

Vancouver's Story Begins Here

MOV
museum of vancouver

2020

ANNUAL REPORT

Photo: Take Off Photography

We acknowledge that MOV is located within the unceded, ancestral territories of the xʷməθkʷəy̓əm (Musqueam), Sk̓wx̓wú7mesh (Squamish), and səliłwətał (Tsleil-Waututh) Nations.

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.....	26
School & Education Programs	32
Programming and Engagement.....	36
Marketing and Communications	40
Visitor Experience.....	44
Strategic Partnerships	48
Members and Supporters.....	50
Staff & Volunteers	53
Financials.....	58

VISION

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



MISSION

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





LETTER FROM THE CEO

This past year has been a very challenging time for Museum of Vancouver (MOV) and the arts and culture sector in general. MOV closed to the public for 11 weeks, from March 18 to June 11, 2020, revenues evaporated, staffing levels were reduced, public and educational programs were socially distanced, and exhibition plans were delayed.

Despite the significant challenges, MOV proved very resilient and adapted to the constantly changing pandemic parameters. The organization was one of the first museums in BC to reopen, with a full set of COVID-19 accommodation protocols, and it has continued to operate without incident. While the initial lockdown upended our planned activities and goals for the 2020 year, the staff team rallied to confront the challenges directly.

Notwithstanding the constantly shifting pandemic health accommodations, MOV remained committed to its community engagement and partnership activities to pivot forward and adapt our engagement practices to the changing health and safety parameters.

Specifically, and in the tradition of rapid-response collecting, MOV launched a digital archive initiative, [#IsolatingTogetherMOV](#), as a means of capturing Vancouver stories of isolation during the initial COVID-19 lockdown this past spring. On the partnership front, MOV also partnered with the Gastown Business Improvement Area to curate a COVID-19 [exhibition of mounted COVID-19 murals in Gastown](#), as well as launching a [partnership with the YVR Art Foundation](#) to bring an Indigenous arts exhibition to MOV. (The annual event at Vancouver

International Airport was cancelled due to the pandemic.) Lastly, and notably, MOV also played a significant role in launching BC's newest museum, the [Chinese Canadian Museum](#), designing, building, and installing the inaugural exhibition.

In short, given all the uncertainty, the organization continued to deliver on its mandate: to tell the stories of Vancouver and its people.

Looking forward into 2021 and beyond, MOV will carry on with adapting and pivoting its activities 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.

Mauro Vescera
Chief Executive Officer



LETTER FROM THE CHAIR OF THE BOARD

2020 brought on challenges we could not have previously imagined. The COVID-19 pandemic continues to impact our families and our livelihoods, and yet it also provides us with the opportunity to reassess our values. Time and again, we have seen people come together (virtually) to support each other through this difficult time.

The Museum of Vancouver started the year with our [Acts of Resistance](#) exhibition, showcasing the artwork of seven Indigenous artist activists who explored the ubiquitous relationship between Indigenous activism and cultural expression. On March 18, 2020, to ensure the safety of our staff and visitors, we temporarily closed MOV's doors. However, throughout the pandemic, MOV has continued to play a leading role in guiding the creation of the [Chinese Canadian Museum's](#) inaugural exhibition—[A Seat at the Table](#)—at the Hon Hsing building in Chinatown. With MOV reopening on June 11, 2020, our team continued their important curative work, opening two more exhibitions at MOV: [c̓əc̓əwɪtəl̓ | helping each other | ch'áwatway](#) and [A Seat at the Table](#).

Under the guidance and direction of MOV's CEO, Mauro Vescera, we navigated the pandemic while continuing to develop MOV's strategic partnerships and innovative business practices and to support 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.

While uncertainty remains on the horizon, our Board has embarked on developing MOV's new strategic plan, expected to be completed in 2021. 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.

Eddy Adra
Chair of the 2020
Board of Directors

2020 BOARD OF DIRECTORS

Arnold Singh (Treasurer)	Melissa Holland	Karen Thomas
Christina Clarke	Dr. Bruce Miller	Lillian Tummonds
Eddy Adra (Chair)	Pamela Goossen	Linda Morris
Nigel Bullers (Vice Chair)	Chief Janice George	Leona Sparrow
		Mark Virgin
		Joan Young



FEATURE EXHIBITIONS

Museum of Vancouver’s ability to respond and adapt to the pandemic manifested in our 2020 exhibition program in significant ways: we rejigged the calendar, adjusted the design of upcoming exhibitions, and modified the existing ones to create a safe environment for visitors and staff. We also generated an entire suite of new exhibitions—virtual, onsite, and offsite—in direct response to the emergent needs of diverse communities to feel heard, connected, and inspired during self-isolation. The physical and digital adaptations of our exhibitions have opened new points of access, enabling MOV to reach and connect with new and distanced audiences.

MOV continued to collaborate with an impressive number of organizations and individuals in the planning and execution of its multi-sited and multi-platform exhibitions.

Partnering groups included Indigenous organizations and artists, university-based research centres, government agencies, publishing houses, private collectors, new technology industry partners, and organizations devoted to anti-racism initiatives, community history, and environmental protection. These 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.

Total visitors in 2020:

22,864



Acts of Resistance

February 5, 2020 to January 31, 2021

Curator: Sharon Fortney



[Acts of Resistance](#) showcased protest art featuring the designs of seven Indigenous artist activists from the Pacific Northwest. Painted streamers hung above seven environmental activists as they created an aerial blockade beneath the Iron Workers Memorial Bridge on July 3, 2018 to protest the Trans Mountain Expansion Project. This action dramatically prevented an oil tanker from leaving Burrard Inlet for 38 hours, raising public awareness about the environmental impacts of expanding the pipeline - specifically an estimated seven-fold increase in tanker traffic in Burrard inlet. Six were donated to MOV after being released from police custody, one remains with its owner Swaysan, Will George.

