

Vancouver's
Story
Begins
Here

MOV
museum of vancouver

2019
ANNUAL REPORT

**EXPLORE
DISCOVER
CONNECT**

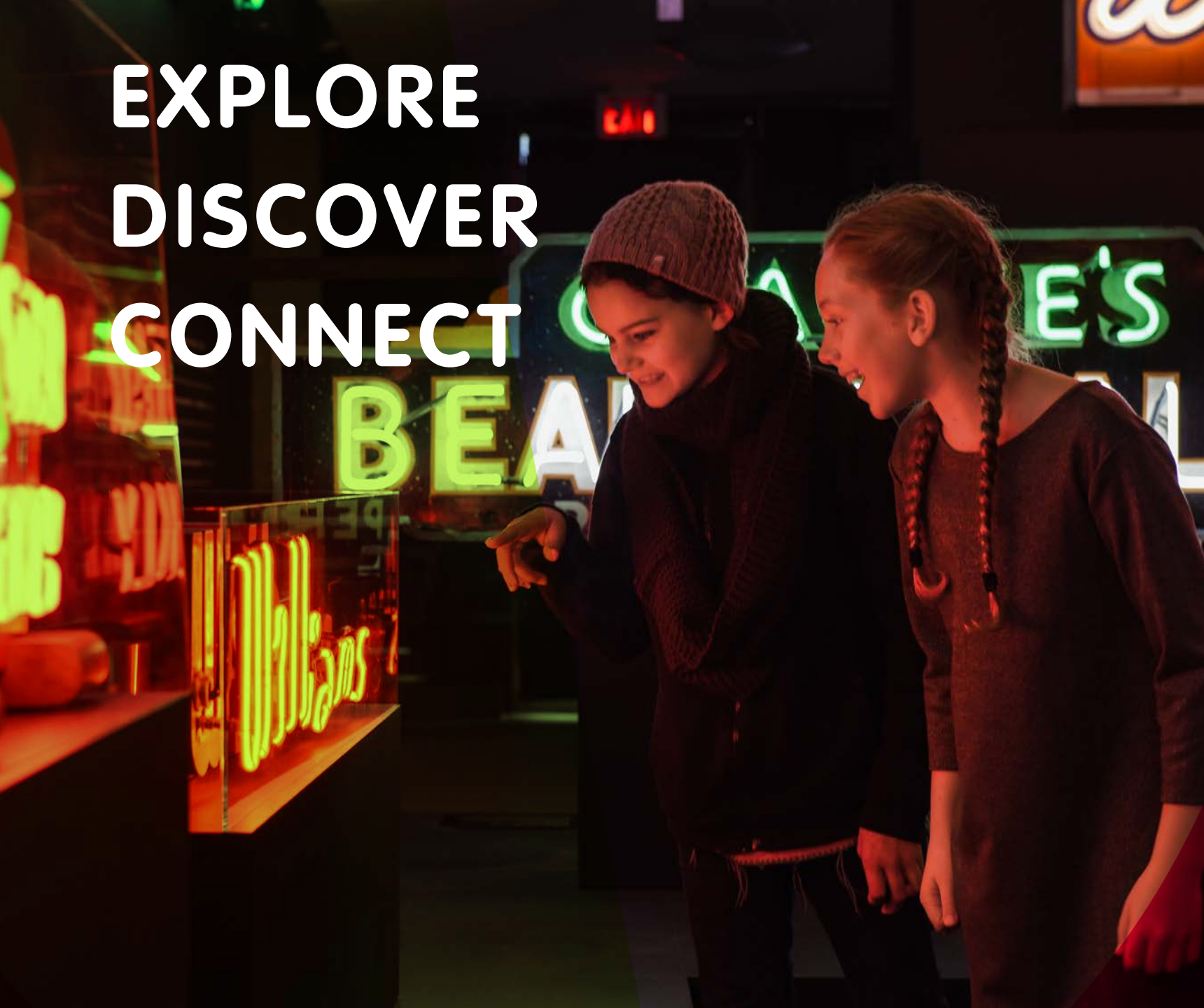


Table of Contents

Letter from the CEO.....	6
Letter from The Chair of the Board	8
Feature Exhibitions.....	10
The MOV Collection.....	22
School & Education Programs	28
Public Programs & Events.....	34
Marketing and Communications	40
Members and Donors.....	42
Staff & Volunteers	45
Financials	50

VISION

Our vision is to inspire a socially connected, civically engaged city.

Mapping Distance and Diversity

To look at a map of the Indigenous nations of the Pacific Northwest Coast is an extraordinary experience. Their number and variety, all having distinct languages, cultures, customs, laws and origin stories, is mind-boggling. A detailed nation-state map of British Columbia shows a huge semi-rectangular land mass that conveys nothing of the dynamic peoples and history of this area.

Today, the Northwest Coast is home to 203 First Nations and to 60% of all the Indigenous languages spoken in Canada. Many of these nations work towards greater recognition and fight for the survival of their languages.

Haida Gwaii is located 670 km north of Vancouver and 130 km from the mainland. Haida Gwaii consists of two main islands—Graham Island, and Mowee Island, in the south—along with approximately 150 smaller islands. The total coastline is 10,180 km.

At the southern tip of Haida Gwaii, the southern tip of Prince Rupert, Alaska and the surrounding waters and communities, these islands were covered in rain is estimated at upwards of 30,000. Other foreign diseases, and the effect of war, and Old World and Shogun, Haida live on and off Haida Gwaii.

From Vancouver to Haida Gwaii:
-Flying 1200 km, which includes a 120 km ferry ride across to Haida Gwaii.
-Flying 2 hours to reach either of the two airports.
-Flying 2 hours to reach either of the two airports.
-Flying 2 hours to reach either of the two airports.
-Flying 2 hours to reach either of the two airports.

MISSION

Our mission is to deepen our understanding of Vancouver through stories, objects and shared experiences.





2019 was an exceptionally strong year for Museum of Vancouver, with very positive revenue and attendance numbers for the organization. Over the year, MOV mounted three new exhibitions: *There is Truth Here: Creativity and Resilience in Children's Art from Indian Residential and Day Schools*, which focused on rare surviving artworks created by children who attended the Inkameep Day School (Okanagan), St Michael's Indian Residential School (Alert Bay), the Alberni Indian Residential School (Vancouver Island), and Mackay Indian Residential School (Manitoba); *Strata of Many Truths*, a partnership with the Capture Photography Festival that offered a unique, local counterpoint to the exhibition *There is Truth Here*; and the studio collaboration *Dragon Jars and Lotus Bowls* with the Canadian Society for Asian Arts, which featured Asian ceramics from the Jean MacKay Fahrni collection, generously donated to the museum in 1992 by the Hongkong Bank of Canada and containing many pieces that have not been publicly displayed. The exhibition also marked and celebrated the 50th anniversary of the Canadian Society for Asian Arts, and Mrs. Jean Mackay Fahrni's 100th birthday—two remarkable achievements.

