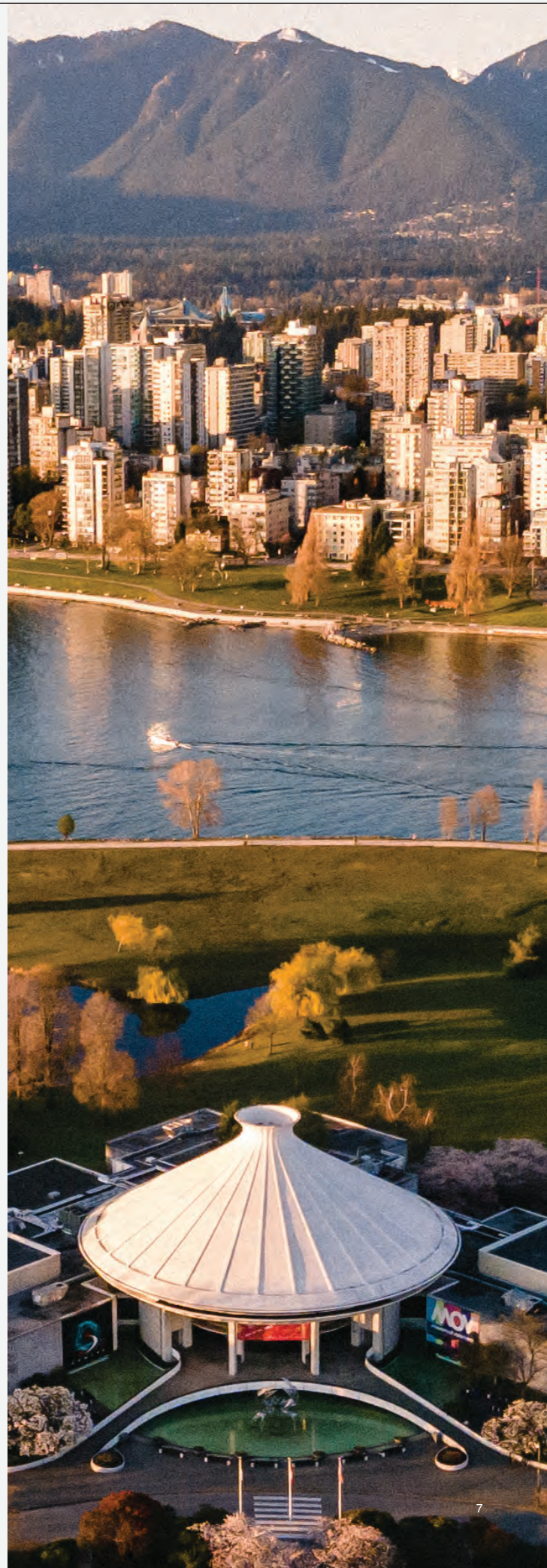
Chair of the 2021 Board of Directors



2021 MOV Board Members

Eddy Adra (Chair)
Arnold Singh (Treasurer)
Pamela Goossen
Chief Janice George
Dr. Bruce Granville Miller
Cameron Burke

Leona Sparrow
Karen Thomas
Lillian Tummonds
Brenda Van Engelen
Jane McFadden
Nigel Bullers



2021 in Numbers

HIGHLIGHTS

37,361

TOTAL VISITORS

MOV welcomed over thirty thousand visitors in 2021. With a 63% increase compared to 2020.

70,000

OBJECTS

Over 70,000 objects are currently in MOV's permanent collection, as of 2021.

61K

TOTAL FOLLOWERS

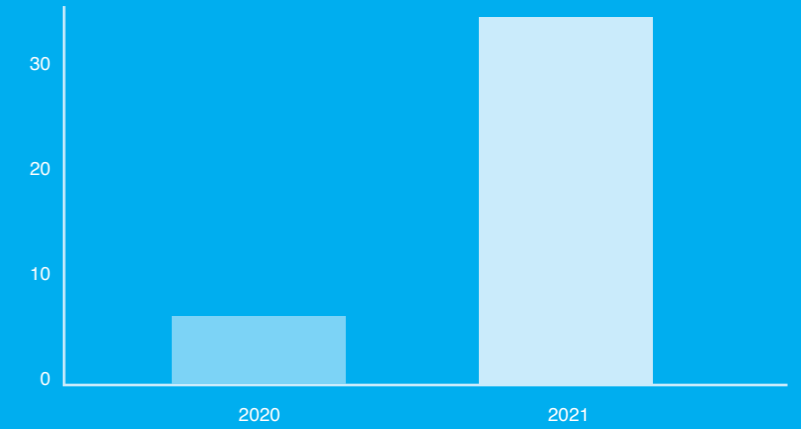
As of December 2021, MOV had a total of 61,167 total followers across MOV's main social media channels.

PROGRESS

35

PUBLIC PROGRAMS

In 2021, MOV delivered over thirty public programs. Compared with five programs in 2020 due to COVID-19.



7

NEW EXHIBITIONS

In 2021, MOV launched seven exhibitions including three feature exhibitions and four micro-exhibitions.

268

PROGRAMS

More than two hundred online and in-person education programs were delivered.

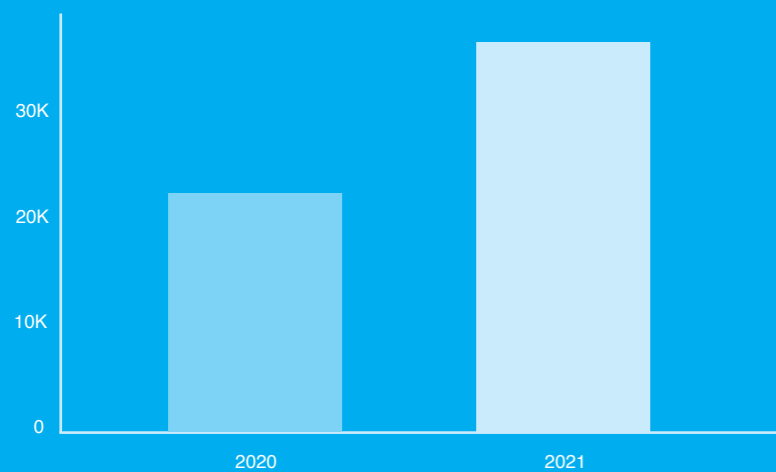
5,420

PARTICIPANTS

Over five thousand participants attended MOV's public programs in 2021.

IN-PERSON ENGAGEMENTS

PROGRESS

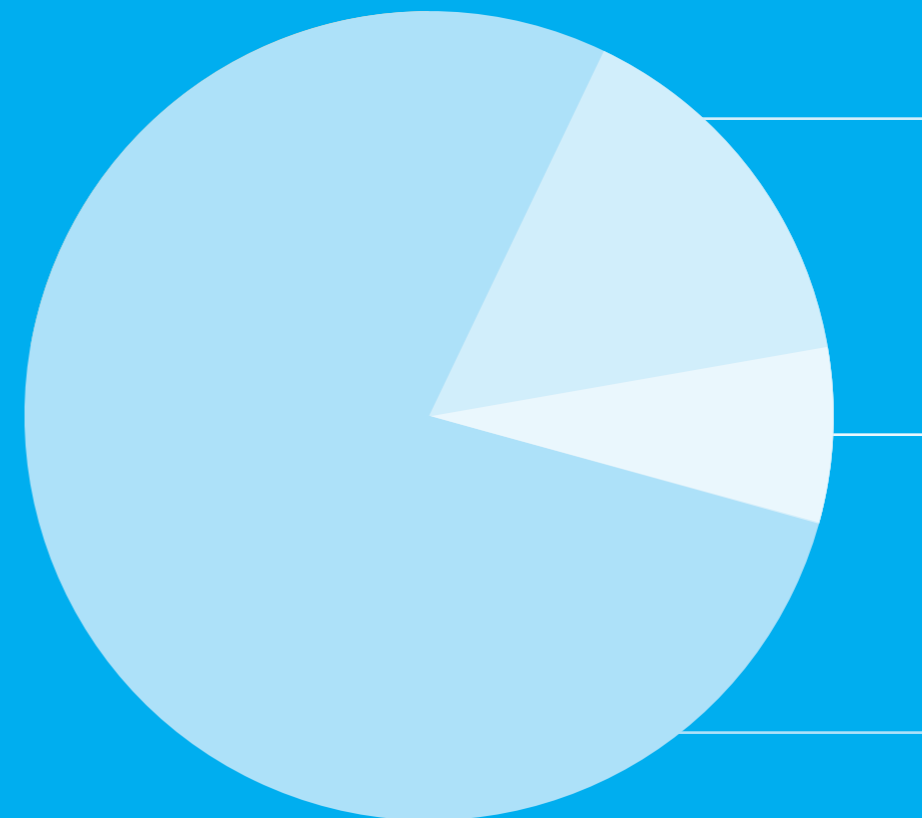


- 2020
- 2021

63%

VISITOR INCREASE

Compared to 2020's visitor rate, 2021's number of total visitor increased by 63%.



5,860

EDUCATION PROGRAM ATTENDANCE

Among all the visitors in 2021, over five thousand visitors are education program attendees.

2,753

PUBLIC PROGRAM ATTENDANCE

Over two thousand people visited MOV to attend public programs.

28,748

GENERAL ADMISSIONS

MOV welcomed over twenty-eight thousand visitors in 2021.