Acts of Resistance featured all seven of the 40-foot-long streamers and spotlighted the Indigenous artists: Brandon Gabriel, Will George, Ronnie Dean Harris, Ocean Hyland, Marissa Nahanee, Ed Archie Noisecat and Jackie Fawn Mendez. The exhibition highlighted the obligation these artists feel as Indigenous people to care for the lands and waters of their traditional territories and ensure a legacy for future generations. It underscored the ongoing and critical role of Indigenous peoples in protecting the environment.

[Access virtual tour here.](#)



čəčəwítəl' helping each other ch'áwatway

September 15, 2020 to June 15, 2021

Co-presented by: YVR Art Foundation
Curator: Sharon Fortney

This micro-exhibition in the MOV Studio gave the [2019 YVR Art Foundation \(YVRAF\) scholarship recipients](#) an opportunity to exhibit their artwork. YVRAF scholarships are awarded to Indigenous emerging and mid-career visual artists in British Columbia and the Yukon so they can pursue their practice through mentorships, education, or community-focused art projects. Since 2005, recipients have exhibited their artwork at a celebratory annual event at the Vancouver

International Airport. The 2020 event at YVR was cancelled due to COVID-19, but with its safety protocol and space reconfiguration in place, MOV was delighted and honoured to be able to host [čəčəwítəl' | helping each other | ch'áwatway](#) in MOV's Studio Gallery.

The exhibition explored themes of resilience, memory, and identity through reconnection with ancestral knowledge and lands. The title, written in hən̓q̓əmi̓n̓əm̓, English, and Skwxwú7mesh snichim, acknowledged our host communities, the Musqueam, Squamish, and Tsleil Waututh nations, and their shared traditional territories in which the exhibition is situated. The title pointed to the importance of mentorship and the value of sharing knowledge and skills with others in the community. Each participating artist created a work that expressed the beauty and power of their teachings and spiritual gifts, some by illustrating elements of oral tradition, others by (re)creating objects of ceremony and prestige.

The project featured works by Stephanie Anderson, Morgan Asoyuf, Marlo Wylie Brillon, Ddhälh kit Nelnah / Teresa Vander Meer-Chassé, Reuben Mack, Atheana Picha, Kelly Robinson, Skilaaw / Captain Stewart-Burton, Joshua Watts, and Nathan Wilson.



卑詩省與華人的遷徙

Chinese Immigration
and British Columbia

卑詩省与华人的迁徙

Curators: Denise Fong, Viviane Gosselin, Henry Yu
Design: Goodweather Studio

[This multi-sited exhibition](#) framed Chinese immigration to this province as a story that is local and global, historical and contemporary. The project comprised an exhibition located in Chinatown and another at MOV. Both exhibitions sought to diversify cultural representations of Canada and make them more inclusive but also to transform how the public understands Canada's long engagement with the Pacific and successive waves of Chinese migration. The massive team of this ongoing SSHRC-funded project included a large advisory committee of public historians, activists, academics, local artists, and museum professionals from different parts of British Columbia.

The project included an extensive and continuing oral history program led by students at UBC. Over 150 individuals and organizations shared their stories, material culture, and expertise for use in the exhibitions. [A Seat at the Table](#) was also an opportunity to experiment with a wide range of digital components designed by XR industry partners and supported by a cohort

of students from the Vancouver-based Centre for Digital Media. These included augmented reality and virtual reality units that enhanced the learning experience of museum visitors, increased collection access, and connected distant sites of historical significance to the exhibit storyline. The exhibitions, which became flagships of the new [Chinese Canadian Museum](#) of British Columbia, demonstrated the power of authentic collaboration between grassroots cultural organizations, universities, governments, and museums.



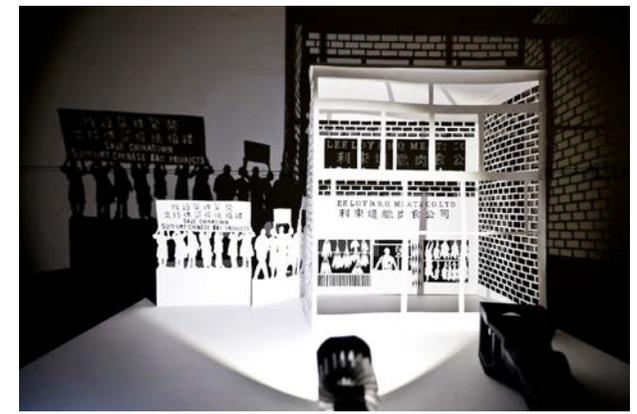


A Seat at the Table in Chinatown

August 15, 2020 to January 2022

Located in the heart of Chinatown, on the first floor of the Hon Hsing Athletic Club, this first 1,500-square-foot installment of the multi-sited exhibition [A Seat at the Table](#) was launched in August. Featured stories demonstrated how Chinese migrants and their descendants found ways to earn a living, challenge systemic racism, connect with others, survive, and thrive through hope and resilience.

[A Seat at the Table](#) was the first project of the [Chinese Canadian Museum Society](#) of British Columbia, an organization dedicated to gathering and sharing the stories of Chinese Canadians and their role in shaping BC. The exhibition invited people to share their stories—as Chinese Canadians, or about Chinese Canadians in their community, or as migrants living as guests on these Indigenous territories. As the exhibition travels, it will continue to gather and highlight stories from each location around the province.