2019 was also a very strong year for MOV's educational and public programming activities, with record numbers of students, teachers, and community members participating in the museum's initiatives. Innovative partnerships

and outreach efforts by the Education Department brought the museum dedicated group bookings and engagements, most notably with Routes Adventures. Taking inspiration and support from the MOV pillar of reconciliation, the museum piloted its first-ever Indigenous Artisan Workshop Series, creating a social enterprise and platform for local Indigenous Artisans to share their knowledge and gain access to a wider, more engaged audience.

Over the course of the year, MOV also extended and deepened its role and activity in the community through a more proactive and collaborative partnership program that links its collection with the city and its people. Working closely with the City of Vancouver and the Haida Nation, we successfully repatriated a collection of cultural artefacts, including two totem poles, to Haida Gwaii. MOV also increased access to its building and collection through open partnerships with groups such as the Indian Summer Festival, the Contemporary Art Gallery, Simon Fraser University (SFU), the DOXA Documentary Film Festival, and others. Our commitment to fostering more access points to the collection was also brought to a whole new level this year through a partnership with Quadreal Properties, which has generously provided funding for the conservation and restoration of over 20 neon signs from the collection. The signs will be displayed within all the public spaces of their new development,

The Post, launching in 2023. The first set of restored signs were debuted to the public in November at the Lumiere Festival in ʔxʷáənəq Xwtl'e7énk Square.

Linking the objects, artefacts, and belongings in the collection with the community at large will augment the museum's capacity to engagingly convey the stories of Vancouver, increase the community's involvement with the museum, and utilize MOV's collection and curatorial expertise as vectors for enhanced community participation, to raise awareness of the museum and its role in Vancouver's civic history.

I look forward to another active year for MOV as we continue to deliver on our vision and mandate to inspire a socially connected, civically aware city and deepen the understanding of Vancouver through stories, objects, and shared experiences.

INTERVIEW
CEO

Mauro Vescera
Chief Executive Officer

Building on the momentum from the previous year, MOV continued to not only increase general attendance but also significantly expand its visibility and reach in 2019.

Although MOV saw a limited number of small-scale exhibition openings, which included *There is Truth Here*, *Strata of Many Truths*, and *Dragon Jars and Lotus Bowls*, our numbers, revenue, and social following exceeded 2018's figures. The important themes and work that these exhibitions tackled and showcased are a testament to the unwavering attention brought to the museum. A shift in the direction taken by marketing, which focused on telling our story through the collection and featuring the work done by the team, further augmented and amplified the community's reach and engagement with MOV.

Under the guidance and direction of MOV's CEO, Mauro Vescera, 2019 saw a rapid increase in strategic partnerships and innovative business practices that supported the organization's vision and mandate. Securing multiple channels of funding through grants and fundraising has allowed MOV to flourish with the work it already produces while also creating further possibilities for more diverse and unique programming, initiatives, and creative opportunities.

As in the previous year, 2019 saw record-breaking admissions attendance and revenue, while simultaneously strengthening its relationships with partnership organizations and local First Nations groups. Following the guiding principles of reconciliation, two large totem poles, two pole fragments, and two culturally sensitive belongings were returned

home to Haida Gwaii in July 2019. MOV's educational programming continued to grow, outperforming 2018's numbers for bookings and attendance.

The Board's strong committee structure enabled valuable insights to help shape how the museum presents itself to the public through our four thematic pillars: Reconciliation, Immigration & Diversity, Sustainability & Environment, and Urban Issues. I thank the whole Board for their tremendous commitment and volunteer service to the community. They add immense value to the process of 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.



Joan Young
Chair of the 2019
Board of Directors



2019 BOARD OF DIRECTORS

Joan Young (Chair)

Nigel Bullers (Vice Chair)

Eddy Adra (Treasurer)

Christina Clarke

Pamela Goossen

Chief Janice George

Melissa Holland

Dr. Bruce Miller

Linda Morris

Leona Sparrow

Karen Thomas

Mark Virgin

Virginia Weiler

Kory Wilson

Lillian Tummonds

Arnold Singh

Whose stories remain silent,
and whose are forcibly told?

fragments, ideas, reflections ...
ry, moments ... y, / etatio
mentation, d ... re, des ... ir ...

FEATURE EXHIBITIONS



Do you question the voyeuristic nature of this ritual?
Where are the sovereign spaces of such a spectacle?

Who has the voice, the authority?
What do we save, and what do we not?



In 2019, MOV completed four modest-sized exhibitions and pursued the planning and production phases of two large-scale exhibitions scheduled for 2020. In 2019 alone, the museum collaborated with over 43 partnering organizations in the planning and execution of its curatorial program. Partnering groups ranged from Indigenous organizations (6) and artists (10), to university-based research centres (6), government agencies (4), and publishing houses (1), to private collectors (9), and organizations devoted to photography, Chinese Canadian history, and environmental education (7). The 2019 exhibitions explored topical issues, including urban Indigeneity and the legacy of residential schools, environmental degradation and literacy, immigration, diversity, and social cohesion.

Notably, MOV received the BC Museum Association's Award of Outstanding Achievement in the Exhibition Category for Wild Things: The Power of Nature in Our Lives (June 2018 to January 2020). Wild Things capitalized on the power of storytelling to create an intimate, poetic, and playful space for thinking about personal connections with (and disconnections from) nature in the city. The exhibition was recognized for featuring and building on the collective wisdom of an impressive cast of environmentally minded knowledge holders, designers, community groups, and civic and educational organizations.