Exhibitions

MOV collaborated with an impressive number of organizations and individuals in the planning and execution of its 2021 multi-site and multi-platform exhibitions. MOV partners this year included Chinese Canadian groups; Indigenous organizations, artists, and curators; university-based research centres; government agencies; publishing houses; private collectors; new technology firms; and organizations devoted to anti-racism efforts, community history, and environmental sustainability. These community partners helped us develop thoughtful exhibitions exploring topical issues that have shaped and continue to shape our region, such as Indigenous and environmental activism, systemic racism, community diversity, and resilience.



Boarder X

Of note: All departments directly involved with the production of exhibitions (fabrication, curation, collections, and conservation) have intensified their efforts to monitor and reduce MOV's carbon footprint by reusing and sharing materials as well as experimenting with new biodegradable conservation and printing materials.



Gallery 11, featuring *That Which Sustains Us*

That Which Sustains Us

June 2021 – multi-year

Curatorial Lead: Sharon Fortney

Designers: Daniel Irvine, Chad Manley

This long-term exhibition explores the convergence of different knowledge traditions in the Vancouver area by examining people's interactions with forests and their natural environment.

The curatorial collective behind the project included Musqueam, Squamish, and Tsleil-Waututh cultural experts, environmental historians, and forestry researchers, facilitated by Sharon Fortney, MOV's Curator of Indigenous Collections and Engagement. The City of Vancouver's Green Infrastructure team supported the project as well, providing expertise on climate change and on strategies for improving water quality and increasing biodiversity within our city. The exhibition deconstructs colonial narratives by taking a thematic approach to history that considers not only our past, but our present and future. This approach moves beyond the colonial violence of land clearing and urbanization to explore our current climate emergency and examine ways we can increase biodiversity and return nature to our city.

Boarder X

October 2021 to October 2022

Curator: Jaimie Isaac

Presented with the Winnipeg Art Gallery and curated by Jaimie Isaac, Boarder X is a travelling exhibition that features work by 11 contemporary artists from Indigenous nations across Canada: Jordan Bennett, Bracken Hanuse Corlett, Roger Crait, Steven Davies, Mark Igloliorte, Michael Langan, Mason Mashon, Meagan Musseau, Meghann O'Brien, Les Ramsay, and Amanda Strong.

Reflecting on cultural, political, environmental, and social perspectives on the landscapes and territories we occupy, the exhibition examines contested spaces, political borders, hybrid identities, and traditional lands. The artwork draws parallels with urban areas that prohibit skateboarding, ski runs unwelcome to snowboarders, and surfers' constant search for uncrowded waves.



Tristan Henry skates on the half-pipe installed in the Boarder X Gallery



Shadow Buffet, in conversation with A Seat at the Table, opened in February 2021

A Seat at the Table: Chinese Immigration and British Columbia

2021 Developments

Curatorial Lead: Viviane Gosselin

One of the largest museum projects on Chinese Canadian history and culture in Canada to date, this multi-site and multilingual exhibition project generated several offshoots in 2021.

In February, we opened Shadow Buffet, an engaging and family-friendly interactive shadow installation on the topic of Chinese food and restaurants. A few months later, we released the A Seat at the Table exhibition catalogue. This 167-page colour publication captures both the content and the spirit of the project, offering a rich record of the themes, stories, images, and objects presented in the exhibitions. Partnership with UBC Land and Food Systems (LFS) allowed year-round activation of the Backyard Garden, located in front of the Museum. This outdoor garden curated by LFS students features “food-growing” stories by local people from the Chinese diaspora, reminding us that gardening is also a form of cultural expression.

In June, A Seat at the Table was awarded the Canadian Historical Association’s Public History Prize in the products and projects category.

Micro-exhibitions



Indigeneity Rising: Celebrating Our People, Our Stories, and Our Traditions

September to June 2021

Curatorial Lead: Sharon Fortney

Indigeneity Rising provided the 2020 YVR Art Foundation scholarship recipients the opportunity to exhibit their artwork. This was the second year of MOV hosting this collaborative exhibition. It celebrates the resilience of Indigenous community members, who carry forward artistic and cultural traditions in their daily lives, and the resurgence of self-directed Indigenous visual expression.

Real-Time Collecting: Documenting and Remembering COVID-19

August 2021 to July 2022

Curatorial Lead: Viviane Gosselin

This micro-exhibition highlights MOV's role in documenting developments and moments that shape Greater Vancouver as they occur. Real-Time Collecting features over 20 objects recently acquired for the permanent collection at the Museum. These acquisitions represent a wide range of COVID-19 moments and lived experiences. Small and large, mundane and exceptional, these objects will help us reflect on, make sense of, and hopefully learn from this public health crisis that has rocked our world.



Micro-exhibitions



Inclusive City Hall

January 2021 to present

Curatorial Lead: Jillian Povarchook

MOV was contracted by Vancouver's External Relations and Protocol Department to make the lobby outside the mayor's office and council chambers a more welcoming and inclusive space. The curatorial staff created a digital display presenting portraits of Vancouver mayors, alongside stories of citizen activists and advocacy groups, with a focus on women, BIPOC, and LGBTQ2S+. The display, which includes items from MOV's collections, hints at the great diversity of communities that call this city home.

Skate for Change

October 2021 to October 2022

Curatorial Lead: Sharon Fortney

This photo-based micro-exhibition, in our newly opened Community Gallery, features work by Indigenous photographers Tristan Henry and Norma Ibarra, who have beautifully documented Vancouver's BIPOC skater communities.



Exhibitions in Numbers

TIMELINE

- Feature Exhibitions
- Micro-Exhibitions



KEY NUMBERS

3

FEATURE EXHIBITIONS

In 2021, MOV launched three feature exhibitions: *That Which Sustains Us*, *Boarder X*, and *Shadow Buffet*.

4

MICRO-EXHIBITIONS

Throughout the year, MOV launched four micro-exhibitions in the city and its community galleries.

Collections

In 2021, the museum acquired 252 objects that support the collecting priority areas of reconciliation, immigration, urban culture, and the natural environment, with particular attention given to increasing the representation of Indigenous people, Black people, and People of Colour. This is a considerable number of objects for the Museum to collect in one year and was due in large part to a significant donation of Chinese Canadian material from the Lowe-Sam family. The bulk of the collection comprises items that belonged to two sons, both of whom died near age 20 from tuberculosis. Their mother lovingly saved items that were important to them, giving us a window into their lives.



Pow Wow jacket by Rebecca Lyon, 2020

Other highlights include the South Asian wedding outfits of a gay interracial couple; basketball singlets and shorts of Black Canadian Paul Winn, who played for the Harlem Nocturnes, a primarily all-Black Vancouver team in the 1960s; a Canucks special-edition Diwali jersey by South Asian Canadian artist Jag Nagra; several prints by local Indigenous artists, including KC Hall, Susan Point, and Floyd Joseph; a boy's yellow cedar tunic and headband by Squamish artist Tracy Williams; and the punk-era leather jacket of Gerry Useless of The Subhumans, who was infamous for his involvement with the Squamish Five and the bombing of cruise missile supplier Litton Industries in 1982. Lastly, MOV continued to add to the COVID collection, including five sketches of masked healthcare workers by local artist Nancy Boyd.

Supporting reconciliation, MOV began a collection of material documenting the Indigenous community's response to the Missing and Murdered Indigenous Women and Girls crisis. Among the items is a *Pow Wow jacket* featuring the words "NO MORE STOLEN SISTERS," created by Rebecca Lyon, an Anishinaabekwe designer of mixed Lebanese and Ojibwe descent.

Gerald Deo's Wedding Suit Jacket, 2019



Digitizing the Collection

Thanks to the support of a BC History Digitization Program grant from the Irving K. Barber Learning Centre at UBC, MOV digitized 1,870 artefacts related to recreation in Vancouver, ranging in date from the late 1800s to the present day. The Recreation Collection includes games, toys, sports equipment, recreational devices, and public entertainment devices (e.g., puppets). Highlights include a pinball machine confiscated by Mayor McGeer (in office 1935–1945) as part of a program to curb public gambling, and a skateboard deck (2019) by Heiltsuk artist, KC Hall. These images are now linked to the museum's online database, openMOV. This long-time funding program is in large part responsible for the digitization of just over 70% of MOV's collection of approximately 70,000 artefacts.



Curatorial Associate, Christine Pennington, digitizing a Ouija board



Model canoe from China Hat, Klemtu Village (Repatriated)

Repatriation

MOV continues to work with BC First Nations on the repatriation of ancestral remains and spiritually significant belongings. In the spirit of reconciliation, MOV recognizes that the process of repatriation is paramount to building trust and developing healthy relationships with Indigenous communities in BC and around the world. In March 2021, a model canoe from Klemtu Village (AA 1103a-b) was repatriated to the Kitasoo Xai'xais. MOV worked with the Maritime Museum to accomplish this return, as the canoe was originally donated to that institution but had been on long-term loan to MOV. The canoe was formally transferred to MOV's collection to facilitate repatriation under the MOV Repatriation Policy.

MOV staff began working with the Haida Gwaii Museum and Cultural Centre on a request that involves items that were on display in the exhibition *Haida Now*, which closed on August 2, 2021.