A Seat at the Table at MOV

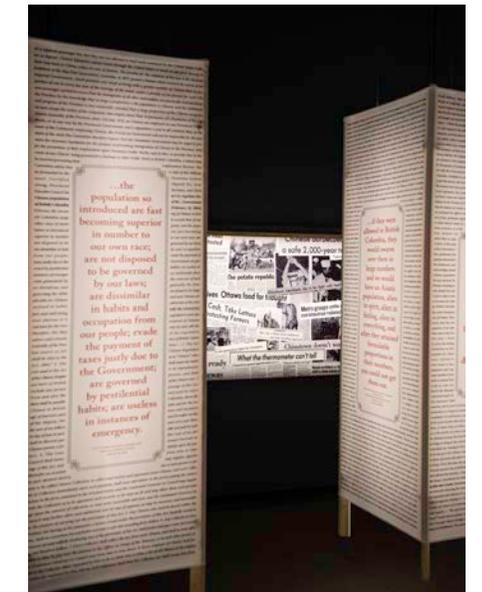
November 19, 2020 to January 2022

Using food and restaurant culture as an entry point, [A Seat at the Table at MOV](#) featured stories that pointed to the great diversity of both immigrant experiences and the communities that immigrants develop.

In this 4,000-square-foot exhibition, environments evoking the quintessential Chinese Canadian diner and dim sum restaurant set the stage for moving stories of separation, loss, and alienation but also of solidarity, tenacity, and success. Animated maps, short films, virtual reality, and art installations showed Chinese immigrants forging social connections with other migrant and Indigenous communities

in British Columbia while maintaining ties with their relatives in China. These stories underscored the extent of systemic racism and its enduring impact on Chinese Canadians while highlighting their ability to resist, organize, seek justice, and thrive. The exhibition's tone struck a balance between playful and serious. Its crowdsourcing elements illustrated this approach: one interactive digital wall displayed photographs of people's favourite Chinese Canadian restaurants, while another station asked visitors to fill in cards designed like restaurant order pads with their thoughts on how to fight everyday racism.

With its sister exhibition located in Chinatown, [A Seat at the Table at MOV](#) was one of the largest museum projects on Chinese Canadian history and culture in Canada to date.





Murals of Gratitude

July 2020 to September 2020 in Gastown

MOV Lead: Jillian Povarchook



A direct response to the 2020 COVID-19 pandemic, [this grassroots initiative](#) quickly gained momentum as local businesses in Gastown came together to offer boarded-up storefronts as canvases for local artists. The acrylic odes they produced were testaments to the influence frontline staff have had on our community and a reminder that we are all in this together. The outdoor gallery honoured Canada's healthcare heroes by showcasing the plywood murals created by over 20 artists.

Partners: Museum of Vancouver, in collaboration with the Gastown Business Improvement Area, the Vancouver Fraser Port Authority, the City of Vancouver, CP Rail, the Vancouver Mural Festival, and Low Tide Properties.





MOV
museum of vancouver

#IsolatingTogetherMOV

Photo: Tourism Vancouver/Albert Normandin



Photo: @vancityweirdo



Photo: Kerry Marchinko

Photo: @tadtamurafoto



#IsolatingTogetherMOV

May 2020 (ongoing)

In an effort to learn about and document how Vancouverites have adapted to the limitations and opportunities of quarantine life, [MOV created a digital platform](#) inviting people to talk about their new reality through stories, testimonies, performances, art, and confessions. Hundreds of people posted videos, texts, and photos on Instagram using the hashtag [#IsolatingTogetherMOV](#). This crowdsourced online exhibition captures diverse experiences from people living in the GVRD. The stories people share are moving, humorous, and at times surprising—they speak of a desire to connect and to show resilience. Another offshoot of the pandemic was the creation of an entire university course built around #IsolatingTogetherMOV. As part of their “Moving Images” course, led by Professor Kate Hennessy, Simon Fraser University students from the School of Interactive Arts and Technologies developed a series of

micro-documentaries depicting personal experiences of isolation. Forced to work from home, alone, in various parts of the world, and with little access to sophisticated film equipment, these students developed new storytelling abilities. [Entries can be viewed on MOV’s YouTube channel.](#)



Photo: Cameron Gardner

THE MOV COLLECTION

Acquisitions

Despite the pandemic, the museum continued to actively collect objects to augment strategic areas of the collection and to support upcoming exhibitions. Overall, the museum acquired 157 artefacts in 2020. Like many museums, MOV responded to the outbreak of COVID-19 by working quickly to document in real time how the local community was reacting to the health crisis. Items acquired for the COVID-19 collection include murals painted on hoarding that was erected to protect downtown businesses when they were ordered to close, hand sanitizer produced by Vancouver's Odd Society Spirits, the very popular Dr. Henry Fluevog shoe, and, of course, a variety of facemasks.

MOV continued to strengthen the contemporary Coast Salish art collection. New acquisitions included two prints by Andy Everson, which he created to

honour frontline healthcare workers; the drawing "Adventures in Salmonberry Picking I" by Atheana Picha, which was shown in the YVR Masterpiece Study Program final exhibition held at MOV; and a surfboard by Bracken Hanuse Corlett, which is to be featured in an exhibition opening in 2021. In addition to fine art pieces, MOV also acquired Indigenous-designed products such as high-top sneakers by Zac George and the game *Sínulkhay & Ladders*, a decolonizing boardgame grounded in Squamish ways of knowing.

In response to the Black Lives Matter movement's call for social justice, and ongoing efforts to increase the local Indigenous, Black, and People of Colour representation in our collection, MOV upped our efforts to acquire materials reflecting diverse communities. Acquisitions in

this area included an African wax print fabric bomber jacket by Hogan's Alley Clothing, a local company that fuses African materials with Western style, and a basketball warmup jacket worn by Paul Winn in the 1960s when he played for the Harlem Aces, a predominantly Black basketball team based in North Vancouver.