Total visitors in 2019:

85,068



EDITH KRUGER
INKAMEEP INDIAN DAY SCHOOL
AGE 12 YEARS.

there is truth here

Creativity and Resilience in Children's Art from Indian Residential and Day Schools

April 5, 2019 to January 5, 2020

Curation: Andrea Walsh; **MOV Curation:** Sharon Fortney

Curated by University of Victoria professor Andrea Walsh, *There is Truth Here* was a 1,800 sq. ft. traveling exhibition that presented rare surviving artworks created by children who attended the Inkameep Day School (Okanagan), St Michael's Indian Residential School (Alert Bay), the Alberni Indian Residential School (Vancouver Island), and Mackay Indian Residential School (Manitoba) between 1950 and 1975. The exhibition drew attention to the experiences of the survivors as conveyed through their childhood artworks. *There is Truth Here* brought a new line to bear on the role of art as part of children's knowledge, identity, and experiences of Indian residential and day schools. The project sought

to contribute in new ways to dialogues about truth telling, reconciliation, and redress in Canada.

There is Truth Here was curated in collaboration with residential and day school survivors and former students who created these works when they were children, or with family members of child creators of the pieces. Adapting *There is Truth Here* into a travelling exhibition with the inclusion of new pieces from the MOV collections was proposed by the Curator of Indigenous Collections and Engagement, Sharon Fortney.



The Strata of Many Truths

April 5, 2019 to April 29, 2019

Visual Artist: Roxanne Charles

To offer a local response to the There is Truth Here project, MOV partnered with the Capture Photography Festival to commission Semiahmoo artist Roxanne Charles to produce an installation that drew inspiration from MOV's archival photographs of Indigenous children who attended St Mary's Indian Residential School in Mission.





Dragon Jars & Lotus Bowls

Asian Ceramics from the
Jean MacKay Fahrni Collection

May 15 to August 12, 2019



In Collaboration with the Canadian Society for Asian Arts (CSAA)

Curation: Michael Chen, Margo Palmer, Paula Swart
Project Management: Jillian Povarchook

Dragon Jars and Lotus Bowls traced the long history of ceramic production, utilization, and appreciation in Asia. It highlighted ceramic technologies, designs, and forms that are hallmarks of the Asian tradition.

The ceramics on display were from the Jean MacKay Fahrni collection. Developed as a teaching collection for potters and Asian ceramic enthusiasts, the pieces were brought together by intrepid collector Jean Fahrni, a nurse and potter who began her extensive

travels in Asia in 1968. Visiting craftspeople, kilns, antique dealers, collectors, and museums, she picked up samples, primarily from China and South East Asia, during her treks along early Chinese trading routes from Japan southward.

The Jean MacKay Fahrni collection was generously donated to the Museum of Vancouver in 1985 by the Hongkong Bank of Canada, a gift that has placed over 500 wares from China and South East Asia in the public domain.



The Chinese Canadian Museum Project Office and Pocket Gallery

November 2019 to August 2020

Curation: Denise Fong, Viviane Gosselin, Henry Yu

The MOV team co-curated and produced the Chinese Canadian Museum Planning Office and Pocket Gallery. The opening coincided with the public announcement of new provincial funding to support continued planning and programming for the new Chinese Canadian Museum (CCM). This involved the production of a 700 sq. ft. exhibition and office space aimed at familiarizing the public with the CCM planning and encouraging visitors to inquire about the themes and programs under consideration.

Collaboration and partnership have been and are integral to CCM's anticipated organizational and operational model. One such partnership is A Seat at the Table: Chinese Immigration and British Columbia,

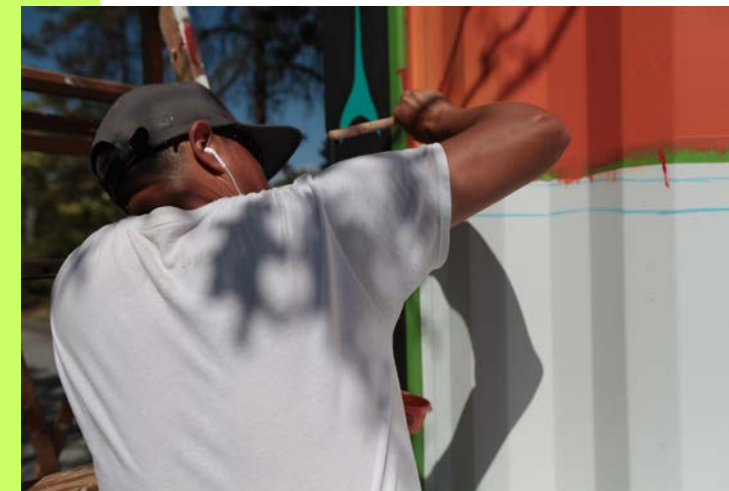
a collaborative Social Sciences and Humanities Research Council-funded research project and multi-sited exhibition led by MOV and the University of BC (UBC). Guided by an advisory committee whose members represent diverse Chinese Canadian communities and regions, it presents Chinese immigration to this province as a story that is local and global, historical and contemporary. Using food and restaurant culture as a narrative entry point and platform, the exhibition address themes of mobility, belonging, racism, resilience, and reparation. Full deployment of A Seat at the Table in Vancouver's Chinatown and MOV will take place in 2020.

Environmental Sustainability and Exhibition Design



MOV is committed to reducing, reusing, and extending the life of construction materials for its exhibitions by establishing new design and fabrication guidelines. In 2019, we purchased a large shipping container that we placed in our parking lot to store reclaimed material for future exhibitions. This external storage reduces the risk of pest infestation in the galleries and collections storage areas.

Local Indigenous artist Ronnie Dean Harris, aka Ostwelve, was commissioned by MOV and the City of Vancouver (through the Public Art Program) to produce a four-sided mural on the storage container. His work was inspired by the ancestral village of Señákw / Sə́ñaʔqʷ and local historical ecology.





THE MOV COLLECTION

Acquisitions

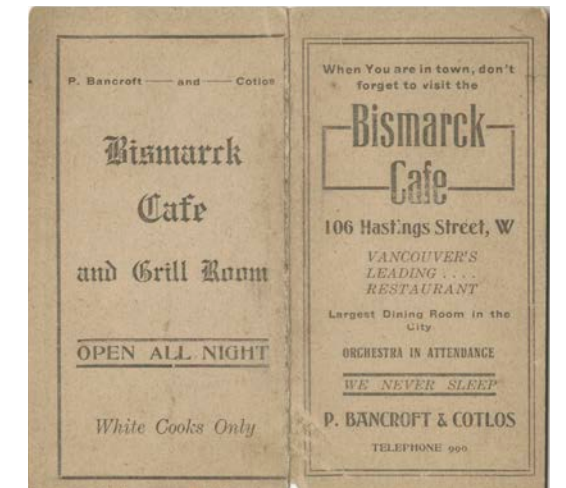
In 2019, the museum acquired 147 objects to augment strategic segments of the collections and support upcoming exhibitions. Of note were several additions to the contemporary Coast Salish art collection, including host nations t-shirts created for the 2019 Pride Parade. These acquisitions reflect the museum's commitment to documenting the rich and dynamic artistic practices of members of local Indigenous communities in the city. A highlight was the acquisition of six banners from the aerial blockade organized by Greenpeace on July 3, 2018 to protest the Trans Mountain Pipeline expansion. Each was designed by a different Indigenous artist, and all but one were designed by Salish artists. This acquisition also reflects MOV's prioritization of rapid-response collecting to document pivotal events and movements in Vancouver as they occur.