MOV staff also responded to several information requests about belongings and ancestral remains in the City of Vancouver's collection. Many communities in the province received BC Museum Association Repatriation grants to begin research on where their respective ancestors and belongings are currently housed. Supporting this information gathering is the first step towards assisting with a future request. In support of the BCMA's calls to action, the MOV Repatriation Policy was published on the MOV website.



Conservation

In 2021, the conservation department treated approximately 50 objects in preparation for exhibitions, long-term projects, and remediation, in addition to improving preventive conservation standards in the collection through exhibit and storage mounts. The Conservator, in conjunction with a Conservation Assistant, completed treatments on belongings and built 85 mounts for *That Which Sustains Us*. *Boarder X* saw the remedial treatments of two contemporary art pieces, in consultation with the artists.



Restoring the banners from Acts of Resistance



Neon sign restoration

Conservation also deinstalled two major exhibitions. For *Acts of Resistance*, the Conservator designed a long-term storage system and a change-management plan for seven fragile and ephemeral pieces. The *Haida Now* deinstallation included condition reporting and storage of 325 artefacts, as well as making custom long-term storage mounts for some of the highest-value items in the collection.

Conservation assisted in repatriations by digitizing, packing, and rehusing human remains. In the summer, the department hosted a Young Canada Works intern, who rehoused approximately 150 belongings from across North America to improve storage conditions. Finally, for the ongoing neon restoration project that will loan neon signs for display at The Post, Amazon's new headquarters, the conservation team completed treatments on seven signs and worked with Tops Lighting to manage electronic repairs.

Collections in Numbers

KEY NUMBERS

252

OBJECTS

More than two hundred objects that support the collecting priority areas of reconciliation, immigration, urban culture, and the natural environment.

1,870

DIGITIZATIONS

Near two thousand digitizations related to recreation in Vancouver, ranging in date from the late 1800 to the present day.

50

OBJECTS

Fifty objects were treated by the conservation department in preparation for exhibit and long-term projects.

CONSERVATION

85

MOUNTS

The Conservator, in conjunction with a Conservation Assistant, has built more than eighty mounts for *That Which Sustains Us*.

325

ARTEFACTS

condition reporting and storage completed for *Haida Now* deinstallation.

150

OBJECTS

Over a hundred objects were treated by the conservation department for exhibitions and long-term projects.

7

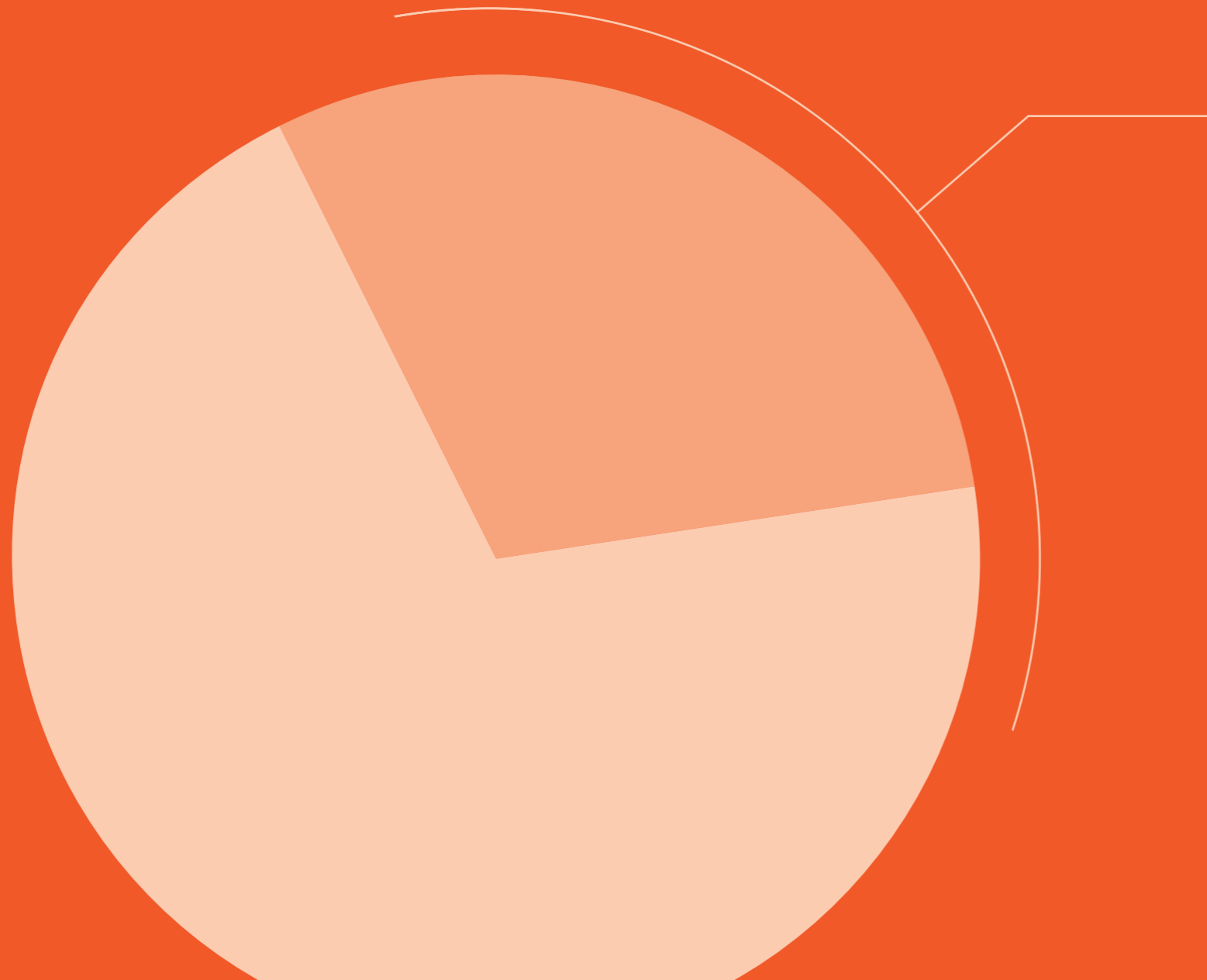
SIGNS

Seven signs were repaired for ongoing neon restoration project that will loan neon signs for display at The Post, Amazon's new headquarter.

DIGITIZATION

7000

hours of digitization



COLLECTION

70,000

OBJECTS

Over 70,000 objects are currently in MOV's permanent collection, as of 2021.

REPATRIATION

Aug.

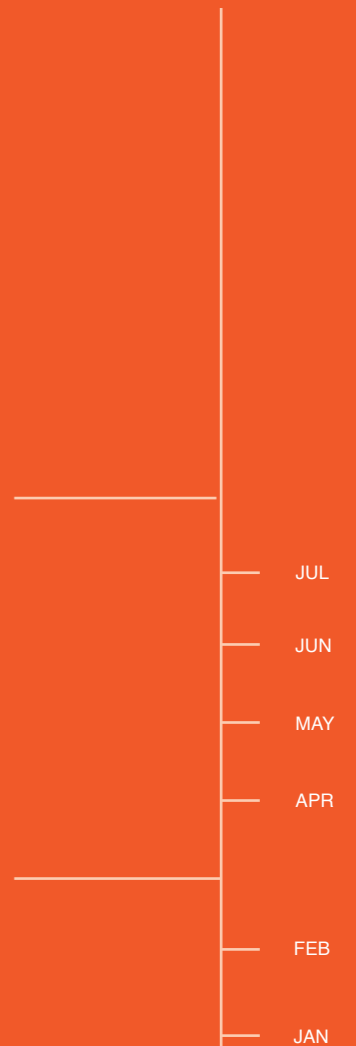
2021

MOV staff began working with the Haida Gwaii Museum and Cultural Centre on a request that involves items that were on display in the exhibition.

Mar.

2021

A model canoe from Klemtu Village (AA 1103a-b) was repatriated to the Kitasoo Xai'xais.





Students from St Helens in Ćasnaʔəm: The City Before the City

Education and School Programs

After a rigorous transitional period of pivoting to online programs during the pandemic, 2021 proved to be a time of stabilization for the Learning Department. Teachers quickly turned to online learning, with an incremental return to traditional in-person activities as the year went on. Overall, the Learning Department successfully reached attendance numbers corresponding to 30% of the 2019 numbers, with a total of 268 programs and 5,860 participants.

The year can be divided into three periods:

The First Semester (January to June)

Summer (June to September)

The Second Semester (September to December)

The first semester (January–June)

The first semester was characterized by an overwhelming majority of online programs, as in-person field trips were not allowed. Online programs represented 92% of the total number of visitors.

Based on the experience acquired through the delivery of virtual programs in 2020, the Learning Department revised their online programs by splitting each one into a main program that could be booked, with an optional add-on. This new format allowed more flexibility in terms of scheduling and making the most of students' attention span in a virtual setting. It also enabled the Learning Department to offer a wider range of options while adapting to different budgets (from \$120 to \$240).

Online programs helped increase the Learning Department's outreach to 16 new schools booking with the MOV, including schools from Smithers, Vancouver Island, the Sunshine Coast, the Okanagan, and Ontario. An online school program was also led with BC School for the Deaf. On National Indigenous Peoples Day (June 21), an Indigenous-themed online school program was delivered to 10 classes (208 students). This successful pivot to online programming allowed the Learning Department to grow, with the hiring of a new full-time bilingual program assistant over the summer.