H2020.11.8 - IGA COVID-19 Physical Distancing Sign, 2020



H2020.32.1 - Harlem Aces Basketball Jacket, 1960s

Digitizing the Collection

For eleven consecutive years, the Museum of Vancouver has been a grateful recipient of the BC History Digitization Program grant from the Irving K. Barber Learning Centre at UBC. The program promotes increased access to BC historical resources by providing matching funds for digitization projects that result in free online access to historical material from the province. This ongoing digital photography program is in large part responsible for the digitization of just over 70% of MOV's collection of approximately 70,000 artefacts.

In 2020, MOV digitized the Vancouver Trades and Businesses collection, totalling 1,440 artefacts. Highlights include the store sign of Vancouver's first and most prolific Chinese Canadian photographer, Yucho Chow, all of Bill Wyatt's tools, which were used to build homes in Kitsilano during the 1910–1912 building boom, and a collection of telephones from the Telus archives, formerly B.C. Tel/ British Columbia Telephone Company.



H2004.6.1a-1 - Chinese Opera Troupe Travelling Chest c. 1875-1900



H989.288.9 - Yucho Chow Studio Sign

[These images are now linked to the museum's online database, openMOV, accessible at openmov.museumofvancouver.ca/collection](https://openmov.museumofvancouver.ca/collection)



H2002.57.22 - Art Deco Wall Telephone c. 1930s

Conservation

In early 2020, the Conservation Department hosted a conservation assistant, who treated 15 objects for the [A Seat at the Table](#) exhibition, as well as a contract conservator, who worked on neon sign repairs and crating for the 2023 QuadReal project, which will see approximately 20 signs from MOV's neon collection installed in the new Amazon headquarters in downtown Vancouver. When the pandemic lockdown orders were enacted, the department shifted gears to respond to the immediate situation by developing shutdown procedures to ensure the security of the collection while the building was empty. While working from home, the Conservator contributed to the institution's online presence with conservation-related videos, created content for online teaching kits and social media, and updated internal documents such as hazardous materials and cataloguing procedures.

After the lockdown, the Conservator completed work on three major treatments for the QuadReal/Amazon neon signs, including the Dragon Inn

sign, which will be the centrepiece of the project. The department mounted 80 objects and created props for the installations of the A Seat at the Table sister exhibitions in Chinatown and at MOV. As part of the repatriation program, the Conservator prepared samples and undertook analysis on belongings and human remains as requested by the receiving Nations.



H2010.25.1 - Dragon Inn Neon Sign Fragment, c. 1965



MOV at Home: Cleaning like a Conservator with MOV Conservator Fiona Hernandez



MOV at Home: Pest control tips from a Conservator with Collections & Conservation Specialist Hayley Monroe



MOV Conservator Fiona Hernandez working on treatments for QuadReal/Amazon neon signs



Drum presented to MOV received by Mauro Vescera made by Chief Nimkumusu, Harvey Robinson Jr., Kitasoo/Xai'xais First Nation at a repatriation on November 6, 2020.

Repatriations

MOV continued to work with BC First Nations on the repatriation of ancestral remains and culturally 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 2020, MOV continued its repatriation work with the Lil'wat Nation, returning a stone club (QAD 1691) from Pemberton Meadows and transferring ownership of a basketry violin case (AD 138) from their Creekside Reserve. Three sets of ancestral remains from Crescent Beach, repatriated to the Semiahmoo First Nation in December of 2019, were physically transferred on December 16, 2020. An ancestor from Kynoch Inlet, repatriated November 28, 2019, was physically transferred to the Kitasoo/Xaixais on September 18, 2020. Seventeen ancestors from Point Roberts were repatriated

to the Semiahmoo and Tsawwassen First Nations on February 27, 2020. COVID-19 outbreaks initially delayed some of this work.

Additional requests for ancestors and belongings were received from the K'omoks First Nation and the Kitasoo/Xaixais in 2020. The Curator of Indigenous Collections and Engagement also provided advice to several communities, including the newly formed GisiGwilGwelk Art, Culture, and Healing Society, about how to find belongings and ancestors and participated in the review of applications for the 2020 BCMA Repatriation Grants as a member of the BCMA's Indigenous Advisory Council.

MOV was also gifted a drum from Ninkamasu | Chief Harvey Robinson on November 6, 2020 to thank the museum for its work in returning an ancestor from Kynoch Inlet to the Xai'xais (Northern Heiltsuk). The drum was made by Chief Robinson out of moose hide, and the beater is made from devil's club wood. The four clan crests of the Kitasoo Xai'xais are painted on the surface of the drum - raven, eagle, blackfish, wolf. The blackfish has a double fin, which is distinctive of their community. Kitasoo and Xai'xais is written around the rim at the top of the drum, and Klemtu, B.C. at the bottom.



Stone Club (QAD 1691) repatriated to the Lil'wat Nation

SCHOOL & EDUCATION PROGRAMS

2020 was off to a strong start, with attendance and revenue tracking higher than the previous year and meaningful learning opportunities being offered, such as guided tours of [There Is Truth Here](#) and [Haida Now](#), and reconciliation-themed workshops. This trend promised to continue through the last term of the school year (April–June), as bookings were on the rise compared to 2019. However, the pandemic and the museum’s closure put a harsh stop to this rising trend. The rest of the year was dedicated to adapting to this unprecedented situation and pivoting to online, virtual offerings.

From the closure of the museum mid-March to the layoff of permanent education staff mid-May, the Learning Department focused on maintaining communication with teachers and community groups.