Other 2019 examples of rapid-response collecting include a Naloxone kit, Fentanyl test strips, and protest signs from the Climate Strike held on September 27, 2019 at Vancouver City Hall.

Several items related to Vancouver's Chinese Canadian history were acquired in preparation for the 2020 exhibition *A Seat at the Table: Chinese Immigration and British Columbia*. These include: four Chinese schoolbooks that belonged to Tim Louie (1913–2010), whose family is well known for their businesses (IGA and London Drugs); a circa 1925 Canadian Labour Party handbill promoting the Asian vote, and an ad for the Bismarck Café, circa 1910, which advertises "white cooks only," exemplifying the outward racism of the day.



H2019.271 a-p - Naloxone kit, 2018



H2019.38.1 - Transit schedule and ad for Bismarck Cafe, c. 1910

Digitizing the Collection

For ten consecutive years, the Museum of Vancouver has been a grateful recipient of a BC History Digitization Programme grant from the Irving K. Barber Learning Centre at UBC. The programme promotes increased access to BC historical resources by providing matching funds for digitization projects that result in free online access to provincial historical material. The funding has allowed the museum to digitally photograph each year an average of 2,000 artefacts connected to the history of the province. This ongoing digital photography program is in large part responsible for the digitization of over 60% of MOV's collection of approximately 70,000 artefacts.

In 2019, MOV completed the third and final phase of the digitization of the Vancouver Historical Costume Collection. This project saw the digitization of 956 pieces of outerwear, including dresses, suits, jackets, and uniforms. Highlights include the dress of Louisa Townsend

Mallandaine, who emigrated to B.C. in 1862 on the bride ship the S.S. Tynemouth, a collection of garments made by Indigenous designer and textile artist Marion Denny in the 1960s and '70s, and a collection of Cantonese opera costumes, which speak to one way that Chinese Canadians created community and a sense of belonging away from home.



H987.231.12 - Dance Costume by Marion Denny, 1976

These images are now linked to the museum's online database, openMOV, accessible at openmov.museumofvancouver.ca/collection



H984.71a-f - Blue Mallandaine dress, 1862



H993.64.1 - Queen Mary's evening dress, 1935

Conservation

In 2019, the conservation department completed many collections and exhibit-related projects. Conservation worked with the City of Vancouver's Building Services to complete the yearly cleaning of Building 14 and coordinated the lead abatement project to remove flaking lead paint from collections storage. The conservator assisted with the major repatriation to Haida Gwaii by coordinating the physical packing of the objects, including two totem poles and pole fragments, as well as completing paint and plastic analysis to date materials, and providing advice about the removal of non-original material.

Stage two of MOV's hazardous materials procedures project was completed, including labeling all hazardous objects, containing risks, and training collections and fabrication staff. This year, the conservation department hosted two interns and one short-term contract conservator. Conservation staff presented at the Canadian Association for Conservation's yearly



Take down of Wild Things exhibition



Restoration of Neon Signs



There is Truth Here exhibition

conference and hosted the Pacific Conservation Group's biannual conference at MOV.

For the exhibition *There is Truth Here*, the conservator framed 30 pieces and completed mounts and condition reports for 94 items. Three large neon signs were restored from disrepair for a temporary exhibit at this year's *Lumière's festival of lights*. In preparation for 2020, the six newly acquired Greenpeace banners were readied for exhibition. These objects also require a long-term strategy to deal with the inherent vice of the materials. For the upcoming *A Seat at the Table* exhibition, the conservation department has treated over 30 objects.



Lumière's festival of lights, November 1, 2019



Haida Heritage Centre Celebrating the Return of Totems, July 7, 2019

Repatriations

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 B.C. and around the world. In 2019, two totem poles and four culturally sensitive belongings were repatriated to the Haida Nation. A Leaving Ceremony, attended by representatives of all three host nations, was held at MOV on July 2, 2019, while collections staff attended an Arrival Ceremony at the Haida Gwaii Museum in Skidegate on July 7, 2019. This return was the result of work begun during the preparation for the exhibition *Haida Now* (2018–2020). A second phase of repatriation to the Haida community will occur after the closing of the *Haida Now* exhibition, at a time when the Old Massett and Skidegate Repatriation Committee are ready to undertake this work.

Other repatriations included a ceremonial stone bowl that was returned to the Lil'wat Nation, as well as the transfer of four ancestors to their originating communities.

MOV also hosted staff from the Australian Institute of Aboriginal and Torres Strait Islander Studies conducting preliminary research for the Return of Cultural Heritage Project. All Australian Indigenous belongings currently in MOV's collection were digitized to support this work, and several items have been identified for future repatriation to Australian Aboriginal communities when the next phase of this project commences.