Summer

During the summer, most of the bookings were in-person self-guided visits (81%), mainly post-secondary students and day camp attendees. The online guided tours were booked by senior retirement homes, with whom the Learning Department established new and emerging relationships.



Students from Alcuin College in A Seat at the Table

The second semester (September–December)

The second semester was characterized by a gradual increase in on-site programs, as in-person field trips were permitted again. Online school program offerings were refined for the new school year to provide teachers with increased flexibility through an “à la carte” system. While the beginning of the school year saw an audience of mainly secondary, post-secondary, and senior groups for guided and self-guided visits, November and December were dominated by in-person K-7 school programs, with a peak of 95% of school programs on-site in December.

Throughout the year

Throughout the year, the Learning Department developed new relationships and resumed ongoing partnerships, which allowed MOV to increase its outreach and accessibility.

The Learning Department partnered with Kudoz —now Curiko—a local not-for-profit organization that connects those living with cognitive disabilities with other people, businesses, and organizations who share a passion for teaching and learning. The Learning Team decided to volunteer one hour per month with Kudoz and developed “Exploring Ancient Egypt,” an hour-long online program intended for people with cognitive disabilities.

The Learning Department also organized a special occasion for the City of Vancouver Volunteer Appreciation Event. About 150 City of Vancouver volunteers visited the Museum on the evening of October 14. The Learning Team introduced the gallery spaces and exhibitions to many new and returning guests and remained available to answer questions throughout the evening, which received very positive feedback.

On an international level, connections were built with cultural organizations in France, such as Centre des Monuments Nationaux, a French organization that manages around 100 prestigious national heritage sites (e.g., Arc de Triomphe and Mont-Saint-Michel). As part of this partnership, the Learning Department led training sessions for educators from 17 sites on the development of online tours (livestream in-gallery tours and virtual gallery tours). The Learning Department also established relationships with Tams Consultants—a French company specializing in the development of school and family programming—and took part in a Tams training session for Parisian tourism and cultural organizations (e.g., Paris municipal museums, La Cinémathèque française).





As the pivot online offered opportunities to create and test new types of school programs, the Learning Department engaged in an innovative and international education program around the concepts of “ideal city / sustainable city” for the 2021–2022 school year. This education program connects a class from France and a class from North Vancouver and encourages students to share perspectives from their own countries on sustainability in the city. For this project, the Learning Department is partnering with l'École Cousteau's Grade 5 class (North Vancouver), Collège Rimbaud's Grade 6 class (Amiens, France), and the Education Department at Maison de Jules Verne (Amiens, France). This project aims at engaging students in environmental issues in the city and taking action to create a more sustainable and environmentally friendly future.

Overall, the Learning Department's response to the challenges of the pandemic was adaptive, adoptive, and agile. 2021 was dedicated to developing and refining both online and in-person programs, while accumulating an array of experiences through unique circumstances provided by the pandemic. Trial and error, flexibility, and adaptability have been the key words over the year. This enabled the Learning Department to tailor programs for very specific requests and increase its outreach and accessibility capacities, connecting with a wider and more varied audience than ever before.

*Photo: Alcuin College and Education Program Officer
Charlotte Chang*



Orange Shirt Day at MOV – September 21, 2021

Programming and Engagement

Number of Public Programs: 35

Number of Participants (virtually and in person): 5,420

As MOV rebuilt its program and events capacity in 2021, the team supported one another and came together to create a suite of in-person and virtual programming and events. The pivot to virtual allowed for further audience reach, and the commitment to our Indigenous partners expanded the Museum's offerings to include a variety of artisan workshops, film screenings, and corporate training opportunities.

Virtual Pivot

Embracing digital technologies and working with staff to develop programs that could be delivered virtually was a priority as the year began. The MOVirtual series, which involved commitment from our education, marketing, and visitor experience teams, occurred once a month, starting in January. Initially created to offer virtual tours of new exhibitions to publics that were not able to access the physical space at the time, the events steadily grew into anticipated online features that began to sell out.

Later in the year, we partnered with local artists and historians, such as Paul Wong and John Atkin, to bring specialized perspectives to each gallery tour.



The Education team preparing for an MOVirtual Tour

Online Virtual dyeing workshop with Czarina Lobo



The Museum also hosted online artist talks, demonstrations, and presentations that connected to each of the exhibitions. This trust in new technologies allowed the organization to build off the work it had done in 2020 and further expand its reach. Each online program had participants from all over the world, and even some of the speakers were located in other parts of Canada.

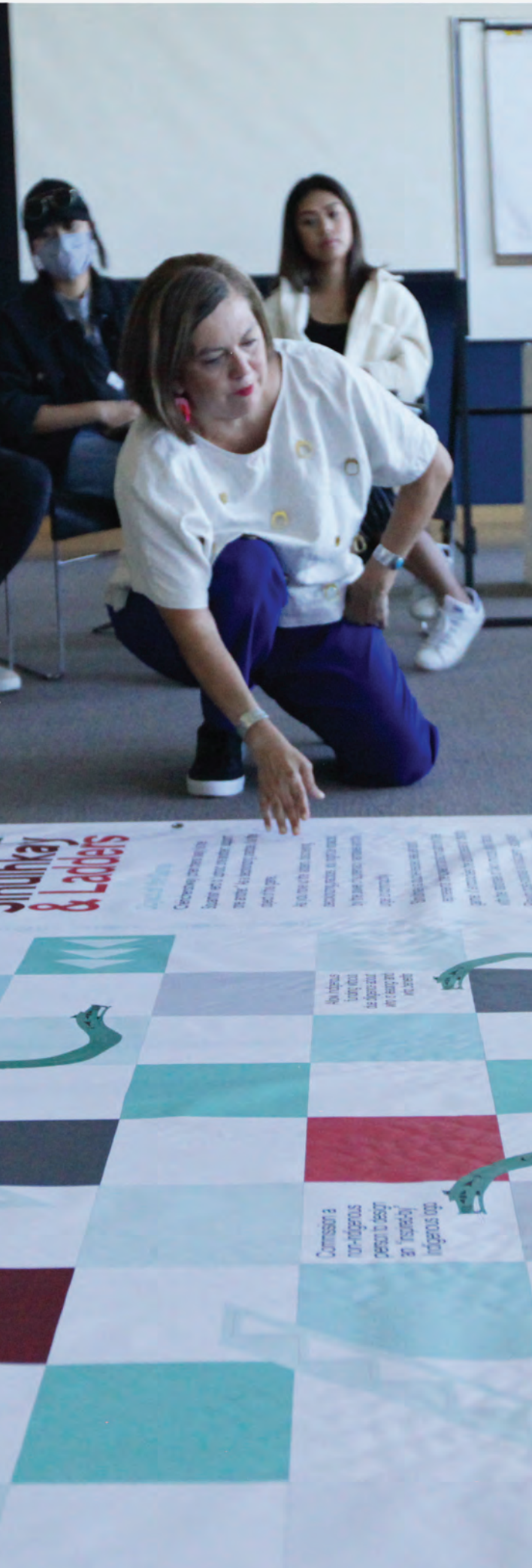
In June 2021, we also hosted a virtual show-and-tell with the LGBTQAI+ community, where we invited participants to share objects and belongings that gave them pride or touched on their queer experiences. The online event created a safe space for this sharing and was made possible by these virtually supported technologies. We are planning to offer the program again in 2022, both online and in person.

Indigenous Engagement

Building upon the work done in 2020 and led by MOV's Indigenous and Community Programs Manager, Jasmine Wilson, the Museum furthered its commitment to Host Nation engagement in 2021. Through partnerships with local Indigenous artisans, we were able to offer a wide variety of workshops throughout the year that focused on traditional skills, such as Coast Salish weaving, drum making, beading, and natural dyeing. These workshops were taught either online or in person, depending on the current COVID-19 restrictions, demonstrating how adaptable they were to produce. Artists that MOV worked closely with in 2021 included Chief Janice George, Alice Guss, Rita Kompst, Rebecca Lyons, and Teresa Vander Meer-Chassé. The Artisan Workshops hosted over 200 participants across the year.

Another facet of Indigenous engagement and education was the Reconciliation Workshops Program. Originally launched in 2019, the program couples redress and decolonization engagements, facilitated by local Indigenous organizations, with education-focused gallery tours and Indigenous caterers. The half-day workshops targeted the corporate and business community and served as resource training, allowing MOV to become a central hub for redress and decolonization education.





This year, MOV also partnered with the Vancouver International Film Festival (VIFF) to launch Vancouver's first Indigenous Film Series. Titled *Who We Are* and curated by Rylan Friday, Jasmine Wilson, and Sharon Fortney, the series launched via VIFF's streaming platform during Indigenous History Month in June. The films were varied, but a focal theme was humour, which pivoted towards celebration and away from the colonial and traditional narrative of victimization. The series was promoted through both organizations, and there are hopes of making it an annual event.

On Orange Shirt Day and the National Day of Truth and Reconciliation, the Museum offered complimentary admission to anyone wearing an orange shirt to commemorate the legacy of residential schools. Donations were also accepted on behalf of the Indian Residential School Survivors Society (IRSSS), and visitors had the opportunity to share their support for survivors through an "Every Child Matters" cut-out. Over \$1,000 was collected and donated.