Following the end of spring break, school district administrative staff returned to their respective schools, and teachers working



remotely shifted to distance learning strategies; the education team had by this point established a streamlined communication strategy to ensure that teachers were provided with timely information regarding field trip cancellations and learning materials. During this phase, education staff shifted focus to the preparation of [online learning packets](#) to support teachers and parents with at-home learning. MOV educators

took a proactive approach and emailed curriculum-connected learning packets to all teachers who had booked field trips for the period of April to June. In addition, the education team worked on adapting MOV’s popular curriculum-connected programs into free-access online resources; the team produced a selection of engaging programs targeted at grades K–12, and [a learning portal](#) was uploaded to the MOV website in April.

[Virtual tours of the Vancouver History Galleries](#), a collaborative project with the MOV Communications and Marketing Team, provided MOV educators with an opportunity to share their extensive knowledge of MOV's permanent galleries; the education team created informative and concise introductions and points of interest for each of the four Vancouver History Galleries.

Throughout the closure, education staff have maintained efficient and meaningful communication with school and public audiences, delivering over 500 communiqués during the period of lockdown.

After the team layoff, Curator of Learning Jane Lougheed maintained ongoing communications with education and community partners, gathered and

compiled data on the hybrid learning model, researched digital platforms for online program delivery, and successfully developed a virtual program plan to pivot four of MOV's curriculum-connected school programs to an online offering. She provided the first augmented virtual tour of the Vancouver History Galleries for education partners, established COVID-19 protocol and

procedures for group visitations, developed new booking procedures, and finalized a communication strategy for these matters with the Marketing/Communication Team.

After Jane Lougheed stepped back from her position in late July, the new education team carried on the former team's work and Jane Lougheed's vision for the department by redeveloping the



four curriculum-connected programs identified in the [virtual program](#) plan for online delivery. The first virtual program was delivered in October, as well as the first livestreamed tour of the galleries. The education team also developed Education Kits with the MOV Visitor Experience Team's help. These education kits are rented to schools to enhance their virtual program and make it a hands-on activity.

[Virtual school programs](#)

proved to be an efficient way to broaden MOV's outreach, with programs delivered to community groups or schools in Kelowna, Victoria, and Powell River. Virtual gallery tours were also delivered to foreign students abroad.

The Learning Department continued to offer professional-development opportunities for established K–12 teachers and

student teachers completing their degrees. The education team led their first online Teachers' Professional-Development Day workshop in October. This event focused on "Equity, Diversity, and Teaching" and involved the participation of the [Chinese Canadian Museum Society](#) of British Columbia and guest speaker Dr. Latika Raisinghani (University of Regina), who shared a research-based framework on (trans-multi) culturally responsive education.

The Learning Department also developed connections with cultural organizations in France. MOV's expertise in developing virtual tours and programs was shared during Club Innovation & Culture CLIC France's webinar "Digital School Visits: New Tools, New Practices," which gathered about 80 French museum educators. The Learning Department also partnered with Centre des

Monuments Nationaux, a French organization that manages around 100 prestigious national heritage sites (e.g., l'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 (livestreamed in-gallery tours and virtual gallery tours).



PROGRAMMING AND ENGAGEMENT

Number of
Public Programs:

5

Number of
Participants:

204

It was an unprecedented year, a phrase that became ubiquitous during 2020. Although this can be viewed negatively, it can also be seen through a positive lens of change, evolution, and growth. Programming and engagement at the museum rose to the challenge presented by the global pandemic and adapted to this change. Throughout the year, MOV continued to remain relevant to the

community and beyond through our engaging and innovative programs. Although our doors were closed, our online presence allowed us to connect with and grow our audiences in unique and trailblazing ways. MOV has now situated itself as a leader in digital programming and engagement—an accomplishment made possible by the hard work and commitment of its team.

Pre-COVID

The year started out strong, with a great sense of enthusiasm and excitement. In early February, MOV opened [Acts of Resistance](#), which showcased the artwork of seven Indigenous artist activists from the Pacific Northwest whose designs flew from the Iron Workers Memorial Bridge on July 3, 2018 to protest the Trans Mountain Expansion Project. An [artist talk](#) featuring Coast Salish artists Ronnie Dean Harris, Marissa Nahanee, Ocean Hyland, and Brandon Gabriel brought another level of nuance to the

already engaging and thought-provoking exhibition.

Our annual largescale partnership event, Winter Wander, as well as Family Day, an initiative supported by the Government of BC, both surpassed attendance records from previous years. MOV played a leadership role in coordinating both community events. With the Marketing team at the helm, specifically Jasmine Crisp, MOV saw over 2,500 visitors respectively in a single-day event.

As the year took off, we were planning for more in-person Indigenous Artisan Workshops, [A Seat at the Table](#) public programming, film programming, garden events, partnership events, and more.