Preparing totem at MOV to be returned to Haida Gwaii



Leaving Ceremony at MOV, July 2, 2019

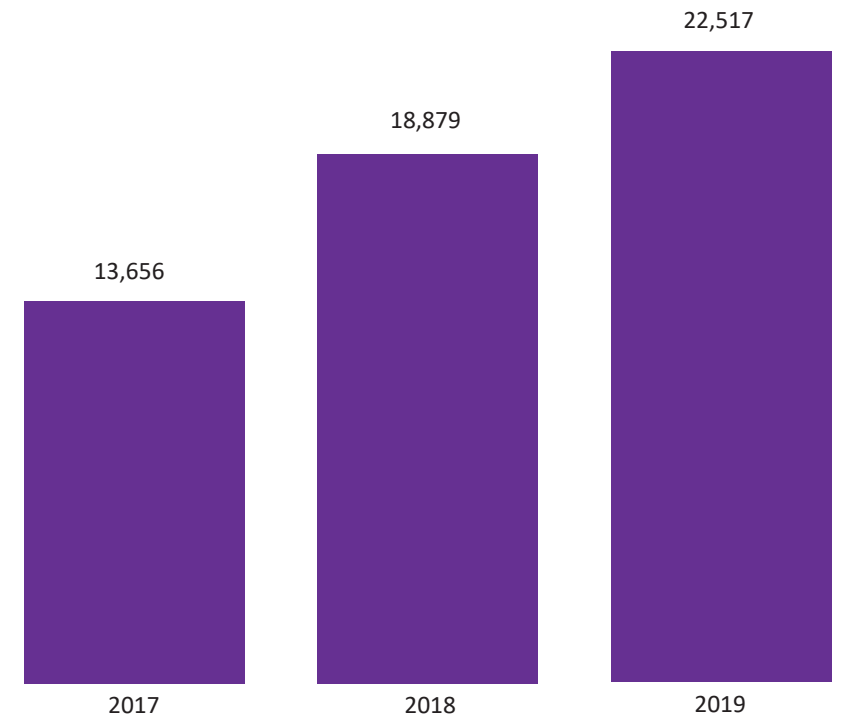


SCHOOL & EDUCATION PROGRAMS

MOV prides itself on being a leader in informal learning opportunities for schools and community groups throughout Metro Vancouver. Through curriculum-connected programming, in-gallery interpretation, workshops, and lectures, the Education Department engages participants of all ages and is considered an invaluable resource for elementary, secondary, and post-secondary students alike.

In 2019, MOV's Education Department saw another impressive year of growth, providing programming to more than 22,500 participants (a nearly 20% increase over last year's attendance). This success can be attributed to: a more diverse and flexible program syllabus, which attracted new audiences; an increased focus on Indigenous programming, including the refinement of our private and public tour programs; and the development of a key partnership, offering opportunities to boost revenue and participation during the summer.

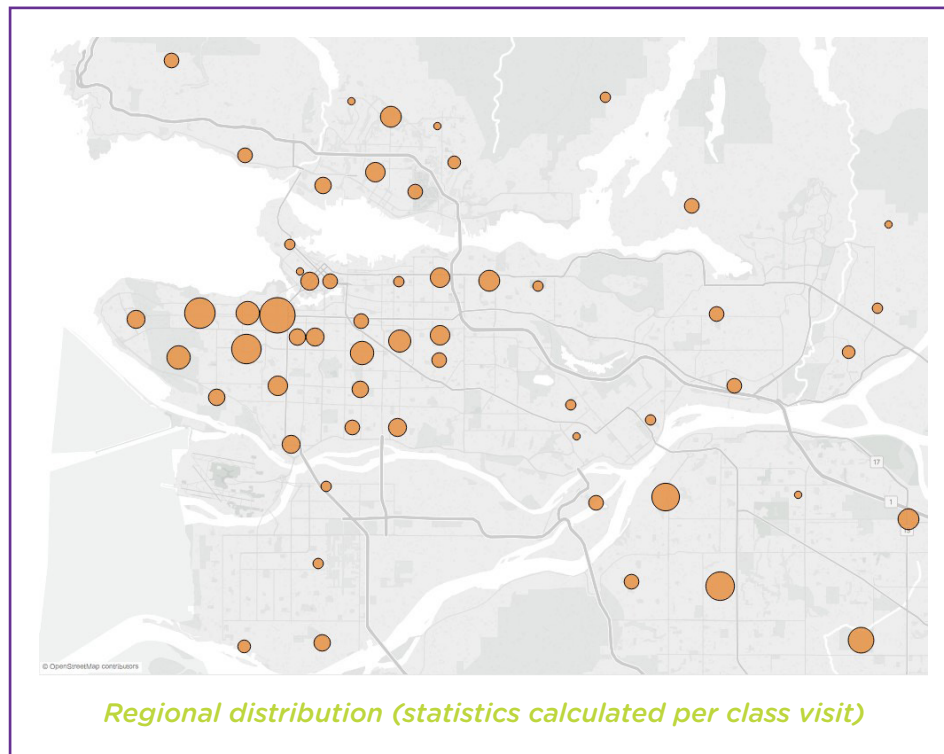
Total Participation in Education Programming



This past year, the Education Department was able to reach and attract a wide range of schools throughout the Lower Mainland, with just under 50% of elementary and secondary school visitations coming from outside of Vancouver proper. The map and chart show regional distribution, with statistics calculated per class visit. Strategic booking practices, flexibility with our schedule, and the restructuring of programs to accommodate more students per session are credited for this outcome. Transportation challenges and budgetary constraints often impede schools outside of Vancouver from booking field trips to the city; our new strategies allowed us to address these barriers and resulted in new and stronger relationships with out-of-district schools.

In terms of elementary programming, participation increased modestly in 2019, with the most noticeable areas of growth being young-learner programs (i.e., those directed at Kindergarten to Grade 4 students) and add-on activities for all grades. The trend is for classes to stay for a whole day at the museum,

as opposed to visiting only for a half-day program; in fact, nearly 70% of elementary classes partook in a full day's worth of programming at MOV. This shift allows students to experience more of the museum and teachers to address multiple areas of their curriculum in one visit.

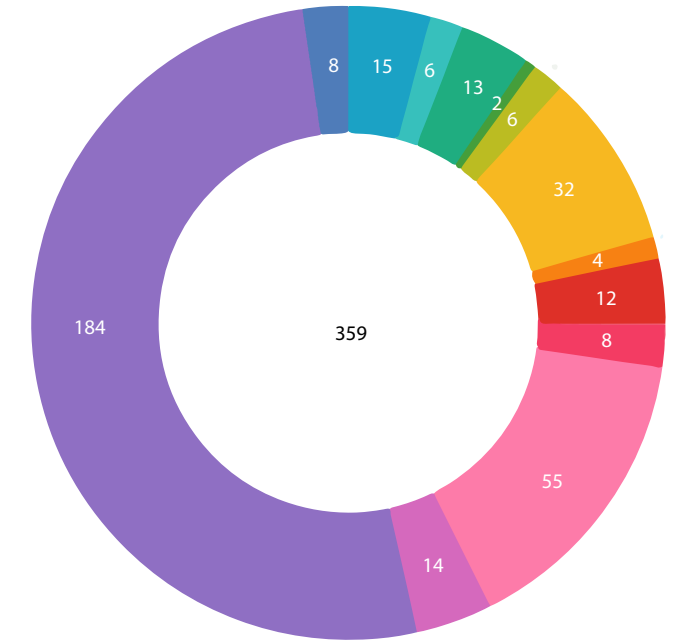


Participation from both secondary and post-secondary schools increased dramatically compared to 2018. This growth was partly due to new programming geared directly to these audiences. In the past, secondary and post-secondary groups would primarily come to MOV for self-guided visits and thus would not interact much with programming staff. By developing private guided tours, which can be tailored to suit the learning objectives of individual classes, we can now offer a more engaging and meaningful experience to these visitors.