Photo: Reconciliation workshop for the Downtown Vancouver BIA with Decolonizing Practices

Education and School Programs & Public Programs in Numbers

EDUCATION AND SCHOOL PROGRAMS

268

PROGRAMS

More than two hundred online and in-person programs were delivered.

5,860

PARTICIPANTS

Over five thousand participants attended MOV's education and school programs in 2021.

30%

RATE

The Learning Department reached 2021 attendance numbers corresponding to 30% of the 2019 number.

85%

IN-PERSON

Throughout 2021, in-person programs have increased from 8% to 95%.

17

INTERNATIONAL SITES

Learning Department led training sessions for educators from 17 sites on the development of online tours

16

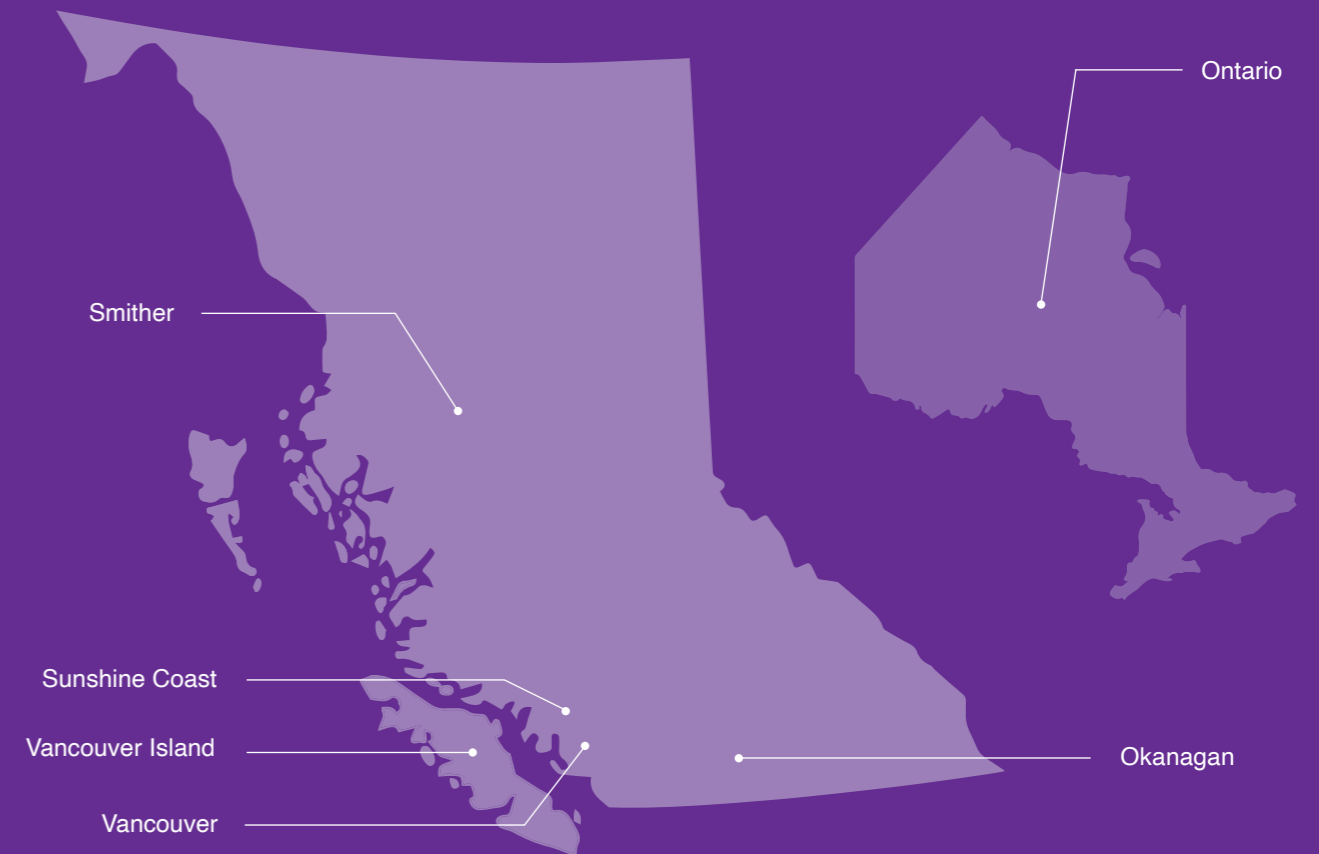
NEW SCHOOLS

Online programs helped increase the Learning Department's outreach to 16 new schools.

- In-Person Registrations
- Online Registrations



OUTREACH



PUBLIC PROGRAMS

35

PROGRAMS

More than thirty different public programs were offered in 2021.

5,420

PARTICIPANTS

Over five thousand participants attended MOV's public programs in 2021.

200

PARTICIPANTS

Among all programs, over two hundred people participated in Indigenous Artisan Workshop.

Marketing and Communications

As the organization moved into its second year of the global pandemic, the Marketing and Communications strategies that were developed in 2020 served as a compass to direct MOV while we continued navigating this unprecedented time of change and adaptation. A strong digital strategy, coupled with a focus on attracting a younger and Internet-engaged audience, resulted in an increase in not only social participation but also physical admissions to the Museum.

Photography by Instagram user @vixxi, at A Seat at the Table



Going Digital

In January 2021, marketing worked closely with the Learning Team to develop a monthly virtual tour program that gave a brief walkthrough of select galleries and exhibitions through a livestream format. These programs were low capacity and allowed people from all over the world to join in and engage with the exhibition. They featured a tour guide, who was either an MOV team member or a community expert, as well as a videographer and a virtual host. The exhibitions included *A Seat at The Table*, various local History Galleries, *Neon Vancouver Ugly Vancouver*, and *Haida Now*.



Photography by Instagram user @christianzanamedia

Photo of Erwin S and father, 1965, Foncie's Corner Collection



The organization also fully adopted a data-driven digital strategy that guided its social strategy and content development throughout the year. This included the management of Foncie's Corner, a digital and evolving archive of photographs taken in Vancouver by Foncie Pulice from the 1940s to the 1970s. Engagement steadily increased across all platforms, especially on Facebook, which now boasts an older audience demographic. This year, we also took advantage of the opportunities afforded to us through the Google Ad Grants program, which gives eligible not-for-profit organizations up to \$10,000 per month in Google Ads credits. Finally we explored new avenues for video content creation and ventured into emerging platforms such as TikTok to tap into new audiences.



Tapping into New Audiences

In February 2021, MOV was featured in a viral TikTok video that gained over 300,000 views in a span of three days. Subsequently the museum experienced a spike in admissions, attendance, and engagement from a Gen Z audience (ages 10 – 25). We quickly realized that our current marketing and social strategy was not reaching an entire demographic and needed to adapt quickly to both solidify this engagement and continue nurturing it. On May 3, MOV officially launched a TikTok account, after partnering with local content creators and developing a content strategy that focuses on the organization’s goals and builds on bringing more access points to the exhibitions and the collection.

Content created for the platform was not only posted to the new TikTok channel but also reposted as reels on MOV’s Instagram account, furthering the Museum’s growth, engagement, and followers by being more in line with the algorithm of the time. This strategic jump translated into a steady increase in visitation by a younger demographic and projected the institution as the first museum in Vancouver to adopt the platform into a robust social strategy.



Photography by Instagram user @laurareidd



New design for the school program brochures (2021)

Focus on Design

Design is integral to the Museum’s brand, identity, and exhibitions. This year, we were able to redesign many public-facing documents and marketing materials, with the help of the department’s newest addition, Zoe Xu, who was covering a maternity leave for MOV’s Marketing Coordinator, Jasmine Crisp. Zoe’s background in graphic design, combined with a fresh perspective on the organization, resulted in new designs for event graphics, documents, signage, newsletters, and digital assets. She also spearheaded the design and layout of the 2022 Strategic Plan, which launched publicly in November 2021.

Marketing and Communications in Numbers

IMPRESSIONS

415K

PAGE VIEWS

In 2021, MOV had a total of 414,897 website page views.

30K

FEATURED VIEWS

A viral video that featured MOV had over 30,000 views within three days.

2,595

TIKTOK ENGAGEMENTS

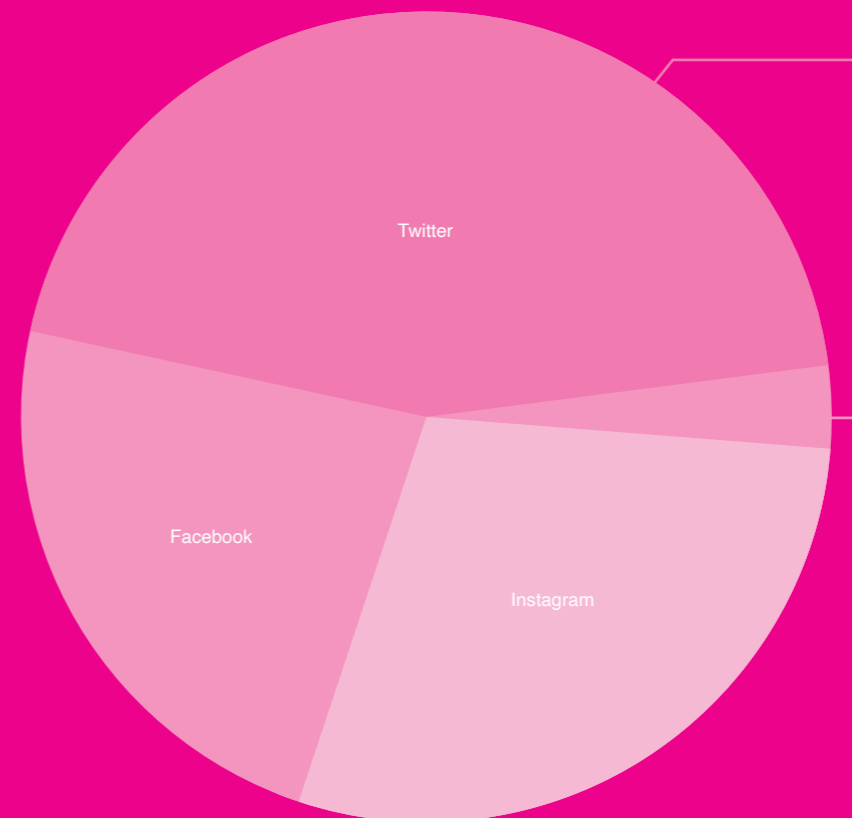
On May 3 2021, MOV launched a TikTok account and gained over two thousand likes.