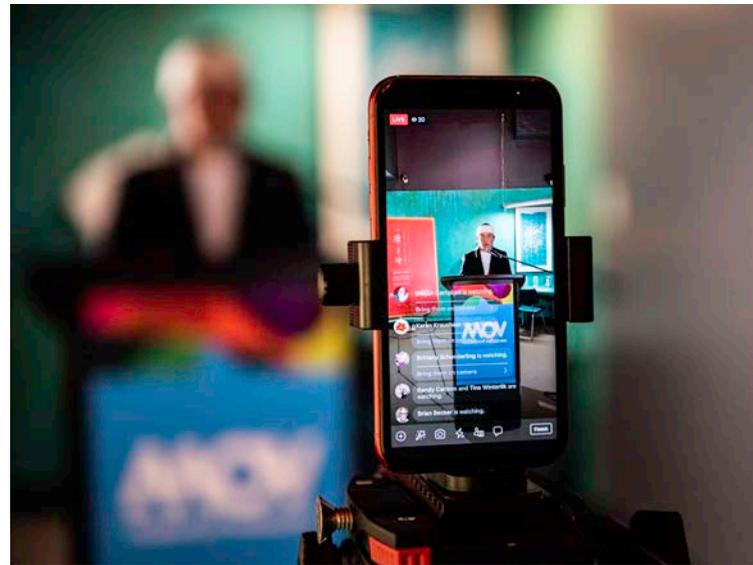
Lockdown

On March 17, 2020, the Museum of Vancouver voluntarily closed its doors to the public as a precautionary measure due to COVID-19. All in-person public programming was suspended indefinitely as provincial health orders and restrictions were followed and staff adjusted to working from home.

The team did not stop working, and through this time of self-isolation, a new digital community initiative was launched to further understand and capture this moment in our collective history. [Isolating Together MOV](#), a crowdsourcing and narrative collection campaign that allowed the public to share their stories of isolation during the COVID-19 pandemic, enabled the museum to capture history in the making.

Through the use of the hashtag #IsolatingTogetherMOV, the museum collected over 400 photo and story submissions, all of which can be accessed on our website. The campaign also included a community-building aspect through a Facebook group of over 150 members. Finally, through a partnership with Simon Fraser University's School of Interactive Arts and Technologies, MOV hosted a virtual screening of student projects completed

for inclusion in the campaign. The short student films focused on various themes of isolation, such as loneliness and separation, but also on achievement and growth. [The films are accessible to the public via MOV's YouTube channel.](#)



A Seat at the Table opening ceremony on Facebook Live November 2020

After MOV reopened on June 11, 2020, future public engagement and programming plans got underway. In-person events were still not possible to organize due to provincial health orders, but the museum quickly pivoted to hosting virtual events. In August, MOV played a leading role in coordinating the opening ceremony of the [Chinese Canadian Museum Society of British Columbia](#), a new museum organization made possible through funding by the Government of BC and which hosted MOV's sister exhibition of [A Seat at the Table](#). In November, the museum hosted the opening ceremony of its feature exhibition, [A Seat at the Table: Chinese Immigration and British Columbia](#). The ceremony was livestreamed to the public via Facebook Live, and an MOV member and staff tour was held over Zoom before the exhibition opened to the public.

The New Face of Engagement

In September 2020, MOV was proud to announce the addition of Jasmine Wilson, the museum's new Indigenous Programs and Community Engagement Coordinator. Following the organization's commitment to redress and reconciliation, this position was made possible through grant funding provided by the Vancouver Foundation.

Jasmine, a Musqueam member, brought a wealth of knowledge and initiative to the role and produced a suite of virtual Indigenous Artisan Workshops, which built on their success in 2019. MOV hosted online webinars and demonstrations on plant-based dyeing and shopping Indigenous first, with partners such as Ay Lelum and others. Hosted over Zoom, these webinars allowed

engagement to reach past the geographical borders of BC and connect with out-of-province visitors as well. Working closely with other departments and community partners, she has also begun other projects, such as reconciliation training, Indigenous youth engagement, and more.



Jasmine Wilson, Indigenous Programs and Community Engagement Coordinator at MOV

MARKETING & COMMUNICATIONS

A New Strategy

2020 was a year of pivoting and of adapting existing Marketing and Communications strategies at MOV. Many of the initiatives and projects originally planned for the year were reassessed or put on hold as soon as the global pandemic forced the museum to close its doors to the public on March 17, 2020. Although MOV's physical location was not open, it was important to remain relevant

within the community and to maintain a strong digital presence. Priorities also shifted to creating further connections and engagements with the local market rather than the tourism market, as the latter completely halted due to health and safety orders in place worldwide. Drawing from the expertise and knowledge of the entire MOV staff, the team was able to create meaningful

and engaging content during the lockdown while also growing connections with the communities, organizations, and audiences MOV serves. By the end of the year, MOV not only had survived this time of uncertainty and adaptation but ultimately had become a leader in the sector through its innovative approaches and transition to digital.

Instagram Followers:

11,889

Twitter Followers:

26,740

Facebook Page Followers:

16,653

MOV Website Page visits:

266,261

Creating Meaningful Content

During lockdown, the team worked tirelessly to ensure and maintain a strong digital presence. Initiatives such as [MOV at Home](#), [#MuseumsAndChill](#), and [MOV in the City](#) engaged the creativity and expertise of each department to create innovative digital content. The MOV at Home video series in particular featured shorts such as [“Cleaning Like a Conservator,”](#) with MOV Conservator Fiona Hernandez, as well as gallery introductions and overviews of the permanent history exhibitions by the entire MOV education team.

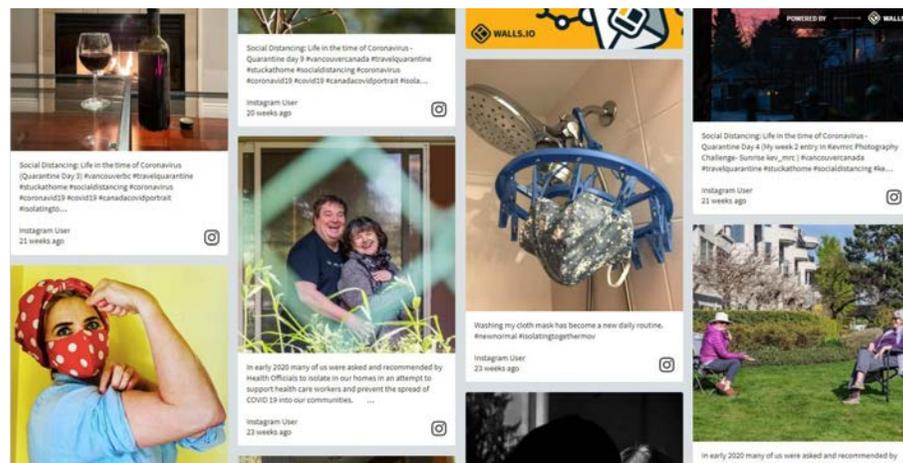
The concept of virtual gallery mapping and tours was also explored through a partnership with Fraser Valley Virtual. Using Matterport technology, each existing exhibition was digitally

mapped and compiled, allowing public access to some of MOV’s feature exhibitions from anywhere in the world. As restrictions lift, these tours will continue to be used for archival purposes and educational programming.