Private guided tours offered in 2019 focused primarily on our Indigenous exhibitions, Haida Now, *čəsnaʔəm: the city before the city* and There is Truth Here. It should be noted that these tours were equally popular with a wide range of professional groups, seniors' homes, and cultural institutions.

Municipality

- Burnaby
- Delta
- Fraser Valley
- Langley
- New Westminister
- North Vancouver
- Pitt Meadows
- Richmond
- Squamish/Brackendale
- Surrey
- Tricities
- Vancouver
- West Vancouver



Students in cesnaʔem: the city before the city exhibition

The refinement of our public tour program also contributed to the department's success; in 2019, more than 4,000 participants followed MOV interpreters on tours of Haida Now (an increase in participation of more than 35% over the previous year). Public tours help to augment visitors' experience of MOV and ensure they leave with a more in-depth understanding of important issues, such as reconciliation and the museum's role within this process.

The department also saw a significant increase in its summer activities due to a partnership established between MOV and Routes Adventures, an educational travel company offering tours throughout Canada. From May to October of 2019, more than 800 participants visited MOV to learn about BC First Nations'

history and culture via a lecture-and-tour series developed jointly with the Curatorial Department. This partnership allowed us to provide consistent work for education staff throughout the summer—typically a slow season for the department—and gave interpreters the opportunity to work closely with a previously infrequent audience: seniors. The department was recently successful in renewing this contract.



Haida Now Guided Tour

The summer was also spent developing a policy manual for program bookings and group sales. This document has enabled us to train core staff in booking procedures, to ensure fair and consistent customer service for visitors, and to streamline accounting processes. A key policy outlined in the manual is geared toward making MOV more accessible. There are now concrete plans for responding to requests

from under-resourced schools, service agencies, as well as charitable and non-profit groups.

In 2019, MOV's Education Department continued to offer professional-development opportunities for established K-12 teachers and student teachers completing their degrees. For example, by reworking the lecture and tour program—initially designed for Routes Adventures—the Learning Department hosted a wildly successful professional-development workshop in October 2019. In addition, for the second year in a row, we participated in SFU Faculty of Education's Beyond the Classroom program; in November, we welcomed a pre-service teacher to observe and assist with school programming for one week.

Learning Department staff were also busy engaging in their

own professional-development exercises in 2019. The team participated in a variety of workshops and events involving cultural-competency training (e.g., a Reframing Relations workshop hosted by the Vancouver Writers Festival, and Witness Blanket Forums hosted by Vancity), as well as the Lower Mainland Museum Educators conference, which addressed topics of inclusion, accessibility, and Métis heritage. These experiences are invaluable for our staff and help to ensure they remain at the forefront of educational trends.



Photo: Benoit Santiard



Reframing Relations Workshop, August 1, 2019



Haida Now Guided Tour

Señákw Village Walking Tour, July 13, 2019

PUBLIC PROGRAMS & EVENTS

Number of Programs:

30

Number of Participants:

3,565

This was an exciting year for public programming at MOV. Public programs were diverse, participatory, thought provoking, and at times entertaining. Our audience numbers increased from the previous year due to programs that engaged with relevant content, in addition to diversification of MOV's partnerships with community organizations. MOV's programming partnerships

bolstered the museum's outreach, further developing its audience base. New programming partnerships included the David Suzuki Foundation, the National Film Board of Canada, UBC's Belkin Gallery as well as the university's Department of Land and Food Systems and Department of Sustainability, the H.R. MacMillan Space Centre, the Hancock Wildlife Foundation's eagle conservation program, and Vancouver Indigenous Fashion Week.

MOV's partnerships with host Nations and additional Indigenous communities were further developed in 2019. This was achieved through a workshop series, a curators' panel discussion, a memorable Señákw Village walking tour, participation in the Why I Design exhibition, and key film screenings.

Building on the strength of MOV's Coast Salish weaving

workshops of the past two years, the museum initiated an Indigenous Artisan series that allowed participants to work closely with Indigenous artists, learning new creative skills and forming a deeper understanding of Indigenous history and culture. This series featured five individual workshops staggered throughout the calendar year. Participants created medicine cards, textile art and textiles, and traditional drums, all of which they were encouraged to take home. In addition to learning First Nations artistic approaches and designs, participants engaged in cultural dialogues with their instructors, a critical component of reconciliation. MOV is continuing this series through 2020, as it proved both successful and desired by its members and audiences. Enthusiasm from workshop instructors further signals the success of this series.

MOV's There Is Truth Here curatorial panel featured a challenging yet rewarding discussion regarding the trauma Indigenous communities continue to suffer in the aftermath of residential schools. Speakers Roxanne Charles and Lorilee Wastasecoot, and curators Sharon Fortney and Andrea Walsh mindfully guided the discussion, which included speaking to curating difficult content, earning the trust of affected families, and relaying the trauma of multigenerational lived experiences. The audience was additionally witness to a sacred blanketing ceremony. This was a well-attended, engaged program, illustrating settler communities' interest in working through challenging periods of Canada's (colonial) histories.

In anticipation of MOV's 2020 A Seat at the Table exhibition, our Community Engagement Department partnered with

UBC's Faculty of Land and Food Systems (LFS) to design and implement an on-site urban vegetable garden, one that echoes the home gardens of Vancouver's diverse Chinese community. This project served to preview the food and restaurant theme of A Seat at the Table. Students from LFS designed, built, and maintained our on-site "backyard garden," which in addition to growing many vegetables typically used in local Chinese cuisines served as the site of two workshops that educated participants about garden care and Chinese recipes. MOV is excited that the garden continues to operate throughout 2020 to further animate the A Seat at the Table exhibition.