FOLLOWERS

27,126

TWITTER FOLLOWERS

As of 2021, MOV had 27,126 follower on Twitter, with an increase of 1.4%.



2,167

LINKEDIN AUDIENCE

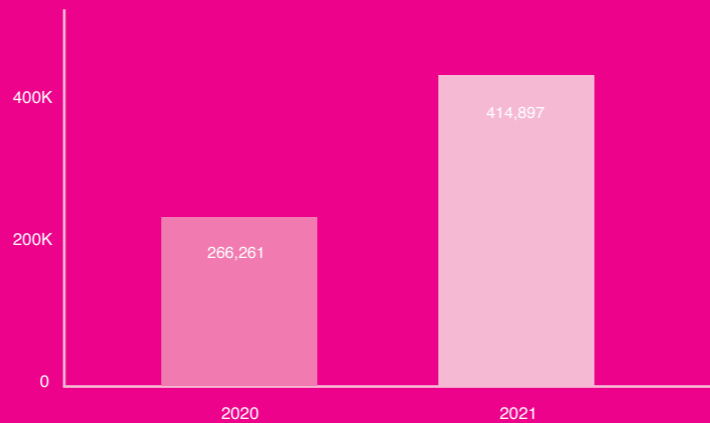
In 2021, MOV started to engagement more often with its LinkedIn audience.

PROGRESS

35.8%

VIEW INCREASE

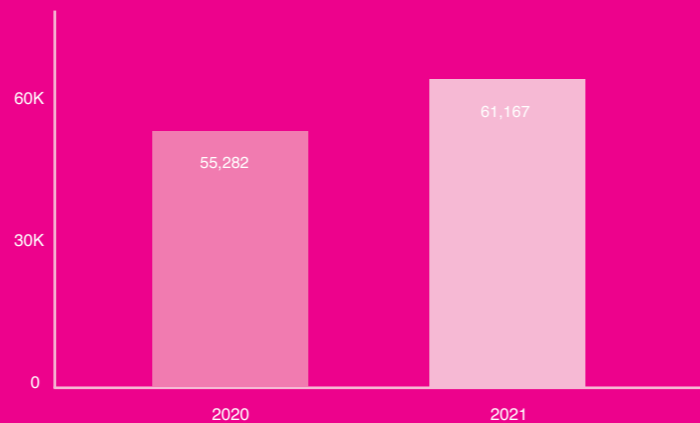
MOV had a spike in page views in 2021, compared with 266,261 total views in 2020.



10%

FOLLOWER INCREASE

Compared with 2020, MOV's total followers increased 10% across all social channels.



14,260

INSTAGRAM FOLLOWERS

MOV had 14,260 follower on Instagram. Compared with 2020, Instagram followers increased 20%.

17,614

FACEBOOK FOLLOWERS

MOV had an increase of 5% followers in 2021.

TOTAL

61K

TOTAL FOLLOWERS

As of December 2021, MOV had a total of 61,167 total followers across MOV's main social channels.



Visitor engaging with *That Which Sustains Us*

Visitor Experience

The story of MOV's Visitor Experience operation in 2021 was about constant evolution and adaptation. Through daunting at times, MOV's dedicated team rose to meet every challenge with resiliency, finding new ways to deliver experiences for a growing audience as we expanded our operations.

In the winter months, while still operating under more-restrictive public health measures and reduced capacities, we fine-tuned the delivery of our programming, making our exhibitions more accessible, and generating further virtual content. We also reached greater degrees of sophistication in the streaming of our online experiences and virtual classrooms. This generated more opportunities for audiences to choose in-person or virtual delivery of experiences, while maintaining consistent levels of quality.

As we emerged from the winter COVID wave, spring brought about loosened restrictions, and the Visitor Experience team shifted to further expanding operations. We also welcomed new personnel to the organization, and the reinvigorated team set about to increase the Museum's delivery of in-person events and programming. We also went back to seven-days-a-week operations and saw the return of a modest number of facility rentals, including for weddings and other milestone family events.

With further easing of public health measures locally, throughout Canada, and internationally, our summer months saw the return of out-of-town visitors. MOV's exhibition galleries were once again bustling, and our experiences gained over the preceding year ensured we continued to deliver a safe environment for all our guests.

As we moved into fall and the new school year, our Visitor Experience operation once again adapted to support additional hybrid delivery of programs for public and school audiences. When COVID restrictions were again introduced, the organization was able to successfully adapt to maintain operations while ensuring ongoing safety for the public and team members alike.

MOV's ability to adapt and evolve facilitated the growth of in-person visitation even as we experienced another COVID wave. Through much of the final quarter of 2021, we welcomed increased audiences, as we returned to pre-pandemic levels through our exhibition galleries.

These successes throughout the year would not have been possible without the remarkable teamwork and resiliency of the Visitor Experience crew. We closed 2021 well positioned to continue expanding and prepared to move even further toward a long-anticipated return to more normal operations.

Photo: Visitors admiring the decks by Kent Monkman x Colonialism Skateboards in Boarder X



Visitor Experience in Numbers

VISITORS

37,361

TOTAL VISITORS

MOV welcomed over thirty thousand visitors in 2021. With a 63% increase compared to 2020.

2,667

VIRTUAL ATTENDANCE

Over two thousands people attended the museum's online public program in 2021.

8,613

EVENT ATTENDANCE

In 2021, MOV programs and events had more than eight thousand in-person attendance.

MEMBERSHIPS

784

MEMBERS

Over seven hundred people joined the museum's membership program in 2021.

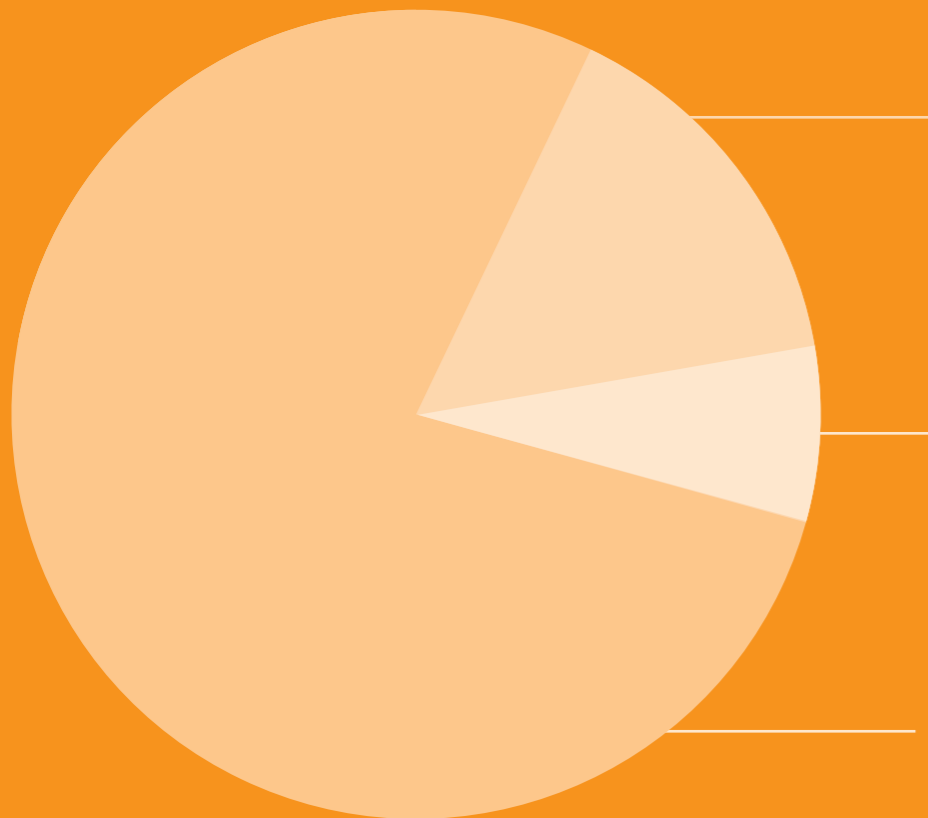
HONORARY

107

HONORARY MEMBERS

In 2021, MOV offered over a hundred honorary lifetime membership.