Engaging the Community

Building off an idea brought forth from the programming department, MOV Communications and

Marketing spearheaded the [#IsolatingTogetherMOV](#) initiative. This crowdsourcing and narrative collection campaign, which allowed the public to share their stories of isolation during the COVID-19 pandemic, enabled the museum to capture history in the making. It also garnered media attention from outlets such as the Province newspaper, Narcity Vancouver, Daily Hive, Global BC, and CTV News.



[#IsolatingTogetherMOV Social Media Wall](#)

MOV reopened to the public on June 11, 2020. With new health and safety measures in place, a timed-entry and online ticketing system was installed, and all sales were pushed through this new online platform. During this time, MOV was also working closely with the Province of BC and the City of Vancouver to open BC’s first [Chinese Canadian Museum](#), in Chinatown. The public opening, which was organized and coordinated by the team, was livestreamed publicly via Facebook Live.

Finally, on November 17, 2020, the MOV location of [A Seat at the Table](#) opened, and an opening ceremony, press tour, and member event all took place virtually—a new reality and adaptation in a time of connecting while physical distancing measures are in place.



[Vancouver History Galleries, Virtual Tour using Matterport](#)



[MOV at Home: Introduction to Gateway to the Pacific MOV Curator of Learning, Jane Loughheed](#)

VISITOR EXPERIENCE



On March 17, 2020, MOV closed its exhibition galleries to the public. From that day, the organization focused on finding ways to safely continue its operations and to prepare for welcoming back visitors to our museum.

Through the resiliency and commitment of our staff, MOV was able to develop the necessary health and safety plans and procedures to resume our work in crafting exhibitions and pivoting to new ways of engaging with our audiences. The Visitor Experience team also developed a roadmap for how the institution could return to safe operations under the new realities of COVID-19.

Working with WorkSafe BC's sector guidelines, local



Visiting the Museum - Health and safety at MOV

health authorities, and the City of Vancouver, MOV was among the first cultural facilities to resume in-person activities. On June 11, 2020 MOV reopened its doors, welcoming back visitors under comprehensive new protocols carefully designed and implemented to safeguard its staff and the public.

Numerous adaptations were introduced to ensure that proper hand hygiene and physical distancing could always be practiced within our facility. These measures included a strict cleaning and disinfecting regimen for high-touch surfaces, installing plexiglass barriers at customer service locations, and enhancing digital tools to improve interactive

stations. MOV introduced a new ticketing platform to facilitate timed-entry admittance of limited numbers of visitors and developed one-directional routing through the galleries, reinforced with directional signs and other reengineering of the space.

We further mitigated risk by requiring masks for staff in public areas and procured sufficient PPE supplies, such as disposable masks, hand sanitizer, and stylus pens to interact with screens, making all available to patrons at no additional charge.

As BC's public health orders evolved over the fall and winter, MOV continued to refine and adapt operations. We ceased delivering guided in-person activities and postponed all

public programming and facility rental activities.

Visitor Experience personnel continued to adapt during this period, redoubling our efforts to expand virtual streaming of guided gallery tours and other programs.

MOV's resiliency throughout 2020 made possible the

successful delivery of meaningful visitor experiences in a safe environment and will continue to position the organization to further adapt in future.



Stylus pens to interact with screens

What guests are saying...

"The reason we initially decided to visit was to see the Vancouver neon exhibit but ended up learning so much more about the local unceded territories and the history of Asian immigration and issues they've ran up against since the 1800's (Seat at the Table). Highly recommend it and for the price conscious tickets are currently only \$10. Seniors and kids price is \$5."

– Google Review (5 star)

"Covid Organized, you need to buy tickets and reserve a time online first, to avoid getting crowded. Cool stuff inside, fair ticket price."

– Google Review (5 star)

"Fantastic new exhibit @museu-mofvan Our history isn't always pretty but it needs to be told."

– Instagram 2020 @mswenner

"Great museum very interesting!"

– Facebook Review (5 star)

"Absolutely must visit! The tickets need to be bought online due to covid and the entry time is fixed. The staff is helpful, and the place is huge. So much about Vancouver that we didn't know. They have done a great job to preserve the history and recreate scenarios. We almost missed the neon sign display area which is right near to the entrance so don't miss it. Over all, you take an hour to see everything. The gift shop has some really good stuff and is the most affordable gift shop I have ever been to! Got loads of goodies. Good for families and groups. Children need to walk a lot so keep that in mind."

– Yelp Review (5 star)

"Best exhibition I've seen in a hot sec, very informative and full of Vancouver history!"

– Instagram Post 2020 @staceyck

"The Museum of Vancouver is a wealth of information of our cities history. They have a beautiful candid view of our past and do an amazing job displaying things in a fun and educational way. Staff were so nice and sanitization stations are all over the place. Not only that but they provide styluses of any interactive stations inside so its all hands off!"