In partnership with the Indian Summer Festival, MOV co-hosted a Señákw Village walking tour. Squamish Nation councillor Khelsilem Tl'aḱwasíkan Sxwchálten led a participatory walk through the host nations'



Block Printmaking Workshop, August 25, 2019



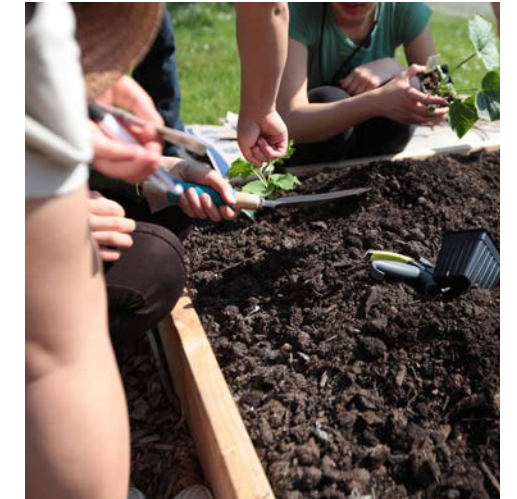
Señákw Village Walking Tour, July 13, 2019

traditional territory, Señákw Village (currently named Vanier Park). Guests learned about the various nations that shared the village prior to contact with Europeans, and the contentious land title jurisdictions and trial hearings that followed. This tour additionally served to share information about the impending Señákw Development Project the Squamish Nation will lead alongside Westbank Projects Corp. This was an extremely popular program, one that served to educate while additionally fostering dialogue between the Squamish Nation and engaged settlers who wished to learn more about the region's history and the host nations' future development plans for the region.

Throughout the spring and summer months, MOV hosted a choir concert series on the museum's pay-what-you-can Thursdays. Each month,

the Joyce Walley Room was transformed into a lively concert hall, hosted by two ensembles that featured works of many genre stripes, including choral, pop, Broadway show tunes, bolero, flamenco, and beyond. This proved to be a successful series, one enjoyed by diverse audiences of different ages and heritages. Audiences explored MOV's feature exhibitions prior to concerts and during intermissions.

MOV continued its ongoing film screening series throughout the calendar year. The museum's continuing partnership with the DOXA Documentary Film Festival showcased Toad People, a feature-length film exploring conservation efforts to protect the large toad migration in the Chilliwack community of Ryder Lake. The filmmakers and Wilderness Committee Co-Executive Director Joe Foy



MOV Backyard Garden

were in attendance to speak about the necessity for toad conservation in this region. Our National Film Board partnership screening program featured filmmaker Christopher Aucter and a guest artist, Haida member Michael Nicoll Yahgulanaas, reflecting on the ceremonial pole-raising in Masset village in 1969—documentation featured in Aucter's 2019 film Now Is the Time. MOV additionally hosted the Canadian premiere of The



Vancouver Indigenous Fashion Week, November 23, 2019

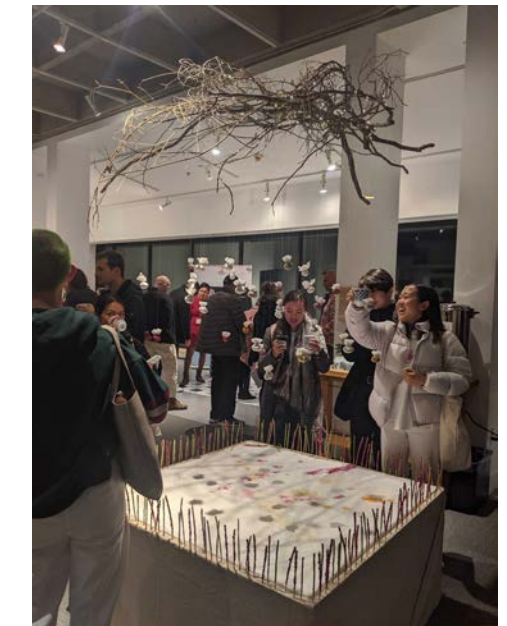
Condor and The Eagle, a timely film exploring Indigenous leaders co-invested throughout the Americas in critical actions to preserve their territories from extraction corporations and environmental devastation. Activists Audrey Siegl and Cecilia Point from the Musqueam Nation hosted a discussion covering some of the film's key issues, drawing on examples from their own activism and local community protections. Poet Valeen Jules also joined the talk, reciting her original poetry as well as speaking to her activism.

MOV's annual Why I Design exhibition/showcase returned for its fourth year. This installment featured 23 emerging and mid-career local designers dedicated to sustainability and progressive environmental practices that contribute to a circular (rather than an industrial) economy. Our afternoon panel

discussion further explored these themes and featured Adam Corneil of Unbuilders Deconstruction, Lara Kehler of Fraser Valley Free Learners, Dr Victor Martinez of Kwantlen Polytechnic University, Colienne Regout of Look4Loops, and Michelle Lorna Nahanee of Decolonizing Practices. Both the evening design showcase and the afternoon talk were well attended.

Additional noteworthy partnerships in 2019 included: Indigenous Fashion Week's auxiliary fashion show at the MOV, featuring designs by six Indigenous designers and organizations; Perspectives On the Solstice, a co-production with the H.R. MacMillan Space Centre, featuring cross-cultural presentations, traditional storytelling, and scientific models explaining the solstice and seasonal change; and an artist talk from

UK-based social practice artist Grace Ndiritu, presented by the Belkin Gallery. This event ran in conjunction with the Belkin's Spill residency and exhibition, which brought six local and international artists together to explore ideas and conceptual art around social and environmental threats to local regions.



Why I Design, November 2, 2019

Sunset Beach Festival, August 4, 2019



MARKETING & COMMUNICATIONS

MOV's marketing strategy in 2019 was driven by building and defining its digital presence as a leader in the museum community. By introducing a suite of innovative initiatives, seeking out new partnerships, and allowing for the collection to influence the narrative, the museum saw a record year in terms of audience growth, earned revenue, and visitation. Participating in partner projects like the Van Science Social, Orange Shirt Day, and the Tourism Vancouver Mixer opened MOV up to new audiences. An exciting

partnership with Point Two Design Group also paved the way to new added revenue by monetizing the collection, while simultaneously creating more points of public access. MOV was also proud to celebrate 125 years of telling Vancouver's story this year and commemorated this landmark with the creation of 10 collectible greeting cards inspired by the collection. The tourism market showed increases even with the barrier of limited accessibility due to the cancellation of the Hop On Hop Off servicing Vanier

Park. Local audiences and MOV members were also constantly engaged digitally and within the community during events throughout the city like Main Street Car Free Day, Khatsahlano Street Festival, Vancouver Pride, and more. These initiatives established stronger relationships, a broader audience, and increased loyalty through these strategies.