PERCENTAGE BREAKDOWN



5,860

EDUCATION PROGRAM ATTENDANCE

Among all the visitors in 2021, over five thousand visitors are education program attendees.

2,753

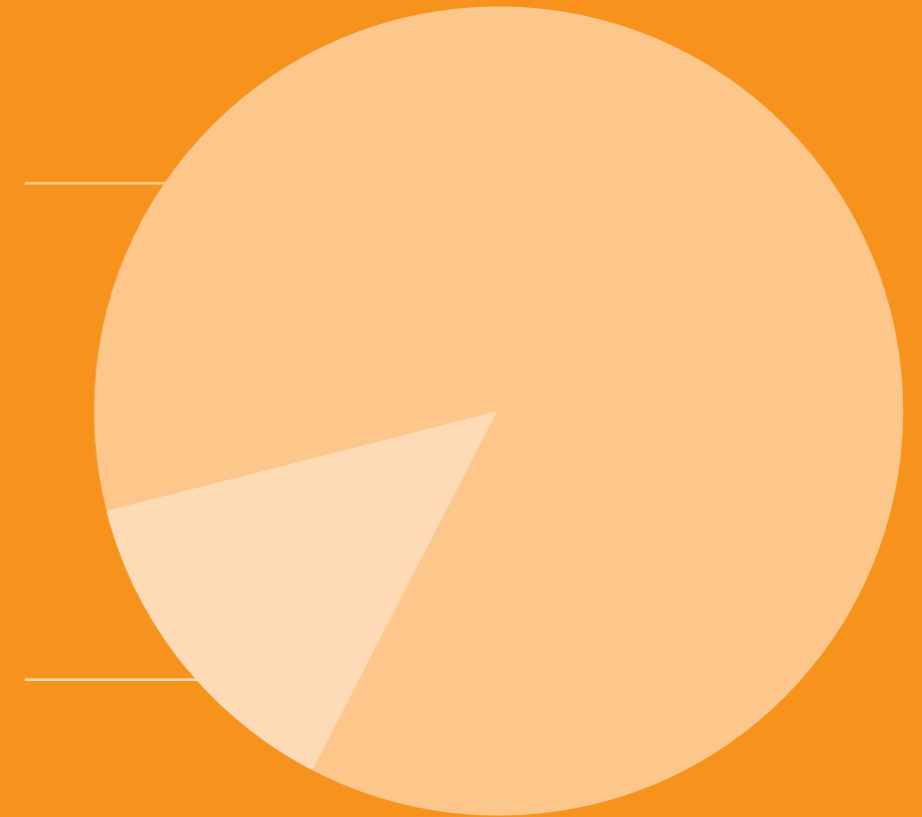
PUBLIC PROGRAM ATTENDANCE

Over two thousand people visited MOV to attend public programs.

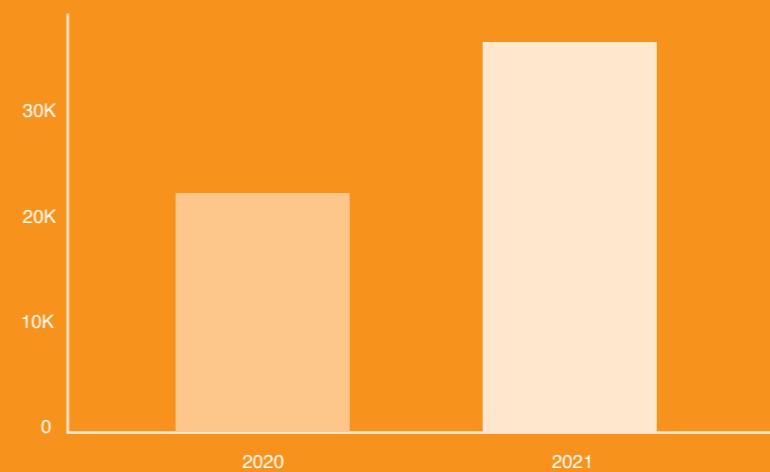
28,748

GENERAL ADMISSIONS

MOV welcomed over twenty-eight thousand visitors in 2021.



PROGRESS



- 2020 Visitors
- 2021 Visitors

63%

VISITOR INCREASE

Compared to 2020's visitor rate, 2021's number of total visitor increased by 63%.

Financials

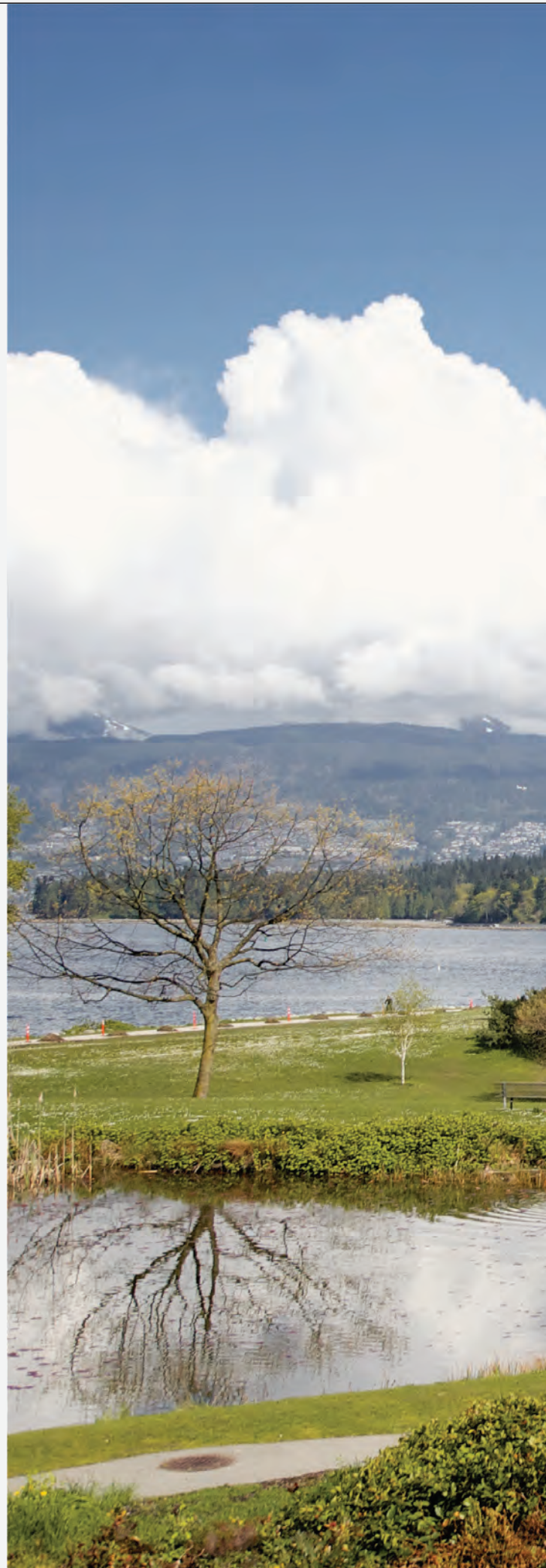
The summary financial information presented in the annual report is derived from the Vancouver Museum Society's audited financial statement for the year ending December 31, 2021.

The Society's revenues exceeded expenses from operations, resulting in a surplus of \$517,885, compared with a \$205,990 surplus in the prior year. Overall revenues increased by \$104,207, while expenses decreased by \$198,339.

Revenue growth was mainly attributable to a \$147,961 increase in admission and membership revenue and the \$300,000 City of Vancouver's debt forgiveness. Federal and other provincial funding decreased by \$402,181 during the year, mitigating the overall increase in revenues for 2021.

Expenses decreased due to a \$229,374 drop in exhibition expenses, related to the timing of permanent and temporary exhibits during the year. All other expenses stayed relatively flat, as the Society has rebuilt operational capacity post-COVID-19.

Photo: Panorama of Vanier Park in Kitsilano from the MOV back Patio





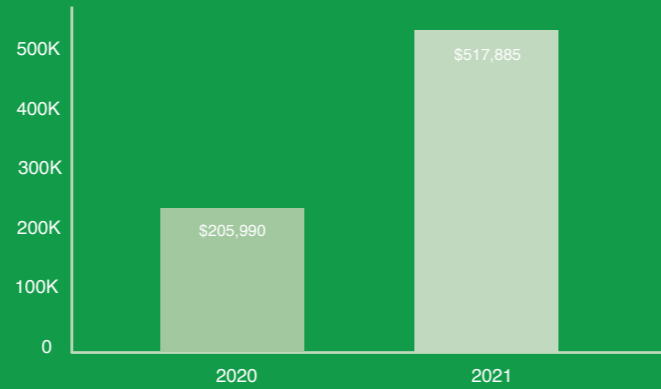
Financials in Numbers

PROGRESS

517,885

SURPLUS

The Society's revenues exceeded expenses from operations, resulting in a surplus of \$517,885.