– Google review (5 star)

"We had a lovely time here! Really interesting and informative exhibits. I learned a lot more about Vancouver's history than I expected given that I've lived here my whole life. I'm particularly glad they had a really nice exhibit on the Musqueam people's land and history in the area, and the effects of colonialism on that history. The ticket price was super reasonable as well. I would recommend to anyone!"

– Google Review (5 star)

STRATEGIC PARTNERSHIPS

Quadreal Properties and #NeonatthePOST

In 2019 MOV partnered with QuadReal Property Group to restore a selection of 20 neon signs from the collection. The funding has provided the MOV conservation team with the resources to complete necessary conservation and restoration work in order for the works to be placed on public display. Many of the signs will be lit for the first time in 60 years.

“Vancouver has long been a centre for neon and as stewards of the city’s extensive neon collection, we are enthused about displaying these signs in public spaces to foster more meaningful engagement with the artifacts. We look forward to their enduring placement at The Post where the community can view and enjoy them.”

“We take great pride in partnering with the Museum of Vancouver to conserve these examples of Vancouver’s mid-century culture and history. And we are excited to provide a home for these and other classic neon signs within the new Food Hall at The Post, a building born of the same era,”

-Mauro Vescera, CEO of the Museum of Vancouver.

The signs will be installed at public spaces at the building in late 2022 when the project nears final completion.

- Chrystal Burns, QuadReal’s senior vice president.



Rendering photo credit: QuadReal Property Group

MEMBERS & SUPPORTERS

Number of Members in 2020:

992

Friends of MOV

Allen Franklin
Allison Boulton
Andrea Stanley
Anthony Broscob
Dayle Piller
Diana Belhouse
Eleanor Boyle
Estate of Constance Margaret Maclean
Evelyn Harden
Florence Hungerford
Imogene Lim
Jawid Darvesh
Judith Stoffman
Marcus Bowcott
Marilyn Books
Mary Ainslie
Mauro Vescera
Michael Clague
Milovan Mracevich
Pamela Goossen
Penny Lim
Phyllis Chan
Raymond Bray
Robert Smith
Roy Brainerd
Ted Ayles
Tracy Douch
Zoom Consulting Ltd.

Institutional Funders



Partners in Redress and Decolonization



Corporate Supporters



Partners



Number of MOV Volunteers in 2020

69

Volunteer Hours Worked (including board)

1,887

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
Acting Curator



Christine Pennington
Collections Associate



Winter Stacey
Museum Technician



Brandon Rivas
Assistant Conservator

Hayley Monroe, Collections & Conservation Specialist
Neil Chung, Exhibition Technician
Justin Havard, Exhibition Technician
Blake Kriedemann, Exhibition Technician
Heather Turnbull, Exhibition Technician
Mackenzie Mantler, Curatorial & Collections Intern
Melissa Kwan, A Seat at the Table Museum Interpreter
Jessica Wang, A Seat at the Table Museum Interpreter

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

Karen Francis,
Visitor Services

Jae Woo Kang,
Visitor Services

Linda Lidstone,
Visitor Services

Marley Anthony,
Visitor Services

Meera Eragoda,
Visitor Services

Mark Moraes,
Visitor Services

Claire Pike,
Visitor Services

Daniela Rocha,
Visitor Services

Sophie Yamauchi,
Visitor Services

Barbra Frizell,
Visitor Services

Kellie A. Haines,
Visitor Services

Holly Frizell,
Visitor Services

Learning & Engagement



Jane Lougheed
Curator, Learning



Alan Kollins
Community Engagement
Manager



Ashley Jones
Education Program Officer



Bérangère Descamps,
Education Program Officer



Jasmine Wilson
Indigenous Programs &
Community Engagement
Coordinator



Kendall Kloosterman
Bilingual Program
Assistant



Rebecca Cron
Program Assistant

Myles Anderson,
Museum Interpreter

Lia Hart,
Museum Interpreter



Charlotte Chang
Program Assistant

Sophie Yamauchi,
Museum Interpreter

2020 Financials

Revenues	Amount	Percentage
City of Vancouver	883,798	29%
Admissions and Memberships	192,763	6%
Sponsorships & Donations	246,821	8%
Other Earned Revenue	208,118	7%
BC Arts Council	234,000	8%
Federal Funding	756,737	25%
Other Provincial Funding	530,138	17%
	3,052,375	100%

Expenses	Amount	Percentage
General & Admin	925,771	33%
Exhibitions	979,328	35%
Conservation and Collection Care	345,583	12%
Education and Public Programs	263,425	9%
Marketing	260,660	9%
Development	22,008	1%
Museum Enterprises	575	0%
	2,797,350	100%



2020 marked another busy year for the Museum of Vancouver. As with many organizations within the tourism sector, the COVID-19 pandemic resulted in a significant drop in admissions, donations, and other earned revenues. After reopening, MOV continued operations at reduced capacity with appropriate protocols to provide a safe experience for both staff and visitors. The decrease in admissions and other earned revenues has been offset by the Federal Canada Wage Subsidy being applied for all available periods. Other provincial funding increased from \$83K to \$530K due to work done with the Chinese Canadian Museum Society of British Columbia.

Expenses for the year increased from \$2.67M to \$2.79M. The increase in expenses was attributable to a \$376K increase in exhibition expenses related to the work with the Chinese Canadian Museum Society of BC and a new exhibit opening during the year. This increase was mitigated by \$213K in decreases in the Conservation, Collection, Education, and Public Programming departments, which were hardest hit by the pandemic.

The financial statements of the Vancouver Museum Society were completed by independent auditors for the year ending December 31, 2020. 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



@museumofvan