Instagram Followers:

10,290

Twitter Followers:

26,279

Facebook Page Likes:

13,450

MOV Website Page visits:

435,289

MEMBERS & DONORS

Number of Members in 2019:

1,464

Cedar Bark Bracelet Workshop at Khatsahlano Street Party, July 6, 2019

Friends of MOV

Alex Orlovskyy

Anona Thorne

Anthony Phillips

Arnold Singh

Audre-Barbara Jackson

Beth Carter

Beverly Wallace

Bruce Miller

Christina Clarke

Connie and Gilbert Schramm

D.E.T. Whitehead

Diana Belhouse

Doam Junghong Kim

Eddy Adra

Eleanore Wellwood

Elizabeth Darche

Eric Wilson

Evelyn Harden

Florence Hungerford

Ford Macdonald

Frances Moore

Harley Rothstein

Hilary Meredith

Hugh Lindsay

Imogene Lim

Jane Macdonald

Jennifer Rollins

Joan Tyldesley

Joan Young

John Edmond

Julian Key

Juliette Cavazzi (Estate)

Linda Johnston

Marian Brown

Marilyn Books

Marilyn Mitchell

Mark Virgin

Mary-Jo Ohl

Mauro Vescera

Michael Heeney

Michelle Krasikow

Nigel Bullers

Pamela Goosen/Zoom Consulting

Patricia Mccuaig

Phyllis Chan

Sarah Parker

Sarah Robinson

Shaundehl Runka

Speech Meta Therapy Services

Susan Stout

Thelma D. Mulholland

Yosef Wosk

Institutional Funders



Partners in Reconciliation



Corporate Supporters



A. Mahon Foundation
Diamond Foundation
Vancouver Foundation

mcmillan

stevensVIRGIN
LITIGATION COUNSEL | law corporations

Partners



Number of MOV Volunteers

110

Volunteer Hours Worked (including board)

3,763



Main Street Car Free Day , June 16, 2019

Meet the team behind MOV!

Executive



Mauro Vescera
Chief Executive Officer



Marla Gagnier
Executive Associate

Marketing & Communications



Lorenzo Schober
Marketing & Communications Manager



Jasmine Crisp
Marketing Coordinator

Finance & Administration



Alex Orlovskyy
Director of Finance



Tricia Lam
Accounting and Payroll Clerk

Cecilia Von Berg,
Accounting & Payroll Coordinator

Collections & Exhibitions



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



Sharon Fortney
Curator of Indigenous Collections and Engagement



Fiona Hernandez
Conservator



Josh Doherty
Fabrication Manager



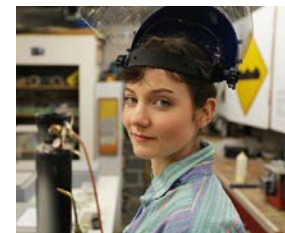
Wendy Nichols
Curator of Collections



Jillian Povarchook
Collections Associate



Christine Pennington
Collections Associate



Winter Stacey
Museum Technician

Hayley Monroe, Collections Specialist
Brandon Rivas, Assistant Conservator
Neil Chung, Museum Technician
Blake Kriedemann, Museum Technician

Hallie Smith, Collections Technician/Digitization Technician
Sydney Moore, Summer Collections Technician
Megan Soderlund, Summer Collections Assessment Technician
Keith Warner-Harder, Summer Conservation Technician
Evelyn Dodds, Curatorial & Collections Intern

Visitor Experience



Gregory Fruno
Director of Operations &
Visitor Experience



Brendan Brooks
Operations Manager



Erika Saul
Visitor Experience Lead



Dustin Clark
Visitor Experience
Supervisor

Jeraldine Carcha,
Visitor Services

Karen Francis,
Visitor Services

Holly Frizell,
Visitor Services

Barbra Frizell,
Visitor Services

Kellie A. Haines,
Visitor Services

Jae Woo Kang,
Visitor Services

Linda Lidstone,
Visitor Services

Marley Anthony,
Visitor Services

Hannah Lorena,
Visitor Services

Mark Moraes,
Visitor Services

Rachel Morten,
Visitor Services

Claire Pike,
Visitor Services

Daniela Rocha,
Visitor Services

Sophie Yamauchi,
Visitor Services

Learning & Engagement



Jane Lougheed
Curator, Learning



Alan Kollins
Community Engagement
Manager



Ashley Jones
Education Program
Officer



Kendall Kloosterman
Bilingual Program
Assistant



Rebecca Cron
Program Assistant

Myles Anderson,
Museum Interpreter

Charlotte Chang,
Museum Interpreter

Bérangère Descamps,
Bilingual Museum Interpreter

Lia Hart,
Museum Interpreter

Jasmine Wilson,
Museum Interpreter

Gillian Chan,
Summer Museum Interpreter

Marcus Jung,
Summer Museum Interpreter

Wei Yan Yeong,
Summer Museum Interpreter

2019

Revenue	Amount	Percentage
City of Vancouver	923,437	33%
Admissions and Memberships	732,498	26%
Sponsorships & Donations	452,319	16%
Other Earned Revenue	280,455	10%
BC Arts Council	236,000	9%
Federal Funding	89,616	3%
Other Provincial Funding	83,000	3%
	2,797,325	100%

Expenses	Amount	Percentage
General & Admin	923,007	34%
Exhibitions	602,714	23%
Conservation and Collection Care	421,814	16%
Education and Public Programs	400,897	15%
Marketing	224,620	8%
Development	78,089	3%
Museum Enterprises	24,630	1%
	2,675,770	100%



During 2019, MOV increased its revenue from \$2.70M to \$2.79M. With 2018 being a record year for revenues, 2019 continued with strong performance through increased admissions and memberships and increased federal and BC Arts Council funding. Expenses were consistent with 2018 figures, with a slight increase from \$2.66M to \$2.67M.

Marketing and Development expense decreased in 2019 due to contracted work being done in-house. Exhibitions expenses increased from \$473K to \$602K due to a full year of 2018 exhibit costs being recognized. The expenses for Conservation and Collections as well as Education and Public Programming increased during the year due to federally funded programs and increased education bookings in 2019. MOV continues to monitor and adjust expenses to increase operating efficiencies.

The financial statements of the Vancouver Museum Society were completed by independent auditors for the year ending December 31, 2019. This is an illustrative summary and is not intended to replace the full audited financial statements, which can be made available upon request.

STAY CONNECTED



@museumofvan



@museumofvan



/MuseumofVancouver

1100 Chestnut Street | Vanier Park | Vancouver | museumofvancouver.ca