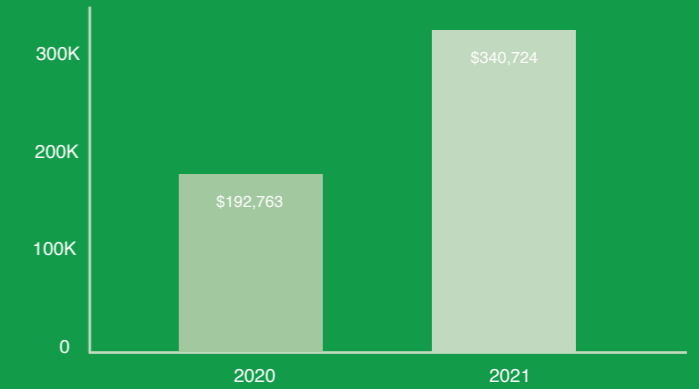


REVENUE GROWTH ANALYSIS

147,961

ADMISSION INCREASE

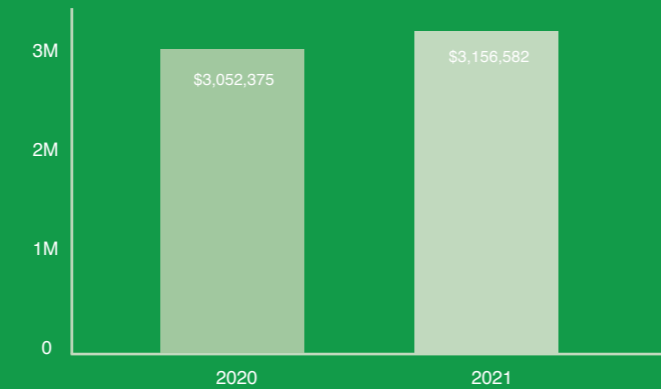
A \$147,961 increase in admission and membership attribute to general revenue growth.



3,156,582

TOTAL REVENUE

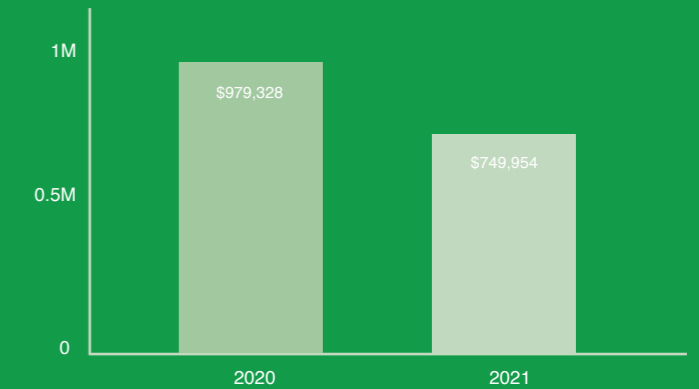
Total revenue in 2021 increased by \$104,207, compared with 2020.



229,374

EXPENSE DROP IN EXHIBITION

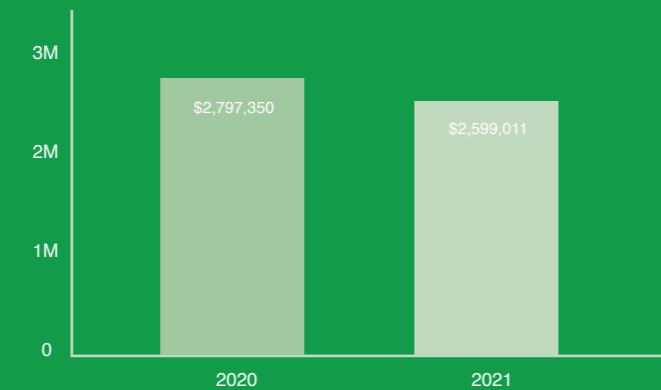
Expenses decreased due to a \$229,374 drop in exhibition expenses, related to the timing of permanent and temporary exhibits in 2021.



2,599,011

TOTAL EXPENSES

Overall, MOV expenses decreased by \$198,339 in 2021, compared with 2020.



300,000

DEBT FORGIVENESS

Revenue growth was also attributable to the \$300,000 City of Vancouver's debt forgiveness.

402,181

FUNDING DECREASE

Federal and other provincial funding decreased by \$402,181 during 2021.

Staff

Executives



Mauro Vescera
Chief Executive Officer

Eddy Adra
Chair of Board

Arnold Singh
Treasurer

Pamela Goossen
Board Member

Dr. Bruce Granville Miller
Board Member

Leona Sparrow
Board Member

Chief Janice George/ Chepximiya Siyam
Board Member

Karen Thomas
Chair of Board

Lillian Tummonds
Treasurer

Jane McFadden
Board Member

Cameron Burke
Board Member

Brenda Van Engelen
Board Member

Nigel Bullers
Board Member

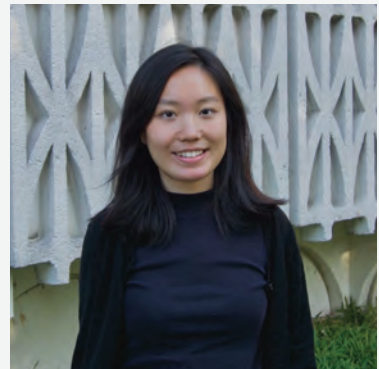
Marketing & Communications



Lorenzo Schober
Marketing & Communications Manager



Jasmine Crisp
Marketing Coordinator



Zoe Xu
*Marketing Coordinator
Graphic Designer*

Finance & Administration



Alex Orlovskyy
Director of Finance



Tricia Lam
Accounting and Payroll Clerk

Staff

Collection & Exhibitions



Viviane Gosselin
*Director of Collections & Exhibitions,
Curator of Contemporary Culture*



Sharon Fortney
*Curator of Indigenous Collections and
Engagement*



Wendy Nichols
Curator of Collections



Fiona Hernandez
Conservator



Josh Doherty
Museum Design & Fabrication Manager



Winter Stacey
Museum Technician

Jillian Povarchook
Acting Curator

Christine Pennington
Curatorial Assistant

Brandon Rivas
Curatorial Assistant

Hayley Monroe
Collections & Conservation Specialist

JJ Eng
Summer Conservation Technician

Michelle Wong
Summer Collections Technician

Chayann Aravena
Exhibition Technician

Neil Chung
Exhibition Technician

Marion Couvreur
Exhibition Technician

Heather Paynter
Exhibition Technician

Heather Turnbull
Exhibition Technician

Wakana Shimamura
Exhibition Technician

Gillian Chan
A Seat at the Table Museum Interpreter

Jessica Wang
A Seat at the Table Museum Interpreter

Stanley Chia
A Seat at the Table Museum Interpreter

Melissa Kwan
A Seat at the Table Museum Interpreter

Staff

Visitor Experience



Greg Fruno
Director of Operations & Visitor Experience



Brendan Brooks
Operations Manager



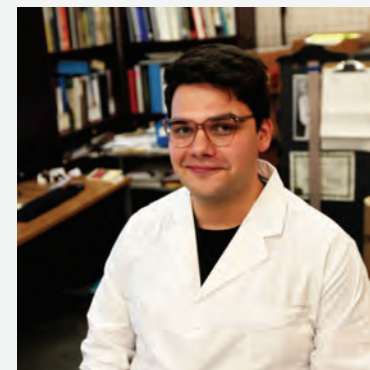
Erika Saul
Visitor Experience Lead



Dustin Clark
Visitor Experience Supervisor



Christine Pennington
Visitor Experience Supervisor



Brandon Rivas
Visitor Experience Supervisor

Myles Anderson
Visitor Services

Jeraldine Carcha
Visitor Services

Summie Chu
Visitor Services

Barbra Frizell
Visitor Services

Holly Frizell
Visitor Services

Kellie A. Haines
Visitor Services

Madison Johnstone
Visitor Services

Linda Lidstone
Visitor Services

Nanxi Liu
Visitor Services

Mark Moraes
Visitor Services

Daniela Rocha
Visitor Services

Alyssa Sy de Jesus
Visitor Services

Staff

Learning



Bérangère Descamps
Education Programs Manager



Charlotte Chang
Education Programs Officer



Jasmine Wilson
Indigenous Programs and Community Engagement Coordinator



Jelena Beokovic
Bilingual Program Assistant

Lia Hart
Museum Interpreter

Institutional Funders

City of Vancouver
British Columbia Arts Council
British Columbia
Canadian Heritage
Young Canada Works
Canada Council for Arts

Partners in Redress and Decolonization

Squamish
Tsleil-Waututh Nation
Musqueam First Nation

Corporate Supporters

CUPE Local 15
Red Truck Beer
Easy Park
KPMG Foundation
McMillan LLP
TD
YVR Art Foundation
British Columbia Real Estate Foundation
Vancouver Foundation
Port of Vancouver

Partners

BC Museums Association
Greater Vancouver Food Bank
DOXA
Vancouver Indigenous Fashion Week
International Council of Museums
Indian Summer
City Opera Vancouver
INSTRCC
Vancouver Historical Society
West 4th BIA
Chinese Canadian Museum
QuadReal
SFU School of Interactive Arts and Technology
Vancouver Pride Society
Habitat for Humanity Greater Vancouver
Vancouver Biennale
Gastown BIA
Aylelum
H.R. MacMillan Space Centre
Vancouver Convention Centre
Reframing Relations
Irving K. Barber Learning Centre
Indian Residential School Survivors Society

Production

Copy Editing: Dania Sheldon
Graphic Design: Zoe Xu
Photography: Christian Zane Photography, Lorenzo Schober, Rebecca Blissett, Bon Bahar
Instagram User Generated Photography: @vixxi, @laurareidd, @_620a_2, @joshuajixu, @wenderpp
Print Production: Grandview Printing

Stay Connected

Find us online



@museumofvan
museumofvancouver.ca

